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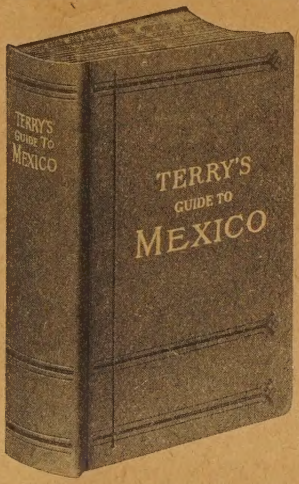

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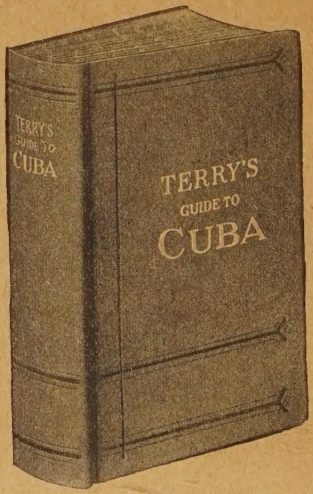

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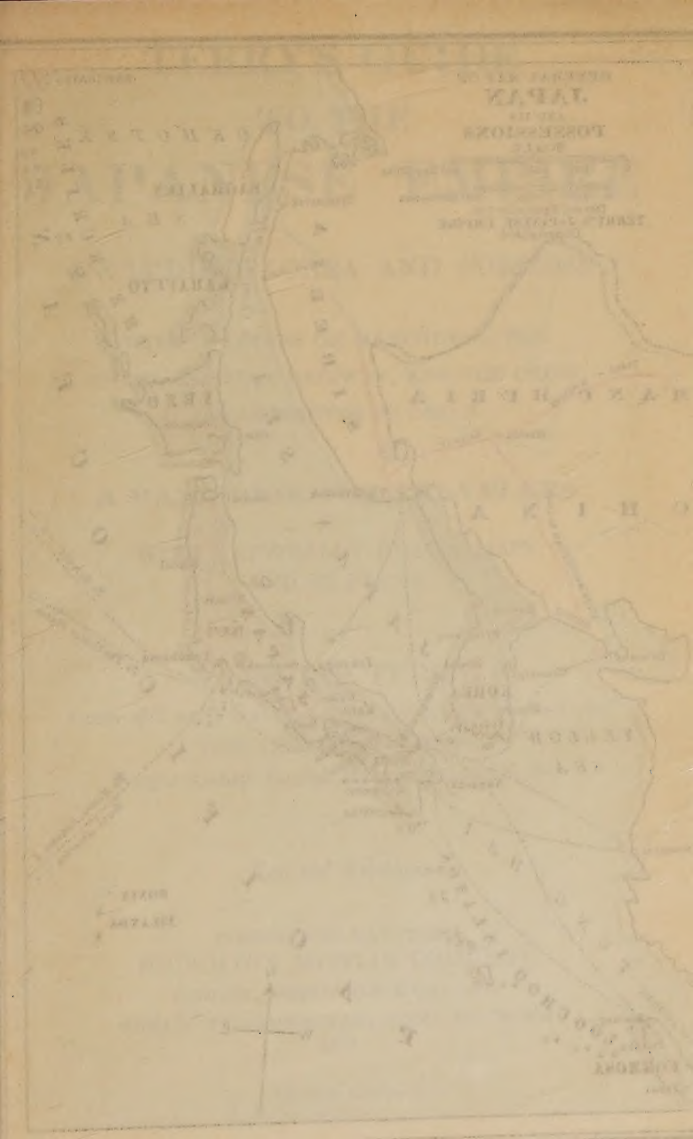

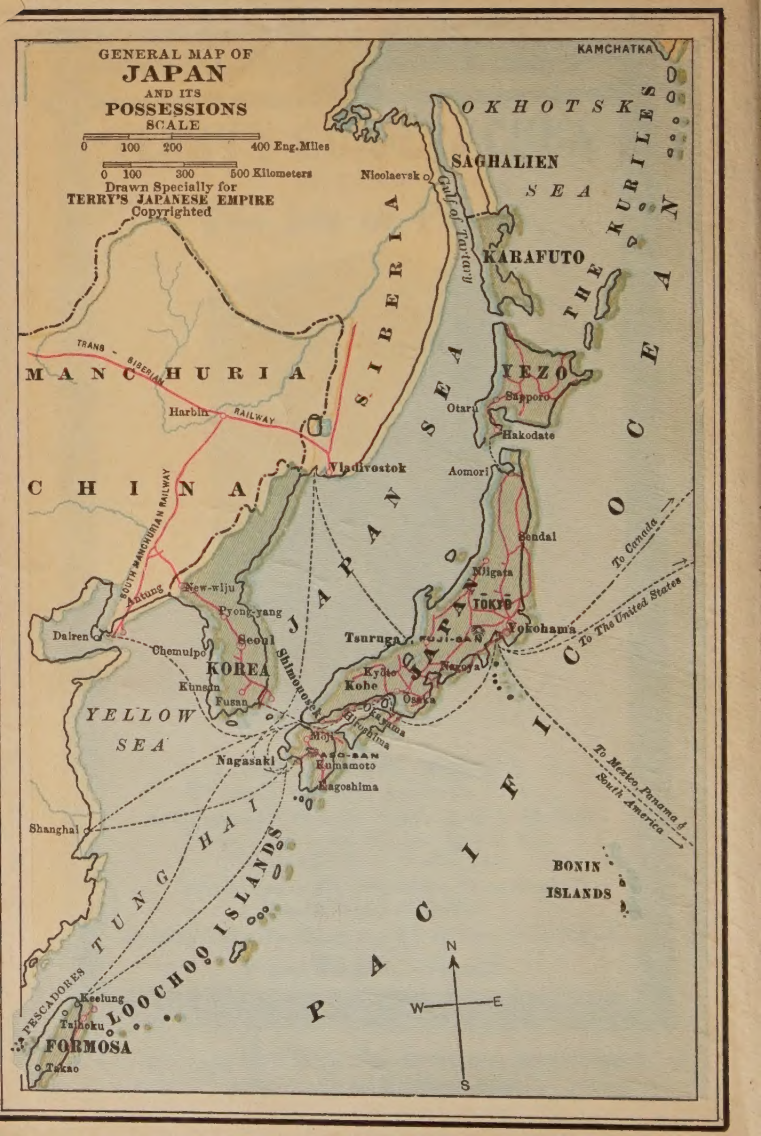
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JAPAN
AND ITS
POSSESSIONS
SCALE
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0 100 300 500 Kilometers
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KAMCHATKA
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SIBERIA
MANCHURIA
TRANS-SIBERIAN RAILWAY
Harbin
Vladivostok
YEZO
Sapporo
Otaru
Hakodate
Aomori
CHINA
SOUTH MANCHURIAN RAILWAY
Antung
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Kunsan
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INCLUDING KOREA AND FORMOSA

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Author of Terry's Guide to Mexico, Terry's Guide to Cuba
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* * *

Revised Edition

BOSTON AND NEW YORK
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1928

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1928

FOREWORD

So many tourists now include Japan (and the Far East generally) in their annual travel-plans, that a trustworthy and down-to-date Guidebook of the Empire and its Colonial Possessions has become an imperative necessity. Few countries of the world are more difficult to understand without such a book, and few, if any, are as fascinatingly interesting to the traveler properly equipped. While *Dai Nippon* is a land of singular and abiding charm, its countless strange customs and significant shadowings oftentimes are too veiled and subtle to be readily comprehended. The difficulty of interpreting them without misconception, of acquiring the correct perspective, and maintaining the necessary poise and reserve, is ever present. Many things one sees are misleading, and those which appear the most simple sometimes are distinguished by an astonishing complexity. Nature herself not unfrequently seems so exotic in Japan that to court accuracy, and avoid hyperbole, considerable forbearance must be exercised when describing things just as the eye sees them.

Our aim has been to present, in one handy and compact volume rather than in two more expensive ones, an unusual amount of practical, helpful, and unbiased information about Japan and its people, yet by avoiding bleakness and stodginess to make that information as interesting as possible compatible with brevity and exactness. Nearly twelve years of residence in the country, and repeated journeys on foot (and otherwise) from one end of it to the other, have qualified us to describe the things and places really worth seeing, and to advise the hurried stranger how to see them in the shortest time and with a minimum outlay of energy and money. In securing our information about the country we have been unwilling to accept the reports of others, preferring in each case to go personally to the source, thus to secure data at first hand and so be able to inspire the traveler with confidence in its accuracy. In this we believe the book is unusual. The descriptions of Yezo, Formosa, Korea, the Trans-Siberian Railway, and others of the world-routes to Japan, are, like the rest of the text, the result of our own personal experience. The detailed account of Korea, with the maps and plans which accompany it, appears now for the first time in a Guidebook in the English language. The descriptions and maps relating to little-known Formosa are new and are the most complete extant. The accurately quoted rates of railways, steamships, and hotels enable the

traveler to plan his journey before undertaking it, and to know beforehand what its cost in time and money will be.

In the 283 pages of introductory matter under the heading, PRELIMINARY INFORMATION, an effort has been made to interpret many things Japanese of interest to the traveler, and to aid him to a quick and satisfactory understanding of them. This special knowledge will be found greatly to enhance the pleasure of a visit to the Japanese Empire. The monographs on How to Reach Japan, Traveling Expenses, Money, Guides, Hotels, Inns, and Food; Tips, Plan of Tour, Seasons, Climate, Hints to Travelers, Health, Shops and Curios, Sports, Hunting and Fishing, Geography, Language, Literature, Architecture, the Government and its Functions; the People and their Homes, Arts, Customs, Religion, and History; and the scores of minor subjects will be found of immediate and permanent value. The dispassionate estimates of Japan and the Japanese are believed to be just.

Those unfamiliar with the Japanese language, who may yet wish to travel without an expensive courier, will find of genuine value the vocabulary at page CXXX *et seq.*, as well as the vernacular equivalents of many English words in the text. The Japanese words are transliterated on the *Rōmaji* system explained at page CXXVII, and the different spelling of certain of them illustrates the various usages employed by authorities writing in that system. Most of the Chinese equivalents given are used in every-day Japanese speech. In many places throughout the text *italic* and other type forms have been employed more as an aid to the eye in picking out names from amid the Roman characters, than in an effort to accord with typographical requirements.

A meritorious Guidebook, by showing the careful traveler how to obtain the best returns for his money and time, should save its cost the first day it is used, and we venture to believe that such may be the case with this one. The economically inclined will find many money-saving hints scattered throughout it, and whosoever essays to do the Japanese Empire without the book will spend considerably more time, energy, and money than are necessary to the purpose. In no single instance have the material interests of the traveler been sacrificed to the selfish benefit of others.

The contents of the book, beginning at page 1, are divided into SEVEN SECTIONS: I. **Central Japan,** Routes 1 to 12, pages 1 to 241. — II. **Northern Japan,** Rtes. 13–18; pp. 242 to 326. — III. **Yezo, The Kuriles,** and **Saghalien,** Rtes. 19–23, pp. 327 to 364.— IV. **Western Japan,** Rtes. 24–38, pp. 365 to 646. — V. **Kyūshū** and **The Loochoo** and **Gotō Islands,** Rtes. 39–43, pp. 647 to 692. — VI. **Korea, Manchuria,** and **The Trans-Siberian Rly.,** Rtes. 44–49, pp. 693 to 760. — VII. **Formosa** and **The Pescadores,** Rtes. 50–54, pp. 761 to 791. — To each

section is prefixed an index of the routes and subjects treated, so that each forms relatively a complete volume, apart from the general Table of Contents or the general Index.

The Maps and Plans were all drawn specially for the book, and they are the newest and most complete extant. Our sincere thanks are due to certain high officials of the Japanese Government, who, by foreshadowing the railway expansion during the next decade, have aided in making the chief maps of unusual interest. Most of the city plans appear now for the first time in any guidebook, and they are uniquely valuable to the traveler.

Japan is making such rapid progress that a Guidebook which is not changed every year quickly becomes obsolete. So constant is this evolution that sustained accuracy even between yearly editions is difficult. It should be remembered that hotels particularly are liable to change in name, management, and in the treatment of guests. As it is the intention to keep the present book abreast of the times, we will genuinely appreciate corrections or suggestions with which observant travelers may favor us, especially such that will enable tourists to get the best return for their money and time. Such communications should be addressed to the author at *Hingham, Mass., U.S.A.* Hotelmen and others are warned against persons representing themselves as agents for TERRY'S GUIDEBOOKS and other publications.

Asterisks (*) indicate excellence and imply commendation, and because of this they have been used sparingly and with caution. While from the viewpoint of the Japanese, or of the foreigner familiar with their superior qualities, certain of the native inns well deserve approbation, to recommend them unreservedly might create a false impression in the mind of the stranger. Asterisks have therefore been withheld, but what the writer considers the best inn in each place has been mentioned first in the lists under their proper headings.

The letter *b.* with a date, after the name of a person, indicates the year of his birth, and *d.* the date of his death.

Where the word *Indian* has been used, without explanation, British India or its people or products is meant.

Prices quoted throughout the Guidebook are in Japanese money unless otherwise designated.

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Abbreviations

ad. = address.
Am. pl. = American plan.
approx. = approximately.
cent. = century; centimeter.
circumf. = circumference.
diam. = diameter.
E. = East; eastern, etc.
F. Fahr. = Fahrenheit.
ft. = feet.
Gov't. = Government.
hr. = hour.
in. = inches.
inhabs. = inhabitants.
kiloms. = kilometers.
lat. = latitude.
long. = longitude.
lit. = literally.
M. = miles.
min. = minutes.
mos. = months.
Mt., mt. = mountain.
N. = North, northern, etc.
pers. = person.
pop. = population.
Rly., rly. = railway.
S. = South, southern, etc.
s. = shilling.
sq., sqr. = square.
st. = street.
sta. = station.
tel. = telegraph.
W. = West, western, etc.
Wt. = weight.
¥. = Japanese dollar mark.
yds. = yards.
yr. = year.

The other abbreviations employed require no explanation.

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The heights of the different mts. are given in English feet.

The *swastika* shown near a temple indicates that it is *Buddhist;* the *torii* that it is a *Shintō* shrine.

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(Maps and Plans engraved by C. J. Peters & Son Company, Boston.)

I. Preliminary Information.

A. How to reach Japan.

From San Francisco. The Nippon Yusen Kaisha (Japan Mail Steamship Co. Ltd.) known everywhere as the **N.Y.K. Line** (see p. 139) operates a (constantly growing) fleet of fine, big, modern, comfortable, and universally popular ships (some of them 22,000 tons displacement, with twin screw, oil-burning, reciprocating engines, luxurious suites, big, airy cabins, superb public rooms and dining room, winter garden, swimming pool, and many other special refinements for semi-tropical travel) between California and the Orient (**California-Orient Line**) with sailings every week (usually Tuesdays) from San Francisco, viâ Honolulu, for Japanese and Chinese ports. The journey to (5545 M) Yokohama is made in 15 days, with a day's stop-over at (2100 M., 6 days from San Francisco) Honolulu. The San Francisco Office (*T. Yamamoto*, Manager) of the N.Y.K. is at 551 Market St. Cable Address: "*Yusen.*" At New York, 10 Bridge St.

Rates vary slightly with the size of the ship and the luxury of the cabins. They apply in either direction as follows: **San Francisco to Yokohama,** 1st class $300 (with a special rate of $230 on steamers *Korea Maru*, and *Siberia Maru*); 2d cl. $150 ($175 on the *Taiyo Maru*). **To Kobe,** 1st cl. $311 ($240 on the *Korea* and *Siberia Maru*); 2d cl. $156 ($181 on the *Taiyo Maru*). **To Nagasaki,** 1st cl. $334 ($259 on the *Siberia* and *Korea Maru*); 2d cl. $167 ($192 on the *Taiyo Maru*). **To Shanghai,** 1st cl. $346 ($270 on the *Siberia* and *Korea Maru*); 2d cl. $173 ($203 on the *Taiyo Maru*). **To Manila,** 1st cl. $375 ($305 on the *Korea* and *Siberia Maru*); 2d cl. $188 ($218 on the *Taiyo Maru*). **To Hongkong,** 1st cl. $375 ($290 on the *Korea* and *Siberia Maru*); 2d cl. $188 ($218 on the *Taiyo Maru*).

From Los Angeles the Nippon Yusen Kaisha steamers *Korea Maru* and *Siberia Maru* provide monthly sailings: 1st and 2d cl. rates to and from the Orient are the same as those from San Francisco. Office No. 19 in the Biltmore Hotel Arcade.

Around the Pacific Tours by the Nippon Yusen Kaisha Line are deservedly popular. **Tour No. 2** takes the traveler from San Francisco viâ Honolulu to Yokohama, Kobe, Nagasaki, and Shanghai, by the California-Orient Line of the N.Y.K., to Hongkong, Manila, Davao, Thursday Island, Townsville, Brisbane, and Sydney over the N.Y.K. Japan Australian Line; and from Sydney to San Francisco or Vancouver over the Union S.S. Co. of N.Z., or the Canadian-Australian Royal Mail Line. Inclusive first class fare $865.65. Stop-over at any port of call. Time limit 12 months. **Tour No. 3** (price $921.65) is the same as No. 2 excepting the routing is viâ Hongkong, Singapore, and Java ports to Sydney, and return viâ Honolulu.

Tour No. 1, from Seattle (by the Seattle-Orient Service) is the same as No. 2 excepting the price is $821.05.

The Nippon Yusen Kaisha's South American West Coast Service, from Japan viâ the United States, Mexico, and Panama, is maintained by 4 fine liners. The ports of call in the U.S.A. include San Francisco, and Los Angeles. Information as to rates, sailing dates, etc., can be obtained at any N.Y.K. agency or office (in **San Francisco,** 551 Market St., **Los Angeles,** 19 Biltmore Hotel Arcade; **Seattle,** 801 First Avenue; **New York,** 10 Bridge St.).

The N.Y.K. Japan-China Rapid Express Line supplies a convenient and fast service between Kobe, Nagasaki, and Shanghai. Passengers holding transpacific tickets can change them for those of the fast Express service, or for others good on any N.Y.K. Lines between ports in the Orient.

Round-The-World fare viâ the N.Y.K. Line California-Orient and Japan-Europe Service, first class throughout, and applicable to passengers starting from points in the United States and Canada, is $1,080.50 (or £220).

Passengers holding steamer tickets from California to Kobe, Nagasaki, or for ports beyond Japan, have the privilege of traveling overland, over the lines of the Imperial Japanese Government Railway from Yokohama or Tokyo. Ample stop-overs are allowed at all intermediate cities and resorts. See General Information, p. xviic.

Passengers to Far Eastern, Australian, India, or European ports, and round-the-world travelers, can make good connections almost anywhere with steamers of the Nippon Yusen Kaisha's Japan-Europe Line, Japan-Australia Line, Japan-Bombay Line, etc.

"**Japan,**" a handsomely illustrated, beautifully printed, monthly magazine devoted to travel, life, customs, sights, and scenes in Japan and other Oriental lands, is published monthly by the Nippon Yusen Kaisha, and is of peculiar value to every one interested in the Far East. *James King Steele, F.R.G.S.,* Editor-in-chief. Editorial Rooms 551 Market St., San Francisco, California. Subscription price $2.50 a year; 25 cents a single copy.

The Dollar Steamship Line provides a weekly service from San Francisco (Office in the Robert Dollar Building) to the Orient at about the same prices as the other lines and under similar conditions.

San Francisco is justly regarded as the Scenic City of Western America, and the leisurely traveler will find much to interest him in the colorful port and its immediate environs. No lover of the picturesque in nature will fail to devote some time to the region. A fortnight or more can be spent in San Francisco alone, inspecting its splendid museums, public buildings, its fine parks, and its famous seaside resorts and

beaches. Within a few hours' ride are magnificent Redwood Forests, high mountains whose summits are reached by cog railways; Hot Springs with known curative properties, and places which thousands of people from the Atlantic seaboard and the Middle West annually come to see. California's motor roads are among the finest in the Americas, with the added advantage that each one leads to some idyllic spot worth going far to see. As a winter resort the region is unrivalled.

Of particular touristic value is the quality of San Francisco's superb **hotels,** known far and wide for their comfort, good food, perfect service, and moderate rates. Preëminent among them is the internationally celebrated **Palace Hotel** (*Halsey E. Manwaring,* General Manager), on Market St., in the commercial center of the metropolis, near the best theaters, the chief banks, shops, etc., and within easy distance of the railway terminals and steamship docks. **Rooms** with private bath from $4 a day. Meals (of exceptional quality) in the restaurant à la carte.

Through Travelers will wish to know that they can save several transfer charges on their baggage by having it sent direct to the office of the Transfer Co. (trustworthy men board trains, etc.), kept there as long as one wishes, then sent direct to steamer dock or rly. station. Also that the possession of a transpacific steamer passage entitles transcontinental travelers to an extra baggage allowance on the trains. This may mean a considerable saving in money. See General Information, p. xviic.

San Francisco is the western headquarters of the vast **Southern Pacific Railway System,** one of the greatest on the continent. For the benefit of travelers bound to or from Japan and China it is mentioned that this company offers them a choice of four great scenic routes — **a choice offered only by the Southern Pacific:**

1. **Sunset Route:** between New York (or Boston, or Chicago) and San Diego, Los Angeles and San Francisco, viâ New Orleans, San Antonio, and El Paso. Westbound the trains run through the fascinating Old South to historic New Orleans, with its romantic Spanish-French-Creole associations, thence over Louisiana plantations, bayous, cattle ranches and the great mesas of the Southwest, with their cowboys, Indians, American-Mexican towns and whatnot. Between El Paso, on the Río Grande, and Tucson, Arizona, the country is almost as much Mexican as American. At Tucson connections are made with trains of the **Southern Pacific Railway of Mexico;** which, after leaving Nogales, at the Arizona border, runs southward through the Mexican States of Sonora, Sinaloa, and Nayarit into Jalisco, touching many picturesque places along the Mexican West Coast.

In Arizona most travelers stop off to go over the famous **Apache Trail**, a one-day side trip of 120 miles by a comfortable motor stage, over a smooth highway, through a region of strange and primitive beauty, heavy with memories of Apache Indian raids. **Roosevelt Dam and Lake** are along the way. Southern California offers many thrills in **Hollywood**, where the "movies" are made; at Old Missions; Los Angeles with its score of fine beaches, its asphalt pits where the bones of sabre-tooth tigers and mammoths 25,000 years old are dug up and displayed in a near-by museum; **Catalina Island**; **Mt. Lowe**, the **Orange Empire**, etc. Between Los Angeles and San Francisco the traveler has the choice of two lines — the scenic **Coast Line** running for 113 miles right along the ocean shore, with charming **Santa Barbara** and the world-famed **Monterey Peninsula** en route; and the **San Joaquín Valley Line**, running through the San Joaquín Valley (southern part of the Great Central Valley of California), having en route Mt. Whitney (14,502 ft.), one of the highest peaks in continental United States; **Sequoia** and **General Grant National Parks** and their **Big Trees**, and the **Yosemite National Park** with its **Mariposa Grove** of Big Trees.

2. **The Overland Route (Lake Tahoe Line)**, between Chicago and San Francisco viâ Omaha and Ogden. This is the shortest and most direct route across the center of the continent. Westbound the trains cross the rich farms of Illinois, Iowa, and Nebraska; Wyoming's great plains with their famous ranches and cattle ranges; then go to **Salt Lake City** with its world-famous Mormon Tabernacle and Temple. The Great Salt Lake, one of the sights of America, is crossed by the Southern Pacific's famous "cut-off" — a trip where one actually "goes to sea" by rail! Then comes colorful Nevada, lovely **Lake Tahoe**, the **Sierra Nevada Mountains** made famous by Bret Harte and Joaquín Miller; the **American River** canyon, the gold fields of 1849, the **Sacramento Valley** (northern part of the Great Central Valley of California), and ultimately San Francisco, standing in serene and matchless beauty by the famous Golden Gate. On this trip the fortunate traveler hangs pictures in the gallery of the mind that time can never erase.

3. **Golden State Route**, between Chicago and Los Angeles, viâ Kansas City and El Paso. There are no finer or faster trains from the East and Middle West to Southern California than those of this famous line. Westbound they show the traveler the fat and productive farms of Illinois, Iowa, Missouri, and Kansas; bits of **Oklahoma** and Texas; **Cloudcroft** (during the summer months; a delightful resort reached by a side trip from Alamogordo, New Mexico), then vast sunlit stretches of the romantic Southwest. Westward from El Paso the line is described above (under the Sunset Route cap-

tion), as Golden State Route trains run westward from El Paso over the Sunset Route rails.

4. **Shasta Route,** between the Pacific Northwest, and San Francisco, viâ Portland, Oregon. For travelers going to or returning from California over northern lines. Southbound one sees **Portland** (a beautiful city near the confluence of the Willamette and Columbia rivers), the City of Roses, so called because gorgeous roses bloom out of doors every month of the year; the **Willamette Valley,** Crater Lake, glorious **Mt. Shasta** (14,380 ft.), the Sacramento Canyon, and the fertile and productive Sacramento Valley. Between Eugene (Oregon) and Black Butte (California) the traveler has the choice of two lines — **The Siskiyou Line,** which runs through the charming Willamette, Umpqua, and Rogue River Valleys and passes to the west of Crater Lake (reached from Medford); and the new **Cascade Line,** recently opened through a vast virgin wilderness, and which passes just to the east of Crater Lake (reached from Klamath Falls).

Over each of its four great scenic routes the **Southern Pacific** operates a premier train, of highest standard in every detail of travel appointments and refinements, and other fine trains daily, with Southern Pacific dining-car service a feature of each train. Travelers from the Atlantic seaboard to California and Japan can, by going out over one route and returning over another, add considerable touristic value to the trip. The entire Pacific Coast with its scenic wonders should be included in the itinerary of every traveler who loves the odd and beautiful in nature and human advancement.

Illustrated Booklets covering its four great scenic routes and the places of scenic, romantic, and historic interest along them, can be had by the traveler for the asking at any Southern Pacific office, or from any representative of the company. These representatives will at any time gladly help the traveler arrange his trip, and attend to its various details (tickets, baggage, and Pullman reservations, etc.) for him.

From Seattle the Nippon Yusen Kaisha (N.Y.K.) Line operates (as it has for more than 30 years) its famous **Seattle-Orient Service** (the shortest route from the U.S. to Japan) by means of the following modern, fast, safe, comfortable and well-liked ships: — The *Shidzuoka Maru; Yokohama Maru; Iyo Maru; Kaga Maru; Tokiwa Maru,* and *Toyama Maru.* They are known for their thoroughly modern appointments, for the excellence and liberality of their (American style) cuisine, and for their exceptionally low rates — which appeal to many economically inclined persons. The one way first class fare from Seattle (viâ Victoria and Vancouver) to Yokohama is $195; to Kobe, $205; to Nagasaki, $220; and to Shanghai $240. **Round Trip** $351; $369; $396; and $432. The 3d class fare (with European food) is $60 (with Chinese food) $55. Beyond

Shanghai connections are made with other N.Y.K. liners to Hongkong, Manila, the Straits Settlements, India, Australia, Africa, and Europe.

First Class passengers on N.Y.K. steamers who prefer to travel overland in or through Japan can exchange their steamer tickets for others good on the Imperial Japanese Government Railways (which are excellent in every way).

Round the World Tickets from Seattle over the N.Y.K. Lines can be bought as low as $958.95. First class accomodations throughout. Ample stop-over privileges, and time limit. The **Nippon Yusen Kaisha Office** in Seattle is at 801 First Avenue.

The Admiral Oriental Line also operates a frequent service between Seattle and the Orient. For details address the company headquarters at Seattle, or 32 Broadway, New York City.

From Canada. The Canadian Pacific Steamships Ltd. (one of the great steamer lines of the world) operates a three-weekly service (excellent to the smallest detail; quickest route across the Pacific; time 11 days) from **Vancouver, B.C.** (*Vancouver Hotel*, near the landing; rooms from $3.50 a day; meals *à la carte*), calling at **Victoria** (*Empress Hotel;* $3 up, a day; both hotels unreservedly recommended) to pick up passengers from San Francisco, Seattle, and southern points. The ships are famous segments in a vast world transportation system that links Europe with the Orient by way of the Atlantic, across Canada (by rail), and the Pacific. Seasoned travelers know them for their unquestioned technical and mechanical perfection, for their safety and comfort, and for the unalterable high standard of service which characterizes them.

Fares from Vancouver or Victoria by the "Empress of Canada" (21,500 gross tons), "Empress of Russia," (16,800 gross tons), and "Empress of Asia," (16,900 gross tons), the newest and largest steamships in the trade, are as follows: to Yokohama, $300; Kobe, $311; Nagasaki, $334; Shanghai, $346; Hongkong, and Manila, $375. For children's fares and other data see General Information, page xviic.

Travelers may wish to remember that in summer the North Pacific Ocean is pleasantly cool, and that in winter ships seek the warm waters of the *Kuro-shiwo* (p. cxlv) and follow the course of this warm Japan current to the Asiatic coast. Thus a voyage on the "Empress" ships is delightful at any season of the year.

The Canadian Pacific Railway Train Service. Fast, dependable, daily express trains favorably known for their luxurious appointments and for the super-excellence of their dining-car service, run between Montreal and (2898 M., in about 88 hours) Vancouver, traversing one of the most beautiful sections of North America and passing through numerous cele-

brated places — Winnipeg, Moose Jaw, Medicine Hat, Calgary, Kamloops, etc. The Mountain scenery (viewed from fine Observation Cars) in the heart of the Canadian Pacific Rockies ranks with the most wonderful and awe-inspiring on the continent. High-poised in certain of the superb mountain valleys of the region are famous health resorts like **Banff** (with its curative springs and delightful hotel); **Lake Louise** (also with its splendid hotel), and other celebrated places. To these well-known resorts come travelers from Europe, Asia, and from far off Africa and Australasia. They are much frequented by the foreign residents of Japan and China. On this unforgettable transcontinental trip the traveler sees vast wild-game preserves, cattle ranches, wheatlands as broad as certain European principalities, splendid river scenery, matchless mountain stretches, and bits of primitive America which only the Canadian provinces can provide.

Hunters and Fishermen find the region unexcelled for sport. The rivers teem with fine, gamy fish (bass, maskinonge, landlock salmon, trout, etc.); the plains, foothills, lakes and tarns are the breeding places of countless wild geese, ducks and smaller feathered game; small fur-bearing animals abound, and the big, fast-disappearing, wild game of North America make the region their common rendezvous. Conspicuous among the big game of the Canadian provinces are the moose, deer, elk, caribou, grizzly, brown, and black bear; the mountain (big horn) sheep, mt. goats, the cougar, lynx, antelope, and bison.

The Canadian Pacific Rly. Co. maintains a special **Sportsman's Department** (Address: General Tourist Agent, C. P. Rly. Co., Montreal, Que.) which supplies information (free) relating to the best camping-grounds, guides, outfits and supplies, game-laws, etc. The company also maintains a chain of excellent **Hotels** (under the rly. management and usually amid magnificent mt. environment) which rank in point of luxury and comfort with those of any land. As a rule they are cheaper than the metropolitan hotels, and they make ideal headquarters from which to start on hunting or fishing trips. The superb Chateau Frontenac, at Quebec, the Banff Hot Springs Hotel at Banff, and the Vancouver at Vancouver are links in this widely known and liked group.

Round The World Tours, and **Winter Cruises** on the C.P.R. ships are becoming increasingly popular. Fascinating literature describing globe-circling trips, cruises to South America and Africa, the West Indies and the Spanish Main, the Mediterranean, and other places can be had free of any C.P.R. agent.

From Europe. Of all the extended ocean voyages of the world, none excel in sustained charm, picturesqueness, and touristic value, the unforgettable 45 days' trip from (12,144 M) **London** or Continental Europe viâ the Mediterranean, the

Suez Canal, Red Sea, Indian Ocean, Straits of Malacca, China Sea, Inland Sea of Japan, and the Pacific Ocean to **Yokohama.** The fast, comfortable, splendidly appointed ships of the two biggest lines (described below) call every few days on the voyage at some fascinatingly interesting Oriental port, and usually stop long enough to permit passengers to go ashore for a few hours and inspect the brilliant, sun-drenched, colorful streets; the glittering bazaars and shops, the gorgeous temples, museums, botanical gardens and whatnot, for which each place may be renowned. Gibraltar, Algiers, Genoa, Naples, Brindisi, Malta, Port Said, Suez, Aden, Colombo (deviation to Bombay, Calcutta, Rangoon and other places in India and Burma), Penang, Singapore, Hongkong, Manila, Shanghai, Nagasaki, and Kobe are among the famous ports of call, and the **Handbooks** issued (free) by the different steamship companies (or by **Thos. Cook & Sons**) usually give a condensed sketch of each place and sufficient practical information to enable the fortunate traveler to see the things most worth seeing in the briefest time.

Of the several steamer lines plying regularly between Europe and the Far East, the **Peninsular & Oriental Steam Navigation Co.** (London Office, 122 Leadenhall St. E.C. 3; Cable address: '*Peninsular*,' London, agencies throughout the world), and the **Nippon Yusen Kaisha** (N.Y.K.; head Office, Tōkyō; Cable address: "*Morioka*," Tōkyō; London Office, 4 Lloyd's Ave., E.C. 3; Cable address: '*Yusenkai*'; agencies throughout the world) are perhaps the most popular and carry the bulk of the travel. Each possesses fleets of hundreds of big ships technically and mechanically as perfect as the finest modern transatlantic liner, and fitted with every refinement necessary to luxurious and comfortable travel in tropical latitudes — big air-cooled cabins, broad promenade decks, spacious lounging rooms, electric fans, wireless outfits, libraries, laundries, etc. Seasoned travelers speak highly of the abundant and excellent food served on both lines. Both maintain a dependable fortnightly service between European and Far Eastern ports, and each is, in a way, preëminent, for each has individual points that appeal to the special likes of travelers. Women and children making long voyages alone seek the ships for the care and consideration shown them. The luxurious appointments of these superb floating hotels, the courteous and willing service, the ample provision for every one's comfort, and the beguiling Oriental atmosphere which characterizes them, make a trip aboard any of the ships an unforgettable experience. Because of the extent and the wide ramifications of their branch lines, each trunk line can book passengers to practically any part of the world (Australia, Africa, North and South America, Java, Siam, Hawaii, the South Sea Islands, etc., etc.). Both companies operate a regular and ex-

ceptionally popular main line service to Australia. The N.Y.K. transpacific service, described in the opening pages of the guidebook, is unexcelled.

The Nippon Yusen Kaisha Passage Rates on its Japan-Europe Service ships, 1st class, are: From Japan Ports (Yokohama, Kobe, Moji, Nagasaki) to Naples £100 (from Shanghai £95; Hongkong £90; Singapore £80). Japan Ports to Marseilles £102 (from Shanghai £97; Hongkong £92; Singapore £82). **Japan Ports to London** £110 (from Shanghai £105; Hongkong £100; Singapore £90). The rate between Manila and Europe is the same as between Hongkong and Europe. Lower rates on all tickets during July to Dec. inclusive on the westward voyages, and April to July inclusive on eastward voyages. Side trips to and through India can be arranged in connection with the various N.Y.K. services — one of which is the *Japan-Bombay* monthly service direct.

Passage Rates by the P. & O. (Peninsular & Oriental) Mail Steamers from **London to the Far East** are (approximately) as follows (subject to slight changes): To Yokohama (or Kobe), first class, £104 to £110 (return £182 to £192); 2d cl. £70 to £76 (return £123 to £133). To Hongkong, £94 to £100 (return £165 to £175); 2d cl. £64 to £70 (return £112 to £122). Shanghai, £100 to £106 (return £175 to £185); 2d cl. £68 to £74 (return £119 to £129). Manila, £100 to £106 (return £177 to £187); 2d cl. £70 to £76 (return £124 to £134). **From Marseilles** to Kobe or Yokohama, 1st cl. £100 to £106 (return £175 to £185). To Hongkong, £90 to £96 (return £158 to £168). To Shanghai, £96 to £102 (return £168 to £178). To Manila, £96 to £102 (return £170 to £180). Children above 12 years of age pay full rate; above 3 years and under 12, half rate. For detailed information relating to fares to India, Australia and other places consult the P. & O. Handbook.

The Round the World Tours by the P. & O. and Associated Lines, and the famous P. & O. Cruises, are the last word in luxurious and comfortable sea travel to the most celebrated ports of the world. Superbly illustrated booklets descriptive of them can be had of any P. & O. Agent, or by writing to the P. & O. House, 14 Cockspur St., London S.W. 1 (or 122 Leadenhall St., London E.C. 3).

Of exceptional value to the traveler is the handsome, well-printed (good paper, clear type) and beautifully illustrated (with 16 color pages, 36 maps and plans, and 4 plates of flags) **P. & O. Pocket Book**, a world-guide of approximately 375 pages containing a wealth of specific and general information about the P. & O. and British India Navigation Companies, and the many countries reached by their ships (Egypt, India, Persian Gulf Ports, Ceylon, Burma, Straits Settlements, China, Japan, Australia, New Zealand, East and South Africa,

Mauritius, etc. Likewise of the Panama Canal Zone, California, Hawaii, etc. The beautiful maps alone are worth the price of the book (5 shillings), which deserves a place in every library of travel. Obtainable at many bookstores, and of any P. & O. Agent.

From Australia. The **Nippon Yusen Kaisha** operates an excellent and universally popular monthly service (big, comfortable, well-appointed, modern ships) between **Yokohama** and (7074 M.; fare £63.10s) **Melbourne,** touching at *Nagoya,* Kobe (fare £62.10), Nagasaki (1808 M.). Hongkong (fare £54), Manila (fare £51), Davao (Zamboanga), Thursday Island (4632 M. from Yokohama), Townsville (5296 M.), Brisbane (5986 M.) and (6494 M. fare from Yokohama £62.10; from Kobe, £61.5; from Hongkong, £52.15, and from Manila £49.15) **Sydney.** Low rate round trip tickets issued. The rate from Shanghai is the same as that from Kobe. The same general rules relating to children, luggage, etc. as on the N.Y.K. European and American lines apply. The course from Manila is southward through the beautiful East Indies, over the Sulú and the Celebes Seas; through the tortuous passages of the Molucca or Spice Islands; thence across the Banda Sea, the Gulf of Carpentaria, through Torres Straits, and inside the Great Barrier Reef which stretches for over a thousand miles along the Pacific shore of Queensland. Few voyages in the East compare with it for tropical beauty and charm. The natives of some of the islands touched at are as wild as any cannibals, and wonderful South-Sea Island curios can be had in the shops of the different ports.

The P. & O. operates a thoroughly excellent and widely popular fortnightly service between **London and Australasia,** touching at many intermediate ports. Travelers from Australia and New Zealand bound for China and Japan ports change from the London-Australasia Line to the London-Straits, China and Japan Line at Colombo, Ceylon. Complete information as to ships, sailing dates, fares, etc. available in the **P. & O. Handbook,** free at any P. & O. agency. In addition this company operates a network of lines between England, Continental and Mediterranean ports, India, the South Seas, etc.

General Information relating to transpacific steamship lines. Children 10 years of age and over pay full fare. Two years and under 10, one-half minimum fare. Under 2 years 10 per cent of adult fare all classes.

Baggage allowance. For each adult, first class, 350 lbs. Children porportionate to the amount of fare paid. Excess baggage charged for at 30 cents for each 10 lbs. (or 1 cubic ft.). Transpacific and around-the-world passengers holding regular one-way 1st cl. tickets or all-year excursion tickets, can, by presenting such tickets when checking their baggage at any

point on the American (or Canadian) Railways, get the 350 lbs. allowance (for each adult passenger; 175 lbs. for a child traveling on a half ticket).

INTERCHANGEABLE TICKETS are issued by certain transpacific steamer lines so that the holder can go out one way and return another; or travel between far eastern points on different lines. Coastwise tickets can also be exchanged for others valid on the Imperial Japanese Government Railways (see p. lxxx), thus enabling one to travel overland in Japan instead of by sea along the coast. Passengers from America to Shanghai and beyond can also arrange (consult the S.S. Agent) for an overland détour through Japan, Korea, and Manchuria to Peking, thence viâ the Imperial Chinese Railways to Shanghai (see Rte. 49).

LAUNDRY is done on board ships at moderate prices. Wireless Telegraph Service at moderate rates.

The Overland Trip through Japan, by the Imperial Japanese Government Railways (see p. lxxx), is sustainedly interesting and it should be included in the traveler's plans. It affords one opportunities of seeing many delightful and instructive phases of Japanese country life, besides taking one to interior places that differ materially from the port cities. It adds much to the enjoyment of a visit to the empire.

Southward from Yokohama (see route 24, page 367) the railway parallels and repeatedly crosses the celebrated old *Tokaidō*, or imperial post road that linked Yedo, at the north, with Kyōto, at the south, and when skirting the base of Fujiyama it enables the passenger to get views of this superb mountain that are not possible from Yokohama or the sea. In the 358 M. run to Kobe, the train passes through some of the most worthwhile cities on the island — *Shizuoka*, the great tea market; *Nagoya*, famous for its cyclopean old castle, its dogs (Japanese spaniels), its porcelains and many other things; imperial and classical *Kyōto*, where for a thousand years prior to the removal of the Mikado's capital to Yedo there beat the political, ecclesiastical, intellectual and artistic heart of Old Japan; and Ōsaka, the Chicago of the Orient, the greatest manufacturing city in the empire.

The traveler owes it as a duty to himself not to omit *Kyōto* from his plan, for its sights are legion and its charm imperishable. The *Kyōto* life in many of its aspects is still that of the Japan of feudal times, and in many ways it is different from all the other Japanese cities. The fascination of its colorful streets, its myriad alluring shops, its landscape gardens, its gorgeous Buddhist temples, and the glory of its mountain environment are unique and unforgettable. The journey southward from Kobe to Nagasaki, through the island of Kyūshū, is also interesting, with a charm peculiarly its own.

The **Trans-Siberian Railway** is described in Rte. 49, p. 756.

B. Traveling Expenses. Money. Exchange. Banks. Passports. Custom-House. Commercial Travelers. Abacus. Guides.

Expenses. The cost of traveling in Japan is less than in Europe or the United States. The average daily outgo will vary from 15 to 30 *yen* ($7.50 to $15 U.S. money), according to one's requirements and willingness to forego non-essentials. These estimates do not include wines, motor-trips, *geisha* entertainments, or other unusual extras. A material saving can be effected if one will walk or use tram-cars instead of hailing a motor-car at every turn. These and guides add considerably to the cost of getting about, and both have a way of creating other expenditures. Living is higher in the large cities on the direct line of tourist travel than in the interior of the country.

The small daily cost of a good mineral water should not be begrudged, as it is wiser to economize in other ways than to omit this necessary health precaution. Japan is a land of mineral waters — some of them spurious and to be avoided. See the reference to *Tansan* at p. 629.

Prices quoted throughout the guidebook are approximate only, and are always subject to change; but they will give the traveler a fairly accurate estimate of the cost of things in general. It is a good rule to ask the price of a thing or a service before commanding it.

On reaching Japan the traveler will benefit by securing from the **Japan Tourist Bureau** (offices in many places) a late copy of the Imperial Government Railway **Time Table,** and one each of the handsomely illustrated (in colors) **Folders** and **Booklets** issued by the Japan Tourist Bureau, the Imperial Gov't Rlys., the Japan Hotel Association, the South Manchuria, Formosa, and Chosen Rlys., and the Nippon Yusen Kaisha and Ōsaka Shosen Kaisha, descriptive of the various places of interest in Japan, Taiwan (Formosa), Chosen (Korea), and South Manchuria. Certain of them contain excellent (and valuable) maps and plans, and all are replete with detailed information aimed to help the stranger. They are free for the asking; they are useful, they will save the tourist time and money, and they make desirable reference souvenirs. See *Railway Guide* (under Railways).

Traveler's Cheques, Letters of Credit, etc. can be cashed at any of the banks mentioned in the guidebook; at most hotels and steamship offices; at offices of the Japan Tourist Bureau, etc. They afford a cheap and safe method of carrying funds, they render one independent of bank holidays, and they are better and safer to handle than coin or currency. The latter is always apt to be discounted, and coins are sure to be. Cheques and credits issued by the National City Bank of New York, are recommended because of the great strength of this institution and the fact that it has branches and correspondents all through

the Orient and Europe. See the remarks on Banks hereinafter.

Money (*kane; kinsu; kinsen*, etc.). The currency of Japan is arranged on the decimal system with the gold standard as the base. The monetary unit is the *yen* (Chinese: *yuen*, round, a round thing, a dollar) of 100 (*hyaku*, or *ip-pyaku*) cents (*sen*), worth approximately 50 American cents (see Exchange); 2 shillings and a penny, or a Mexican *peso*. Neither the *yen* nor the gold coins (*kin-ka*) which the silver (*gin*) coins represent, are seen in circulation, but they can be had at par at nearly any of the banks. The dollar symbol in Japan is the initial Y of the *yen*, with twin horizontal lines (thus ¥) across the stem. The coins current are: —

1/2 *sen* (or 5, or *go*, *rin*) in copper; 1/200 of one *yen*.
1 (*ichi*) *sen* (cent), copper. Equal to 10 (*jū*) *rin*; 1/100 of a *yen*.
5 (*go*) *sen*, nickel (*nickeru*); 1/20 of a *yen*.
10 (*jū*) sen, nickel (*nickeru*); a dime. Both with holes in the center.
50 (*go jū*) *sen*, silver (*gin*); 1/2 *yen*; size of an American quarter.
5 *yen* (pronounced *go yen*), and 10 *yen* (*jū en*), in gold (*kin*).

No foreign money circulates in Japan, but English and American bank notes and gold will be accepted at banks and some stores.

Bank Bills (redeemable in gold, at par) of 5, 10, 100 and 1000 *yen*, circulate from government and private banks and are handsomely printed on tough, fine paper (*shihei*) made specially for the purpose. Values usually are expressed in Japanese and English. One *yen* (*ichi yen*) notes are sometimes seen. Bills of the Bank of Japan (Nippon Ginkō) have a wider circulation than others.

Certain of the vignettes refer to episodes in the history of the nation, or picture historical or mythological characters. One of the 5 *yen* notes, held against the light, reveals (in the blank medallion) the smiling, mischievous face of the elusive *Daikoku* (God of Wealth). The fine portrait on this note is of *Sugawara Michizane;* the shrine on the reverse, the *Kitano Tenjin* (in Kyōto). The portrait on one of the 10 *yen* notes is of *Wake Kiyomare;* the shrine is the *Go-o-jinsha*, in Kyōto. The vignette of a running wild-boar commemorates the fact that *Kiyomare* was fond of hunting this animal (a pair of which, carved in stone, guard the entrance to his shrine, in place of the customary Dogs of Fo). All the notes bear the Imperial 16-petal chrysanthemum (*kiku*).

The portrait on the face of the 100 *yen* note is of *Fujiwara Kamatari*, with his favorite temple (*Tamu-no-Mine*) in Yamato. A picture of the Bank of Japan adorns the reverse.

The gold coins (900 parts fine) carry wreaths and crests of the imperial chrysanthemum and the *Paulownia imperialis*, with the words *Dai Nippon* (Great Japan), the date, and a portrayal of the rising sun. The mythological dragon has disappeared from the national coins. The *rin* pieces are now rarely seen.

Some of the money is counterfeited, and the traveler should be on his guard. Public displays of money are unwise, as pickpockets, though not numerous, are exceptionally skillful.

Prior to A.D. 708 the coined money used in Japan came from China, whence also came the idea of a mint for making it. Silver was discovered in *Tsushima* in A.D. 674, but it was not until during the *Wadō* era (708–715) that copper was found in the *Chichibu* Range in *Musashi*, and Japan established (in the Province of *Ōmi*) her first mint and struck her first coins. The tokens were chiefly of copper, for although an issue of silver and of gold coins was made in 760, the idea of monometalism pleased the people, and copper became the current coin of the realm. In the early days when a merchant acquired gold or silver bullion he usually followed the ancient Chinese custom of cutting it into parallelograms of the required size and paying it out by weight. Later, considerable quantities of these metals were sent to China in exchange for Chinese copper tokens for which a national demand existed — for the casting of idols and other temple ornaments. At first the ratio between silver and copper was 1 to 4; later it was fixed at 1 to 25, and finally 1 to 10. Between 760 and 958 other mints were established at *Harima*, *Nagato*, and *Dazaifu*, and from these and the original *Ōmi* mint 11 new sets of coins were issued. Counterfeiters became so plentiful and so bold that those convicted were enslaved or beheaded, while accessories to the crime were made gov't slaves. In 958, Buddhistic zeal made it impossible for Japan to maintain her metallic currency. As the mints were small affairs which did not absorb more than 20 tons of copper a year, and as the rage for temple bells and idols grew at such a pace that every ounce of copper obtainable was used in making them, the gov't mints closed and did not operate again for 6 centuries, or during the time of *Hideyoshi* in 1587. Their closure was hastened by the gov't device of debasing the coinage, which soon became almost as worthless as inflated paper money. The Dutch traders withdrew an immense amount of gold, silver, and copper from the country, and it is said that in the 16th and 17th centuries the value of this amounted to £9,500,000.

'In the last quarter of the 16th cent. a wholly new departure was made under the auspices of the *Taikō* — that great captain, administrator, politician, statesman, and art patron, whose influence for progress was felt in almost every region of Japan's national existence. At the mint founded by him, and placed under the direction of the *Goto* family (the greatest workers in metal Japan ever possessed), a coin was struck magnificent in dimensions and entirely original in design. The easiest way to conceive it is to suppose 16 guineas beaten into an oval plate, its surface hammered in wave pattern and having the superscription, "ten *ryo*" boldly written in black ink. It was certainly a very remarkable transition from a little copper token, not an inch in diameter and worth only a fraction of a farthing, to a slab of gold as large as a man's open hand and worth 16 guineas. This *Oban* (or large plate) contained about 68 per cent of gold and 29 per cent of silver. Owing to the large percentage of silver, its surface had a pale, silvery cast, and to give it the appearance of pure gold the mint, rather than go to the added expense of gilding it, dissolved the silver from the surface layers. Other gold coins were also struck, — a 5-*ryo* piece, a 1-*ryo* and a ½-*ryo* piece, — and there were also silver coins somewhat similar in shape and design, though of smaller dimensions.'

Paper money became popular about the middle of the 17th cent., and soon thereafter upward of 1700 varieties of notes were circulating in the various districts. There were gold, silver, rice, and a long list of notes redeemable in as many articles, the circulation of each kind being limited to the confines of the issuing fiefs. Many are still in existence and they occupy in Japan much the same position that Confederate money does in the United States. The currency system established at the beginning of the *Meiji* era was based on the gold standard, with the gold *yen* as the unit. The first modern mint was established (under British auspices) at *Osaka* in 1871, and it has been operating ever since. The employees now are Japanese.

Numismatists will be interested in the handsome *ryo* pieces, and in the various little iron, copper, bronze, and silver coins issued prior to 1870. These with the paper money of earlier times are often to be found in the curio-stores, framed in groups purporting to be complete collections, with historical data referring to the issues. Buyers should be sure that the *ryo* pieces are up to the standard of weight and fineness. They should also be on the lookout for counterfeits.

Exchange. Albeit the *yen* officially is quoted as being worth $0.4935 in U.S. money, its value sometimes falls considerably below that figure. Certain tourists do not always stop to realize that when the exchange stands, say, at 47, and they give shopkeepers and others their American money at the customary two *yen* for one U.S. dollar, they lose, on a hundred dollar transaction, about 12 *yen*. It would be difficult to estimate how much money is annually given away in this manner.

The following **Exchange Table** will be valuable to the traveler who wants to know just how much his American money is worth at the current exchange rate (printed daily in the newspapers). The amounts are based on $100 units. For example, if the *yen* is quoted at, say 46 , he should get (depending upon the difference between the buying and selling rate) about *yen* 213,33. To arrive at the exchange, divide the rate into the amount of American money to be exchanged. See Banks.

42.00	238.09	46.00	217.39	47.00	212.76
42.25	236.68	46 1/16	217.09	47 1/16	212.48
42.50	235.29	46 1/8	216.80	47 1/8	212.20
42.75	233.91	46 3/16	216.50	47 3/16	211.92
43.00	232.55	46 1/4	216.21	47 1/4	211.64
43.25	231.21	46 5/16	215.92	47 5/16	211.36
43.50	229.88	46 3/8	215.63	47 3/8	211.08
43.75	228.57	46 7/16	215.34	47 7/16	210.80
44.00	227.27	46 1/2	215.05	47 1/2	210.52
44.25	225.98	46 9/16	214.76	47 9/16	210.24
44.50	224.71	46 5/8	214.47	47 5/8	209.97
44.75	223.46	46 11/16	214.19	47 11/16	209.69
45.00	222.22	46 3/4	213.90	47 3/4	209.42
45.25	220.99	46 13/16	213.61	47 13/16	209.15
45.50	219.78	46 7/8	213.33	47 7/8	208.87
45.75	218.57	46 15/16	213.04	47 15/16	208.60
48.00	208.33	49.00	204.08	50.00	200.00
48 1/16	208.06	49 1/16	203.82	50 1/16	199.75
48 1/8	207.79	49 1/8	203.56	50 1/8	199.50
48 3/16	207.52	49 3/16	203.30	50 3/16	199.25
48 1/4	207.25	49 1/4	203.04	50 1/4	199.00
48 5/16	206.98	49 5/16	202.78	50 5/16	198.75
48 3/8	206.71	49 3/8	202.53	50 3/8	198.51
48 7/16	206.45	49 7/16	202.27	50 6/16	198.26
48 1/2	206.18	49 1/2	202.02	50 1/2	198.01
48 9/16	205.92	49 9/16	201.76	50 9/16	197.77
48 5/8	205.65	49 5/8	201.51	50 5/8	197.53
48 11/16	205.39	49 11/16	201.25	50 11/16	197.28
48 3/4	205.12	49 3/4	201.00	50 3/4	197.04
48 13/16	204.86	49 13/16	200.75	50 13/16	196.80
48 7/8	204.60	49 7/8	200.50	50 7/8	196.56
48 15/16	204.34	49 15/16	200.25	50 15/16	196.31

Banks (*ginkō*) where Letters of Credit, Travelers' Cheques, Drafts, etc., can be negotiated, and Money Exchanged, are to be found in all the large Japanese cities. Among the strongest and best liked of the American Banks is the **National City Bank of New York,** successors in the Far East to The International Banking Corporation, and now said to be the largest and richest banking corporation in the world. It has many branches and correspondents in Japan, China, and other eastern countries, and enjoys a wide popularity among travelers.

Second in point of strength and trustworthiness to the Bank of Japan, is the widely known and liked (by foreigners and Japanese alike) **Yokohama Specie Bank Ltd.**; with headquarters in Yokohama and branches throughout Japan and in many cities of the world. While there is a host of smaller Japanese banks, few of them are as highly esteemed as the above mentioned banks.

Travelers to the Far East are advised to confine their financial operations to these thoroughly reputable and financially strong institutions. In dealing with them, strangers unacquainted with the intricacies and possibilities of losses in foreign exchange will find themselves in safe and friendly hands.

Other old-established banks are the Hongkong & Shanghai Banking Corporation, the Chartered Bank of India, Australia, and China, etc.

Travelers who intend to remain for some time in Japan, and who may not wish to have their surplus funds idle, may like to know that the National City Bank at Yokohama, Tōkyō, Ōsaka, Kobe, and other Japanese cities (likewise the Yokohama Specie Bank), will accept fixed deposits for periods of three, six, nine, and twelve months at a better rate of interest (consult the bank manager) than is usually paid on checking account balances.

Passports (*kitte, tegata*). Travelers to Japan must possess a passport properly visaed by a Japanese consul in the country whence they come. Without this document they will not be allowed to land (nor yet, in some cases, to get aboard the ship that is to carry them). Americans can procure passports from the State Department at Washington, or from its representatives (offices in most American cities). Photographs in duplicate must accompany the application. The fee is $10. A man and his wife can travel on one passport. No visa is required to return to America, but if one travels to another country the passport must carry the visa of the consul of that country. Charges for this visa vary. The Japanese consul at San Francisco makes no charge for putting his visa on a passport. English consuls in Japan charge $10 U.S. money, or its local equivalent, for visaing passports of travelers who plan to spend more than a few hours in England. If the traveler intends to pass right through England (or other European countries) a Transit Visa (lower price) should be asked for.

The Imperial Japanese Customs-House (*zeikwan*) welcomes travelers and allows each a liberal amount of baggage free. The formalities are never to be dreaded, as the officials are always courteous and helpful. Many of them speak English. In addition to his personal belongings the traveler may bring in free a camera, a typewriter, books and similar things necessary to his comfort, or requisite for his special work. In order to protect the home industries heavy duties are levied on certain things (particularly tobacco, which pays 355 per cent) in quantities. Persons not suspected of smuggling have their effects inspected rather than examined. They are never dumped out, manhandled, rummaged or crumpled to facilitate a minute overhauling. One is allowed 25 cigars or 50 cigarettes free. Any attempt to smuggle in firearms (which are useless in Japan) or opium or similar drugs, usually provokes serious trouble. While customarily it is wise personally to superintend the inspection of one's baggage at a customs-house, the runners for the best-known hotels are trustworthy and often are able to attend to such matters more expeditiously and satisfactorily than the traveler himself. Courtesy on the part of the stranger is always a valuable asset in customs-house transactions, and is particularly so in Japan, where it is a characteristic.

Commercial Travelers are not taxed in Japan, and they can have the import duty on their samples refunded upon re-exportation if they will make their wishes known at the time they enter their goods. Some articles pay duty according to weight; others are assessed *ad valorem*. An English edition of the Custom's Tariff can be had of the **Kyobunkwan,** at Tōkyō, or **Thompson & Co. Ltd.** at Kobe.

The **Abacus,** or *soroban* (Chinese: *swanpan*, or 'counting-board'), is used largely in arithmetical calculations by Japanese. With this early Phenician or Grecian instrument, the solution of intricate problems in foreign exchange, and other propositions are found quickly and ingeniously. The commercial traveler will find it to his interest to learn the operation of it, as a knowledge of how to read it only is useful at times. The *soroban* is a shallow case or frame of various lengths and widths, crossed longitudinally by a bar which divides it into two unequal compartments. These are crossed vertically by (usually 13) wires or bamboo rods, with 1 ball (2 in the Chinese instrument) on each stick above the transversal bar, and 5 below. The upper bead stands for 5 units, and each of the lower ones for 1 unit, so that there are 10 units on each stick. When the balls on any rod are taken for units, those next to the right stand for tens, the third for hundreds, and so on. Simple calculations in addition and subtraction are done on this machine with accuracy and speed, but if an error be made the whole must be performed again, since the result appears only when the sum is finished.

Guides (*Annai-nin; sendachi*) can be hired at almost any hotel. The Japan Tourist Bureau will secure reputable ones when needed. Japan is such an easy country to travel in that guides are unnecessary except in the remote regions rarely visited by foreigners. Even there a local hotel-boy, or coolie with a smattering of English, will serve one's purpose at a considerable saving. For many guides have an ineradicable propensity to collect a 'squeeze' on every disbursement made by their employer; an exasperating tendency to overpay and 'tip' their nationals at their patron's expense, and to cause a sudden rise in the price of everything along their line of travel. Some blacklist reputable shops, hotels, and resorts where a percentage on their master's bill is not paid over to them, and, by belittling them, induce their patrons to go to places where commissions can be counted upon. Because of their predatory instincts, certain shopkeepers will not permit some guides on their premises. Sometimes dealers caution travelers not to bring guides with them when they want to make purchases.

As a rule not much confidence should be placed in a guide's judgment of antiques, and less in his criticism of the contents of this Guidebook. It may be accepted as a safe axiom that the majority of guides are not highly regarded by cultivated Japanese — a fact which travelers should bear in mind in cases where an interpreter is needed on delicate missions or at interviews with prominent men. Intelligent, bi-lingual Japanese can usually be obtained for such services. Consult some friend, a consul, or the hotel manager.

It is erroneous to suppose that because of the difference in language, Japan is a difficult country to travel in. English is widely spoken, the people are inherently kind and helpful, and everyone one meets is willing usually to go to almost any trouble to assist strangers. The Japan Tourist Bureau has offices all along the beaten track of travel, and in places like Nikkō, Miyanoshita, Kyōto, etc. the hotel management can always supply local guides at a moment's notice and at moderate prices. On cross-country tramps one can always get local coolies to act as guides and porters. Furthermore, trolley-cars, automobiles, and railway trains now run almost everywhere, and unless one is on some isolated mountain top one is scarcely ever out of the sound of the familiar whistle or honk of these restless examples of modernism.

The aim of the writer of this guidebook has been to help the economically disposed tourist to travel about the country cheaply and commodiously, and with a copy of this book a self-reliant person can go anywhere in the Mikado's Empire and not fail to get what he wants. By traveling on one's own resources one gains a knowledge of the people and of local conditions one otherwise would not get, besides saving considerable money in guide-hire, unnecessary fees, etc.

C. Hotels. Inns. Tea Houses and Restaurants. Japanese Food and Houses. Tips. Laundry.

Hotels (*hoteru;* also hotels). The number of hotels in Japan increases steadily, and the standard of excellence is now greater than it ever has been. Many of the hotels (some of which cost more than a million dollars to construct) compare favorably with, and in some respects are better than, the best hotels of America and Europe, as they embody features which others do not possess. It is the constant aim of the **Japan Hotel Association** (which is an unquestioned guarantee of high class, and to which most of the hotels belong) to make the hotels of Japan and its Colonial possessions as comfortable and as acceptable to foreign travelers as possible, and this aim is being fast realized. The chief cities (and many of the smaller towns) of Japan proper, Korea, South Manchuria, and Formosa now possess excellent and commodious hotels noted for their good food and service, and managed by English-speaking Japanese (and foreigners) with a wide hotel experience in the United States and Europe, and an intimate knowledge of the requirements of critical travelers. Usually these establishments surprise the tourist by their size, modern equipment, and general comfort. In point of service certain of them surpass similar hotels in Europe, since the manager makes it a point to meet, know, and look personally after the comfort of his guests. By so doing he usually succeeds in making the individual traveler feel more at home than at present seems possible in other countries.

The fine *Hotel New Grand* at Yokohama (built by the city and equipped at a cost of 2 million *yen*); the superb *Imperial* at Tōkyō (which cost 8 million *yen* and is one of the marvels of the Orient); the picturesque and home-like *Kanaya* at Nikkō, and the *Fujiya* at Miyanoshita; the excellent *Miyako,* and the new *Kyōto Hotel* at Kyōto; the widely known, palace-like *Oriental,* at Kobe, with its lovely Spanish court; the comfortable railway hotels at *Nara* and *Shimonoseki;* the *Taihoku,* at Taipeh, in Formosa; the *Chōsen Hotel* in the old capital of Korea; and the various excellently managed and increasingly popular hotels of the chain owned and conducted by the *South Manchuria Railway Co.,* as well as many not mentioned here, possess each a distinctive charm which appeals to the traveler and which he does not forget.

Each of these hotels is described in detail under its respective heading. Magnificent sea views, or equally inspiring views of mountain and valley are features of most of them, and each, set in a distinctive environment, differs in this respect from the other. In each hotel special efforts are made to render the tourist comfortable and happy. His every want is carefully foreseen and supplied. In each place there is a special Information Bureau whose free and willing services include handy pocket guides, railway time tables, illustrated booklets, picture post-cards and many things aimed to enable the stranger to see all there is worth seeing in the locality in the shortest time and with the least outlay of time and money. Hotel motor-cars are

ready to his call; local guides willing to act for a small fee conduct him to nearby shrines or beauty spots; an exceptionally efficient transportation service (railway, taxi, motor-bus, and street car) takes him from place to place, and his path through the country is made easier than he ever imagined it would be.

It is eternally to the credit of the hotelmen in Japan that the various petty cheats, unlooked-for and exasperating overcharges, and the low trickery too frequently practiced on trustful and unsuspecting travelers by the predatory managers and menials of alleged first-class hotels in Europe, are here entirely absent. However much in demand rooms may be, there is no advance in the rates; which are printed everywhere so that the world may see them. The managers, not the servants, run the hotels, and no one is ever permitted to harass departing guests for tips. Bills are payable at the cashier's desk, and are not presented by covetous menials expectant of life annuities for some fugitive service of doubtful worth. Calculated attempts to overcharge in bills are extremely rare, and if mistakes are made they are not always in favor of the hotel.

As a result, one's stay in a hotel in Japan is always a pleasure, and usually one leaves it with regret. One never departs with that feeling of discomfiture so well understood by travelers in Europe, of modest means and a well-defined sense of justice. The Japan Hotel Association is strict in its requirements, and it frowns upon any attempt on the part of a hotel management (even were it so inclined) to depart from its rules governing the treatment of guests, and a complaint from any one is instantly acted upon.

It is customary to call the room- or table-boy by the accepted 'Boy,' or (more acceptably and politely) *boy san*. Undersized boys are generally called by, and willingly answer to, the word *chiisai* (pron. chee-sigh'), small (or kid). The waitress or the chambermaid is called *nesan* (nay' sahn). A courteous appellation to arrest one's attention is *anata* (you). Room-boys and chambermaids expect to be called upon to do valet service (brush clothes, clean shoes, prepare the bath, etc.) and to make themselves generally useful. A special valet service for cleaning and pressing clothes, hats, etc. is maintained by most of the hotels. Charges are lower than in the U.S., and the work is just as good. Laundry is done excellently and at reasonable prices in most of the hotels.

The Japan Hotel Association, an organization allied to the *Japan Tourist Bureau* (lxv) aims to promote the development of hotels and the hotel business within the Japanese Empire; to provide satisfactory accommodations and entertainment for foreign visitors; to foster mutual cordiality among its members; to correct overcharging and other abuses, and in every way to devise means to add to the comfort and enjoyment of tourists visiting Japan, Korea, Formosa, South Manchuria and other places within Japan's sphere of influence. The best hotels in all the afore-mentioned countries are members of the association, and each can be of material assistance to the stranger by providing letters of introduction, arranging by wire for reservations at other association hotels, etc. All such service is free.

Hotel Rates. Some of the hotels operate exclusively on the American Plan, in which case prices include food, lodging, service, etc. This usually means more than one customarily gets in an American hotel, for in addition to an ample, American style breakfast (*asagohan*, or *asashokuji*), one can have early morning coffee (*kohi*) with toast, jam, fruit, etc. served in one's room; a more elaborate luncheon (*hirugohan*, or *hirushokuji*) or Tiffin (Chinese: *tschi fan*, 'meal time,' or to 'eat rice') at noon than one ought to eat; afternoon tea (*o cha*, honorable tea) with a variety of cakes, sandwiches, etc., and the regular dinner (*yugohan*, or *banshokuji*) in the evening. In some places the guest may be asked to sign a *chit*[1] for the tea, etc., but usually this is for the purpose of keeping a check on the servants.

Most of the hotels will quote rates on the American or the European Plan, just as the guest prefers. Rates vary somewhat with the location (whether in a metropolis or a country town), reputation, etc. of the hotel. Rates American Plan (room and meals), range from 6 to 8 *yen* for a good single room without a private bath, and from 8 to 12 *yen* with a private bath. Double room, usually with twin beds, from 10 to 15 *yen*. With private bath from 14 to 30 *yen* (the latter often with a sitting-room, etc. *en suite*). Rooms alone are about one half these prices.

Meals range from 1 to 2 *yen* for breakfast, 1.50 to 2.50 for a tiffin (luncheon), and 2.50 to 3 *yen* for dinner (supper). Item for item the *à la carte* prices charged in the Imperial Hotel at Tōkyō (used as a standard) are from a third to one half less than would be asked in a similar hotel in the U.S.A.

In many of the best hotels in Japan one can get a dinner for $1 or $1.50 that would cost twice that sum in the United States. As a rule the best food and service is to be found in the hotel dining-, or grill-rooms.

The Food served in hotels belonging to the Japan Hotel Association usually is good, is generously provided, and cust(marily covers a wider range than that served in the highest priced establishments of the United States or Europe. In addition to the usual American menu one is often served wild-boar, venison, pheasant (all common in Japan), wild duck, quail, snipe, frog-legs, an astonishing variety of delicious fish (sole, salmon, trout, halibut, etc.) excellently prepared, including crayfish (lobsters), terrapin and oysters; mushrooms, strawberries, asparagus and many minor dainties not too common in the Occident. As many of the best chefs were trained in American cooking-schools and hotels, they can, as a rule, make as good cake, pie, ice-cream, soda-biscuits, raised-bread, coffee and the like, as a regular American or French chef. It is the custom of the best hotels, steamship lines and others to send good cooks to America, have them learn the best American practice, then return and teach others the art. Certain of the managers of the biggest hotels in Japan are famous cooks who worked for years in the kitchens of some of New York's fine hotels; hence they know what good food is.

Wines, liquors, jams, marmalade, tinned biscuits, pickles, ketchups, preserves, cheeses and a host of tinned things (milk, cream, etc.) are imported. The best butter comes from Australia and the Hokkaidō. The excellent Hokkaidō cheese, made at the Monastery of *Notre Dame du Phare*, in Yezo (see p. 331) by Trappist monks, and often called Trappist cheese, is a sort of glorified Camambert, pleasing to all lovers of that cheese. The Japanese

[1] **Chits,** or *chittys* (Hindustani, *chitthi*, a 'note of indebtedness'; a 'note or letter') are used extensively in the Far East in lieu of ready money. Things bought at stores, clubs, etc., are signed for by means of them; *chit*-books are sent out with letters or memoranda for the signature of the recipient; and monthly accounts are checked from the *chits* attached to them. They frequently take the place of I O U's and similar obligations.

are fast becoming a milk-drinking people, and cow's milk (*gyū-nyū*) is now procurable almost anywhere. Japan has become an apple-eating nation. The fine apples seen everywhere come (chiefly) from the Hokkaidō, and are from American trees (see p. 328) sent from the Massachusetts Agricultural College in 1874.

Rooms in many of the hotels in Japan and her colonies are larger than corresponding rooms in American or European hotels. Steam heat, private baths with an ample supply of hot and cold running water at all times; telephones, thermos bottles, and other conveniences characterize most of them.

English-speaking hotel **porters** and runners, along with the hotel cars, meet incoming ships and trains, take charge of the traveler's baggage and see him and his belongings safely to the hotel.

Baggage checks can always be safely handed over to them. Transportation charges for trunks, etc. are lower than in the U.S.

By telegraphing or telephoning ahead the traveler can always be sure to have one of the hotel motor-cars awaiting him at the dock or station. He may like to remember that the **Japan Tourist Bureau** has offices in many cities and towns and that a part of its free service is to reserve accommodations for travelers at the hotels, buy railway or steamship tickets, hold letters, arrange for guides, and do almost anything the stranger asks.

Japanese Inns (*yadoya*, *hatagoya*, etc.) are to be found in every city and town of any size, and while their special comforts do not appeal to the taste of all Occidentals, the best embody many pleasing and distinctive features — particularly those in which the fine old native customs are unchanged and the native courtesy unspoiled. (Comp. **Houses**, p. xlvii.) While the innkeeper (*yadoya no teishu*) and his helpful wife (*okami san*) do not always speak English, they are often devotion itself to their guests, and make each believe himself the most honored one. Albeit the Japanese consider the well-appointed *yadoya* peculiarly comfortable and satisfying, foreigners find much in them to criticize. To many the food is illusive; the fleas inordinately hungry; the toilet arrangements abominable and suggestive of typhoid; the lack of chairs, beds, and other furniture inconvenient; and the native indifference to privacy exasperating. Westerners do not, as a rule, relish the idea of having giggling *nesans* (lit., 'elder sisters'), or serving-maids, traipse unannounced through their apartments at all hours, whether one be asleep or awake; dressed, undressing, or undressed; nor do they want women to scrub them in their baths! Be a *yadoya* ever so good, it grows very tiresome to foreigners after a few days spent in it, and lengthy sojourns should be planned only for places where Occidental conveniences are obtainable.

Owing to the great fires which so often scourge Japanese cities, it is difficult to give definite information about every inn in the Empire and expect it to hold true between editions of the Guidebook. Even where the names are given, it is well for one to ask hotel managers or innkeepers which is the best in the place to be visited, since the management of old inns change.

The regulation inns are customarily of one invariable type, but differing as to size, location, and surroundings. Many of them use well-water for drinking and cooking purposes. At

Buddhist settlements like that of *Kōya-san* (p. 511) the traveler must lodge at a monastery and be served by the monks in charge. Except in very small and remote places there is seldom any difficulty in securing a lodging and food. There are no inns in Japan where the traveler is waylaid and robbed; and perhaps none where it is unsafe to lodge.

Many innkeepers now try to attract foreign tourists by calling their places *hotels*, and it has been our aim to correct the misconception where possible, and to make the necessary distinction between them. Those who thus advertise their taverns have in some cases equipped them with a so-called semi-foreign wing furnished with poor beds, stained-pine wash-stands, and tawdry fitments for which several times the usual rate is asked. In such cases it is often more economical to engage a room in the Japanese part of the house and have whatever foreign food one can get served in it. Certain of the best purely native inns have in reserve a small dining-table, chairs, knives, forks, spoons, aged butter, pathetic coffee, and other things considered essential to the comfort of foreigners. Milk is fast becoming necessary to the Japanese and it can be obtained in many out-of-the-way places. It is usually sold (boiled) in small bottles (*bin*) containing ½ pint (6 *sen*), and if the innkeeper has n't it he will send out and get it. By adding salt and sugar to the always obtainable hot boiled rice, and pouring milk over it, a palatable substitute for porridge is obtained. Some inns possess a skillet in which eggs, potatoes, and '*bif-tekki*' (usually very tough) can be fried. Boiled eggs are always to be had, and bread can be toasted over the *hibachi*. A careful register is kept at inns of foreign guests (so that the police may keep track of strangers), and prudent travelers will write only precise information on the paper handed to them, avoiding levity and statements which they may at any time be called upon to confirm. They will also do well to follow the native custom of carrying their own towels (*tenugui*) and soap (*shabon*), as not a few of the natives suffer from ophthalmia and skin-diseases. Some inns make it a custom to present departing guests with a pair of soft sleazy cotton towels stamped with some pretty pattern in blue, or with the crest or the ideographic name of the hotel. Paper fans or knickknacks sometimes take the place of these. Foreign towels asked for at inns are apt to be charged for at 50–75 *sen* each. Valuable belongings should never be taken to, or left at, native inns, because of the constant danger of fire. If one is obliged to leave luggage, one should see that it is stored in the fireproof *godown*.

Rates vary with the standing of the house, its reputation for special dishes, the popularity of the serving-maids, and the cupidity of the proprietor. Some innkeepers, devoid of a sense of proportion and of future possibilities, charge foreigners

prices out of proportion to those demanded of Japanese (who know what they ought to be), but these conditions gradually are adjusting themselves.

The customary charge for *hatago*, which is understood to comprise supper, lodging and breakfast, ranges from 3 to 5 *yen* in country inns, and 5 to 8 *yen* in city inns. Tiffin, regarded as the best meal of the day, is not included. It may cost anywhere from 2 *yen* up.

These prices do not always include the elusive (and vexing) *chadai* (see p. xli). To be on the safe side one should always ask if the price includes it. If it does not, ask how much is expected.

Know how much special dishes are going to cost before ordering them. And particularly things out of season.

In traveling it is also a good idea to carry a letter of introduction from one innkeeper to another, as this often serves as a check on extortion. The honest hotelmen throughout the Empire are trying hard to better conditions and make travel easier and cheaper for tourists, as well as to inspire the less intelligent classes with a realizing sense of what is due to foreign guests.

In some places guests are asked what class they prefer; a modest room with plain food, or better apartments with food to match. The higher rate quoted may include a small suite overlooking a pretty garden (always preferable to rooms overlooking the street) with 2 or 3 more dishes at meals. Foreigners are asked if they will have Japanese or foreign food (see p. xxxi). Unless special, high-priced dishes are demanded, the former will be found cheaper, as it is nearly always ready and requires no special preparation. The best food is not always to be had in the most pretentious places. In certain modest inns, where the rooms are as bare as a monk's cell, and the general appearance of austerity might argue a strict economy, there will often come, as an agreeable surprise, dainty food served in dishes that delight the lover of beautiful porcelain or lacquer. Later the traveler may learn that the place enjoys fame for some savory specialty — eels boiled in soy, broiled crayfish, stewed octopus, buckwheat-macaroni, or the like. Many of the inns do, in fact, specialize in foods peculiar to certain localities, and are noted for native dainties in or out of season. In some of them one may select live fish from a pool and have it cooked to order. The better-class inns, removed from the beaten track of travel, can usually supply chicken, indifferent roast-beef, and beefsteak, while those near the sea always serve delicious fish in a variety of ways, or broiled lobsters and shrimps (which should not be eaten until the alimentary canal is removed).

Many inns do not display signs in foreign languages, and are therefore not easy to locate. Those which face rly. stations are generally flush with the street, and have an upper balcony.

Others sit considerably back from the street, and are sometimes approached through a mediæval gateway (leading to a passageway flanked by fences or houses) hung with lanterns, adorned with a sanded electric-light globe with the name in black on it, and surmounted by a *chevaux-de-frise* of split bamboo. Some inns are lighted by acetylene gas or electricity; in others a lamp or a candle lights the traveler to bed. Not unfrequently country inns occupy beautiful sites on hills, or near rivers or the sea, in the midst of charming gardens, with fine views. The entrance is most always a roofed vestibule with a well-trodden earthen floor backed by a raised platform about 20 in. high, forming at once a seat and the outer extension of the ground floor. A scattered line of shoes, sandals, and *geta* belonging to guests usually lie along it, and at one side is a cupboard where umbrellas and footwear are deposited. A big drop octagon clock on the wall, a low desk, an *hibachi*, and a pile of cushions generally complete the office equipment. The traveler's jinriki customarily deposits him in the vestibule, at the edge of the platform, beneath the overhang of the roof. Shouts of *O kyaku san* (' honorable visitor ') apprise the master and the maids that a guest is arriving, and all hurry forward to receive him, uttering cries of welcome and bowing glossy black heads to the floor. As the traveler sits on the platform, a servant removes his shoes, and others divest him of his wraps. Shoes are rarely cleaned, and if they be wet or muddy they are left untouched. (Comp. p. lxxvii.) Habitual frequenters of inns often provide themselves with foot-coverings, to slip over shoes and thus be able to wear them to the apartment. Without them one must don the heelless slippers furnished, or go to one's room unshod. As the master of the tavern calls out the number of the room, the maids conduct one either down a long passageway on the same floor or up flights of highly polished, slippery stairs without guard-rails and placed customarily at a dangerous angle. Unless otherwise instructed, foreigners are generally conducted to the best suite, consisting of two spacious rooms separated by sliding wall-panels (*fusuma; karakami*). These constitute the partitions throughout the house, each floor of which can thus be quickly converted into one vast room. As there are neither locks nor catches, and as it is the custom for maids to enter rooms at any and all times, without knocking, privacy is lacking entirely. In high-class inns suites are marked by elegant and striking simplicity. They are devoid of every comfort essential to Occidentals, but quite satisfy the Japanese, who spend hours squatting in them or lying flat on their stomachs, with heels in the air.

The *fusuma* are sometimes decorated richly with pure gold-leaf; with landscape or other scenes, and framed in highly polished wood. The pillars of the slightly raised alcove (*tokonoma*) are of grained or gnarled wood, plain or carved. The silk

or paper *kakemono*, or scroll, which hangs against the wall portrays usually one of the Seven Gods of Good Luck, a Chinese landscape copied from a costly original by some famous painter, portraits of the *Sixteen Rakan*, a text in classic Chinese from Mencius or Confucius, a picture of *Daruma*, a maxim from the Buddhist Sutra, or a poem in the handwriting of some defunct celebrity. Beneath, on the dais of highly polished *keyaki*-wood rests a bronze or porcelain vase, with a sprig of something green, or a delicate flower. Extreme care is often given to the arrangement of this, which always dips to the correct angle, and carries some significant sentiment. A shelf built into the wall at one side of the alcove affords space for clothing which one may not wish to place on the floor. There is no stick of furniture, and often not a peg on which to hang a pocket-mirror. A campaniform or a heart-shaped window, defended by bamboo rods and perhaps a small *shōji* or paper-covered screen (*garasu shōji*, or glass windows are rare), or maybe a narrow, sliding ventilator above the *fusuma*, admit light and air. Foreigners will do well to choose a room with such a vent, as the shutters which run the length of the outer balcony are slid into position about 10 P.M. (the police insist upon their being closed) — often with a great clatter — and successfully exclude all air. The traveler who cannot sleep without fresh air, in a tightly sealed apartment, may demand that a space be left in the shutters opposite his room. The native distaste for pure air is marked.

In the general run of inns the upper rooms are the most desirable, but those houses with pretty landscape gardens not unfrequently have attractive ground-floor suites with bits of the garden allotted to them. The simplest rooms are often rendered very dainty and artistic by the little touches which the Japanese know how to apply with such deftness. The ceilings may be formed of extraordinarily wide and beautifully grained cryptomeria wood of a fine gray color traversed by a black stripe. The thin boards of the partition above the *fusuma* are pierced customarily with some pictorial design exhibiting a few skillfully incised lines suggesting *Fuji-san*, with storks winging their slow flight across the snow-capped cone; a flight of sparrows; peacocks standing on the limb of a flowering cherry tree; or a marshy place to which wild ducks are descending. The floors are covered with soft straw mats, and extreme tidiness is the salient characteristic. Although it is considered slovenly to wash in the bedroom, innkeepers will often capitulate to foreign eccentricity and order a brass basin of hot water placed on the balcony. Wash-basins stand in a row near the centre of the inn on the lower floor, and hither guests are supposed to repair to make their toilet (and, in the case of foreigners, be the cynosure of all eyes). One should always insist upon having a room as remote as possible from the

offensive *chōzu-ba*, or *benjo* (w.c.), which, although placed ordinarily at the end of a long passage, is nevertheless the most prominent object in the house. The *nesans* usually conduct strangers to it (poor toilet-paper), and sometimes remain until driven off (a custom rather than a willful offense against propriety).

While the traveler is fitting himself to his quarters a brazen *hibachi* of pleasing, artistic shape, with handles formed of Korean lion-heads crunching rings, is brought in and placed in a convenient place; new and clean charcoal twigs are placed on the live coals occupying a sort of glowing crater in a miniature *Fuji-yama* of fine, soft ash, and are started to burn with a great scattering of small sparks. Exaggerated iron chop-sticks are stuck upright in the ashen cone, and a quaint iron tea-kettle is filled with water and set over the iron tripod to boil. A smaller *hibachi* for smokers is placed in another part of the room, and a dainty tray with handleless teacups, a porcelain pot, and a metal canister of tea is placed near the big *hibachi* (which should always be put out of the room before retiring). Floor mats to sit upon, a beautiful lacquered box of sweets, or *kwashi* (called *tezukuri* if home-made), and other creature comforts are soon added, along with a neatly folded dressing-gown (*yukata*), towels, and sandals. A maid or the landlord now presents a slip of paper on which one must write one's name, profession, age, sex, condition in life, destination, and provenience. Stripping and donning the gaudy bath-kimono one is conducted to the bath (usually at the end of a long, draughty corridor), where one will be fortunate if one gets an individual tub not already occupied by men and women bathers. In resorts where there are mineral springs, the tubs contain flowing water; in places where this commodity is relatively scarce, it is apt not to be fresh. Unless the door is secured in some manner, one is apt to be interrupted by others who come to share the tub. Sitting on the small stool near the pool or tub, one soaps one's self, pours water over the body with the dipper, then enters the water for a short immersion. The Japanese custom is take no notice of one's bathing companions, be they men or women, unless one is inclined to converse. A survey of one's physical characteristics is apparently never thought of.

Food is served in the guest's room on a lacquered tray, generally at whatever hour one may wish it. The three meals are marked by considerable sameness, and consist ordinarily of fish in some form; tea, boiled eggs or a sweet omelette; two soups in small covered lacquer bowls; chopped relishes and sliced pickles; and steaming rice taken from a wooden tub holding about a peck, beside which the *nesan* kneels ready to refill the china bowl. One of the soups may be made of fish, with bits of vegetables floating in it; or of lobster, or seaweed,

in which case it is amazingly thin and unpalatable; the other of beans, bean-curd or something of that nature. Salt is not provided unless asked for. Many of the dishes are cooked in soy, a tiny dish of which is supplied for dipping bits into before eating them. Certain of the inns serve delicious bamboo-shoots; others buckwheat-macaroni, or boiled eels or other specialties. The raw carp cut into thin, pinkish slices should be avoided. One can usually get a spoon and a fork to replace the chop-sticks on the tray. A little curry-powder will often render dishes more palatable. Bottles of the Thermos type enable one to piece out a meal with hot coffee or the like. The low table on which the trays are placed is call *zen*.[1]

Piles of quilts, or *futons* (kept in air-tight closets during the day) are spread out on the mats to form the bed; the single under-sheet (be sure it is clean) is tacked fast to the quilt. There is no upper sheet, and no blanket. The cover is a large, thickly padded *futon*, often of silk, with its upper end thickened into a fat, smothering roll. Over this part the foreigner will generally wish to pin a towel, to prevent it coming in contact with his face — as it has with those of scores of others. When piled high the quilts are comfortable, and one does not feel the rigidity of the floor. A satisfactory pillow can be made by doubling a cushion and enveloping it in a big towel. The pillow usually offered to foreigners will poison the sleep of the most phlegmatic. It is an extraordinarily hard, sausage-shaped contrivance stuffed tightly with oat-husks or some similar unyielding substance, and with a dark surface that apparently has been slept on many times. An air-pillow is useful in such cases. Flea-powder is often essential when one sleeps on the ground floor, for here *Pulex irritans* is usually as numerous as he is hungry. He can often be debarred from a too personal intimacy by speading sheets of oiled paper on the matting beneath the *futons*, and sprinkling a train of the powder along its edges. To cope with the plague of these light saltatorial carnivora, old travelers recommend a wide sleeping-bag of thin but strong *habutae* (silk) drawn round the neck by a string. They are very light and can be obtained at any silk-mercer's. Others carry sheets (which are much heavier and bulkier), and pillow-slips for the native cushions. In justice to innkeepers it should be added that fleas are not an indication of filth or slovenliness; the incessant rains drive them into the houses, where the style of floor covering offers them pleasing and impregnable positions.

The best inns provide mosquito-nets (*kaya*, or *kachō*) in the form of voluminous nets (usually dyed green) 8–10 ft. sq.,

[1] *Zen* is also used to express the act of preparing food, and is used as a numeral in counting food served in a cup or bowl, as: *Meshi san zen*=3 cups of boiled rice; *Shiru ni zen*=2 cups of soup; *Hashi ichi zen* = a pair of chop-sticks. *Go-zen* is boiled rice, or a meal; *O-zen wo sueru*=to set a table; *Zen ni tsuku*=to sit at a table.

almost as large as the room in which they are hung — by means of metal rings (*kaya-no-tsurite*) on hooks in posts. Servants are often immune from bites, and their word that no mosquitoes (*ka*) exist cannot be relied upon. The prevalence of water in Japanese towns, and of paddy-fields in the environs, account for the multiplicity of these voracious and vexatious insects. On entering an inn where one expects to remain overnight, one should tell the *okami san* to hang up a mosquito-net (*kaya wo tsuru*), else sleep may be impossible. In the absence of nets (which, because of being kept in close closets, are always disagreeably musty), a little pungent oil of peppermint (*hakka*) will keep the pests away while the odor lasts. The native-made netting (*kayaji*) is considerably cheaper than the imported. Ladies who find their nets too large had best complain of the matter in a guarded manner, since in certain districts of Japan for a widow to mention that her mosquito-net is too large is equivalent to a disposition on her part to name the day.

Formerly the perplexing *chadai* (lit., 'tea-price') system prevailed in the inns, and when a traveler entered he handed to the proprietor, for distribution among the servants, a gratuity commensurate in value to the service he expected to receive while sojourning under his roof. If it was not handed in in advance, a sum to cover it was added to the bill — which was adjusted in proportion. The system still exists in some places, but it is so complicated and unsatisfactory that many rich Japanese, who are expected to pay according to their station, find it too expensive, and go to foreign hotels for their enjoyment. Under the system the innkeeper serves not in accordance with what he ought to do, but in ratio to the *chadai* he receives. As a general rule foreigners are not expected to be familiar with the method, and the prices quoted them by an innkeeper include all he expects to receive. Tips (p. liv) to the servants are optional with travelers. Not a few of the inns in the larger cities have branches (*shiten*) near the rly. stations, which operate under the firm name. The *kichin-yado* is a cheap inn where poor travelers lodge and are charged merely for the wood with which they cook their rice.

The **Japanese Tea-House** (*chaya*) differs from the **Restaurant** (*ryōriya*) in that at the former tea and light refreshments (cakes, soft drinks, fruit, and the like) only are to be had, while the latter are, in a way, similar to the eating-houses of the Occident. Anciently a national institution of great popularity, the *chaya* has dwindled to the modest establishment maintained by poor but thrifty women who eke out a slender livelihood by the returns from a stock in trade worth scarcely more than 50 *yen*. The oft-mentioned *cha-no-yu* ceremony of Old Japan is rapidly becoming a thing of the past, and the old-fashioned *chaya* and *chaseki* are disappearing with it. Some of the modern *chayas* — particularly those scattered along the country high-

ways — provide the wayfarer with a bare lodging and a meager repast, but they are not classed with *yadoyas*.

Many of the restaurants are rapidly adapting themselves to the new order of things, — to enable them to compete with the modern clubs and the like, — and certain of those in the larger cities are gradually assuming the character of those of the West. Many in the style of the old régime remain, and serve dainties in and out of season at New York and London prices. They and their *geisha* accompaniment are kept alive by the Japanese who frequent them (often for social reasons rather than for food); and despite the fact that in some of them a good dinner may cost anywhere from 10 to 50 *yen*, men go there for fear that to be seen in a modest-priced place might impair their financial standing. A fairly good tiffin may be had in some of them for from 3 to 5 *yen*. The Japanese find a famous restaurant or two in almost every city ward in Tōkyō, while in nearly every street are less famous ones where the peculiar national dishes are served at popular prices. Certain of them are famed for special dishes (eels and rice; buckwheat-macaroni, etc.) and for the individual grace and charm of the *geisha*, but few of them make a direct appeal to the foreigner — to whom they are as strangely uncomfortable as the food is unpalatable. There are no showy exteriors, no opulent and classic interiors. Outwardly the most celebrated is difficult to distinguish from the adjacent dwelling.

Sukiyaki Restaurants are features of many cities; as are also those which make a specialty of Japanese spaghetti.

The **Seiyo-ryōri**, or foreign-style **Restaurant** that makes a direct appeal to the *seiyōjin*, or foreigner, and purports to serve food in the Western style (*seiyōgata*), has its habitat chiefly in Tōkyō, and is yet in a state of evolution.

Exceptions are such excellent restaurants as the **Tōkyō Kaikan**, referred to under Tōkyō Restaurants. Being under the skilful management of the Imperial Hotel, the food is of a wide range, is good, and is well served.

Japanese Food (*tabemono*) is of wide range and amazing variety. Some of it is delicious, and the more the foreigner eats of it the more he likes it. Those dishes which are mawkish to the American palate can sometimes be rendered appetizing by the addition of the excellent *shoyu* sauce (which is quite salty), grated cheese, etc. The natives often pep their saltless rice up a bit by pouring hot tea over it. It can be said with truth that all the Japanese like foreign food (*yōshoku*). Its increasing national consumption is noticeably improving the race — which is growing taller and stronger.

The notion entertained that the Japanese as a nation live on rice is erroneous; those who can afford this now relatively expensive grain eat it in quantities, but the main food of the poorer folks consists of groats, barley, millet, buckwheat,

beans, fish (and many marine products), and vegetables. Rice is a luxury with thousands of the peasants; it takes the place of bread with the well-conditioned; and wherever it is eaten to the exclusion of other foods it produces (because the thin phosphorous skin is polished off it) the prevalent beriberi. The proportion of animal food is small. Beans eaten in a variety of ways occupy a conspicuous place in the food of all classes and they supply the nitrogenous matter essential to those who rarely eat meat and who do not get the casein obtained by cheese-eating peoples. The soy-bean (*daizu; ōmame*) ranks first in extent, variety of use, and value among the pulse of Japan, and in point of nutriment is quite near to meat. It contains nearly two fifths of its weight in legumin, nearly one sixth in fat, and is rich in nitrogen. It is to the Nipponese what *frijoles* are to Mexicans and *garbanzos* (chick-peas) to Spaniards. Of the numerous varieties some are made into curd, and into the widely celebrated bean-sauce (the Worcestershire of Asia) called *shoyu* (*sho*, soy; *yu*, oil), and which is almost as indispensable as rice. It forms the daily relish of the rich man and the beggar, and is in as general use as tea and tobacco. The Japanese first became acquainted (in 1542) with bread and similar baked foods through the Portuguese, and from them they adopted the first article and called it by the Spanish *pan;* and a spongy, saffron-yellow cake, which they named *kasutera* (pron. *kas-teh-rah*), from Castile. The Portuguese also introduced maize, the *mahiz* of the Caribbeans, which Columbus found growing in Hispaniola, and which he carried to Europe, whence it spread over the civilized world. When the Japanese adopted it, they called it *tō-morokoshi* (Chinese sorghum) *tō-kibi* (Chinese millet), *Satsuma-kibi* (because it was planted first in Satsuma Province), and *Nanban kibi* (millet of the Southern barbarians), because it was introduced by those whom the natives considered barbarians. Maize is gradually becoming a valuable food product, though the plant does not possess the same character as certain of the maize plants of America.

The average Japanese lives temperately and frugally, but eats noisily and rapidly. Before the introduction of Buddhism, fish, flesh of wild animals, roots, and a few fruits formed the food of the people. Buddhist influence caused the abandonment of the meat diet, and cultivated vegetables of various kinds came more into prominence — chief among them rice. Most important among the starch-furnishing tubers is the *sato-imo* ('village potato') or *Caladium Colocasia* (the *taro* or *kalo* of Hawaii; *yu-tao* of China; *otoe* of Central America). Then follow sweet potatoes, Irish potatoes (introduced by the Dutch and called *Jagatara-imo*, from *Jacatra*, the earlier designation for Batavia); the rhizoma of the lotus flower; bamboo shoots, etc. Perhaps the most conspicuous among the vegetables are

the long white radishes called *daikon* (*Raphanus sativus;* referred to by foreigners as the Japanese Limburger), highly esteemed and eaten by all classes. Near Kyōto and Kagoshima they attain to extraordinary size and often weigh several pounds. When boiled they are not unlike turnips; but when pickled the odor of putrefaction is singularly offensive to foreigners. Slices of the pickled product are served as a relish with every native meal. The beautiful dark violet fruit of the egg-plant (*nasu*), partly cooked fresh in soup, or salted and used instead of *daikon*, is also much esteemed. Several varieties of mushrooms (*take*) are popular. — The decline of Buddhism and the adoption of Western customs have wrought a marked change in the Japanese diet. Milk (from Holstein cows), cheese, butter, eggs, bread, meat, flour, fowls, wild game, fish in limitless variety, beer, whiskey, and the like are consumed by whosoever (outside the priesthood) can afford them. Jams are made in several towns, and the consumption of fruit grows steadily.

Seaweed in almost endless variety enters largely into foodstuffs. Not only are the giants of the marine flora taken up and utilized in various ways, but also the more delicate red and green sorts — the use of which has been adopted by other nations. Most of the edible green and red algæ bear the generic term *nori*, while the words *umi-kusa*, or *kai-sō* (which also means *bêche-de-mer*), are used for algæ in general. Many of the weeds are eaten fresh, others in soup. Some are dried or pickled and eaten in vinegar. They usually appear in commerce in the form of little packages, to the sale of which special stores are dedicated. Certain varieties are converted into jelly. Among the curious things eaten may be mentioned whalemeat; squid, slices of raw fish (*sashimi*), to which cholera is often traceable; sea-slugs; grilled ape (considered a great delicacy); and other things which foreigners consider detestable. —An elaborate Japanese dinner comprises many trays each of three or four courses, and usually much more than a sane person should eat at a sitting. The custom of sweeping the food (with chop-sticks) into the back of the mouth, then washing it down with soup drunk from a bowl, and without chewing, gives rise to the national complaint, dyspepsia. Banquets are considered incomplete without *geisha* to interject sparkle and jollity. If the deadly drum-beating does not give the foreign guest a tight headache, frequent sippings of the harmless-appearing but treacherous *sake* and the pickling green tea will provide the necessary pain under the waistcoat. The Japanese are hospitable to a fault, and are inordinately fond of giving banquets (sometimes at home, but more often at restaurants). Tea and cake without sugar and milk are set before all visitors at a Japanese house. Tea and crackers are often served free in shops. In the foreign business houses of Yoko-

nama and Kobe the pleasing custom is followed of serving tea with sugar and milk to employees at 4 P.M. and to whosoever happens to be on the premises at that time.

Travelers will find the following list of native dishes useful when dining at native inns or restaurants; additional words will be found in the vocabulary at p. cxxx.

Chicken (*tori*). *Iri-tori:* chicken boiled and served with vegetable-oil. — *Yaki-tori:* roast chicken. — *Tori-nabe:* chicken stewed in a kettle or fried in a pan.

Fish (*sakana*). *Ni-zakana:* cooked or boiled fish. — *Sui-mono:* fish-soup. — *Shioyaki:* fish salted, then baked. — *Teriyaki:* fish in a sauce of soy, *mirin*, and sugar. — *Su-no-mono:* shell-fish (or other raw fish) eaten with vinegar. — *Arai:* raw fish washed in cold water or chilled with ice. — *Namasu:* the same served with vinegar and cold stewed vegetables. — *Sashimi:* raw fish cut in thin slices and eaten after being dipped in *shoyu*. — *Kabayaki:* fish which is first steamed then dipped into soy and roasted (or eels cut open on the dorsal line, covered with soy mixed with sugar, and roasted). The latter dish, usually called *Unagi-no-kabayaki*, is a favorite with the Japanese, and is usually prepared specially in restaurants which owe their fame to its savory quality (and are often called *Unagiya*, or places where eels are served). *Unagi-meshi* consists of boiled rice mixed or covered with bits of roast eel. — *Kamaboko:* hashed fish seasoned with salt and *sake*, rolled round a stick, and baked (so called from its resemblance to the *gamaboko*, or cat-tail (*Typha japonica*). *Tempura:* fried fish; fritters; fish-cutlets. — *Sakana-tempura*, or fish-fritters (of a sort of trout), make a widely popular dish in which some native cooks excel. Some of the most popular restaurants in Tōkyō (and elsewhere) are those at which this is the only dish provided. — *Ebi no tempura:* fried shrimps. — *Tempura-soba: sobakiri* (a buckwheat vermicelli) mixed with fried fish. — *Hachi-zakana:* a large fish salted and broiled, or boiled in soy. — *Uman:* picked-up fish or fowl boiled (with lotus-roots and potatoes) in soy and flavored with *mirin*. — *O-hira:* boiled fish floating in soup or served alone.

Eggs (*tamago*). *Tamagoyaki:* eggs beaten, mixed with salt and sugar, and cooked in the form of an omelette. — *Tamagoto-ji:* vermicelli (or other food) covered with beaten eggs, then boiled into a kind of soup. — *Iri-tamago:* eggs stirred, then boiled in *shoyu*. — *Ude-tamago:* steamed eggs. — *Han-juku:* soft-boiled eggs. — *Nama-no-tamago:* raw eggs. — *Tamago no kimi:* the yolk of an egg. — *Tamago no shiromi:* the white of an egg. — *Tamago no kara:* eggshell.

Meat (*niku; ushi; gyū-nabe*, etc.). *Ushi-nabe:* stewed beef. — *Yose-nabe:* hashed meat. — Beefsteak is usually pronounced *bif-tekki*.

Rice (comp. p. cx) is called by many names: men say *meshi;* a more polite term is *gozen;* and the cultured term (used by ladies) is *gohan.* Foreigners soon grow fond of the unusually excellent native rice, which is cooked in such a way that every grain retains its integrity, yet each is just sticky enough to permit a mass to be lifted easily with chop-sticks without dropping a grain. *Azuki-meshi:* rice and red pea-beans mixed (boiled).— *Mochi:* small dough-cakes made of rice and sold throughout Japan.—*Sushi:* a general name for food of boiled rice and fish, eggs, vegetables, etc., seasoned with vinegar and soy. As an affix the form is changed into *zushi.* — *Chirashi-zushi:* boiled rice relished with salt and vinegar, and mixed with cooked fish, eggs, vegetables, etc., chopped fine.—*Hako-zushi:* the above placed in a wood box and pressed. — *Inari-zushi:* fried *tōfu* stuffed with *chirashi-zushi.* — *Maki-zushi:* boiled rice and other vegetables rolled and wrapped in a sheet of the seaweed called *Asakusa-nori.*—*Mushi-zushi:* a kind of *chirashi-zushi* put in a porcelain bowl and steamed. — *Nigiri-zushi:* a ball of boiled rice seasoned with salt and vinegar, and covered with a piece of pickled fish or something of the kind. — *Funa-zushi:* carp (*funa*) in boiled rice seasoned with vinegar and salt (a specialty of the Province of Ōmi).— *Kombu-zushi:* fish seasoned with vinegar and wrapped in a piece of the edible seaweed known as *Laminaria japonica.* A differentiation of this popular food is the *Kombumaki:* baked or roasted fish wrapped in *kombu,* then tied, and boiled in sugar and soy.

Various. — *Chawan-mushi:* a popular stew (or thick custardy soup) of eggs, fish (or chicken), and vegetables mixed.— *Chawan:* literally a tea-cup, but meaning a thin fish soup with mushrooms.— *Tsukudani:* small fish boiled in soy and used as a relish or condiment (named for *Tsukudajima,* a place in Tōkyō famous for its preparation).— *Oden:* a stew (greatly enjoyed by the proletariat) of fried bean-curd, lotus-roots, potatoes, etc.—*Kuchitori:* a side-dish or dessert of confectionery (boiled sweet chestnuts, a sweet omelette, or the like).— *Aemono:* a salad of bean-sauce or pounded sesamum seeds.—*Kō-no-mono:* pickled *daikon,* egg-plant, cabbage, or the like.—*Shiruko:* rice-cakes boiled in, and covered with *an* (crushed beans sweetened with sugar).— *Imagawayaki:* wheaten dough stuffed with bean-sugar and baked on a copper pan; the name is derived from *Imagawa-bashi,* Tōkyō, where it was first made. The article is popular with children of the commonalty. Foreigners should be careful that it is made properly, as the metropolitan newspapers reported recently the poisoning of over a hundred persons who had eaten the cake made at a wayside shop.— *Sembei:* a cracknel (or native cookie) made of rice or wheaten flour; when salt is added it is called *shio-sembei.*

Ame, a starch-sugar mixed with dextrine and water, is a

popular sweet and comes to market in the form of *midzu* (or fluid) *ame*, a very thick yellow syrup (like honey); and a doughy substance flavored to the taste. Both are sold in confectionery shops. The latter is popular among foreigners.

Soup (*shiru*). *Tōfu-jiru:* bean-curd soup. — *Miso-shiru:* bean-soup with vegetables.

Beverages. *Sake* and beer are popular. — *Tamagozake:* eggnog made by stirring beaten eggs and sweetened *sake* over a slow fire. — *Tamagoyu:* a milder form of the above composed of beaten eggs, hot water, and sugar. Generally speaking, the Japanese are a sober people, and drunkenness is not a national vice.

Houses (*ie; uchi;* etc.). The ordinary Japanese dwelling is a cellarless, box-like structure destitute of architectural character, but is oftentimes graceful and dainty. It pleases the Japanese as much as it displeases some foreigners. The former regard it as like the good wine that needs no bush. The latter have anathematized it in many languages. The famous critic, *Dr. Rein*, has this to say of it: —

'In the architecture and internal arrangement of their dwellings the Japanese have not developed so much talent and taste as in many other things; yet even here we cannot fail to remark a commendable sense of cleanliness. The Japanese house lacks chiefly solidity and comfort, and therefore two of the fundamental conditions which we are accustomed to require in every house: solidity, inasmuch as it is slightly constructed, of wood and other inflammable materials, and is in a high degree exposed to destruction by fire and water; comfort, since it is without furniture, and provides no sufficient protection against cold, damp, and smoke. These three things, to which we must add evil odors from the sanitary arrangements, the hardly ever absent rats, and sometimes also fleas and mosquitoes, are the frequent torments of the traveler, in a Japanese hostelry.

'The generality of houses throughout the country are built upon one common plan; but the size and fineness of the materials employed, varies. The ordinary dwelling-house is altogether calculated for a family of 4 or 5 persons, and agreeably with the modest means and requirements of its owner, is small and simple, and as it can be erected for a few hundred *yen*, it of course presents a common, poverty-stricken aspect, without any decoration or convenient fittings. How far this style of building has been determined and limited by the frequent occurrence of violent earthquakes and disastrous fires, it is difficult to say. The chief building materials are furnished by various pines and firs, and for the better class of houses, by cryptomerias. The Japanese house is a low building, of one or two stories, of light framework, without foundation, and with

a heavy roof. The latter is supported on wooden posts resting on unhewn stones. Its main supporters are strong beams, which are carefully fitted together. The roof leans at an obtuse angle, as a rule overhangs considerably, is, in the case of dwelling-houses, simple, in the case of temples and old castles generally turned upwards toward the edge as in Chinese pagodas, in the villages still for the most part covered with straw, in the towns with shingles or tiles. There can be no question that in the construction and covering of their roofs the Japanese display great skill, and that the thick tile or straw roof has a care and attention bestowed upon it which we frequently miss elsewhere. Parallel to, and behind the row of posts erected at intervals of about 6 ft., upon which the roof rests, runs again a second row. The interval of 3 ft. between the two is intended for a veranda. As soon as the heavy roof rests upon these posts and the beams connecting them, the carpenter (*daiku*) has done his work and the finer workmanship of the cabinet-maker (*sashi-mono-ya*) begins. The house, therefore, without a foundation, and resting upon the corner-stones from 2 to 3 ft. above the ground, is to some extent in the air, though it is not uncommon to add a wall afterwards or to cover in the spaces between the corner-stones with planking.

'The size of the rooms, indeed the whole ground-plan of the houses, is determined by the *tatami*,[1] or rush mats, with which the boarded floors are covered. They form, without exception, right angles of 6 ft. in length, and 3 ft. in breadth, and are padded on the under side to a thickness of an inch or more with straw matwork of coarse stuff, and bound at the edges with strips of stuff. In accordance with these, rooms of 4, 6, 8, 10, 12, etc., mats are spoken of. The average height of the rooms is from $7\frac{1}{2}$ to 9 ft. They are separated from one another by *fusuma* partitions, which may be opened or removed altogether. These are frames or shutters of the size of the *tatami*, covered on both sides with stout wall-paper or *karakami* (in well-to-do houses even with gold paper), and running between grooved beams. The space of from 2 to 4 ft. broad between the upper cross-beam which bounds such a partition wall and the roof is either closed and painted blue, rose-colored, or white, or is fitted with fine and artistically carved open woodwork. Besides the divisions of the rooms just mentioned, which is involved in the plan of the house, there is another still more movable division, produced by beautiful folding screens (*byōbu*). The Japanese

[1] The best *tatami* are made of *wara*, or rice-straw, closely bound and braided together, constituting their *toko*, or bed; they are fastened at the borders with strips of cloth (silk in the case of mats for the Imperial household), and covered and held fast by beautifully woven rush mats on the upper side (*omote*). The *Loochoo Islands*, *Bungo* and other provinces of *Kyūshū*, and above all *Bingo* (in *Hiroshima* Prefecture) and the neighboring provinces, are celebrated for their rushes and mats. *Bingo-omote* are valued most, being dearer and handsomer than those of *Bungo*, but less strong.

rooms receive their light through the *shōji*. These are shutters something like the *fusuma*, but are converted by finely planed laths, running lengthways and crossways, into a network of squares, over which tough transparent paper is pasted from the outside. The *shōji*, therefore, represent our windows.

'The veranda is open throughout the day in fine weather, as are the rooms looking upon the street; but in the evening and in rainy weather, is closed by the so-called rain-doors (*amado*), to protect the house from intruders and the paper panes from becoming wet. This protection consists of boards running in grooves, and fastened from within by a bolt in the last of them. If any one desires admission into an ordinary house, he goes up to the shutter-door and calls out, "*Gomen-nasai!*" (I beg your pardon); or, less politely, "*Moshi, moshi!*" (I say, I say!) and also claps his hands, upon which the door is opened. The best rooms are always found at the back of the house, where the veranda leads into the little garden. At the side, and reached from the veranda by a boarded passage, is placed the closet. Toward the street generally lies the living-room of the family, and not unfrequently also the kitchen, which, like the rest of the house, is without a chimney, so that the usual fuel — charcoal prepared from oak and chestnut wood — sometimes fills all the dwelling-rooms with smoke, and not unfrequently affects the cleanliness here prevailing.

'The Japanese rooms lack sufficient privacy and anything like comfort. We miss in them chairs and tables, beds and other things. The native does not need them. He leaves his *geta* or *zōri* at the door, so as not to soil the beautiful mats, and is never more comfortable than when resting upon his knees and heels. There are but two articles of furniture indispensable to him — the *hibachi* and the *tabako-bon*, i.e., the fire-basin and the tobacco-tray. The *hibachi* is a portable apparatus consisting of a round brazen or bronze bowl, or a wooden box, lined with fireproof clay along the margin, and wood-ashes in the middle, upon which are placed glowing wood embers. The *tabako-bon* is a tray with a similar arrangement of glowing coal, and a spittoon, instead of which a piece of bamboo-cane is often employed. The *hibachi* serves the purpose of lighting a pipe as well as of giving warmth. For the latter purpose the older arrangement, the *kotatsu*, a large square opening in the floor, which is half filled with fireproof clay and wood-ashes, like a *hibachi*, and has in the middle a little heap of glowing coals, seems better adapted. Near it, the inmates of the house, covering themselves with quilted mattresses, seek protection against the cold of the long winter nights. In many rooms, especially in the finest, the one fixed wall forms a sort of recess. The one half of it is called *tokonoma*. The floor of the room is here raised from 2 to 4 inches high, for a width of from 24 to 30 inches, and frequently has placed upon it two vases with

flowering branches of some favorite plant; between them formerly stood the *katana-kake*, or sword-rest. The wall behind it is decorated with a *kakemono*. The second half of the wall forms a bay, occupied by small cupboards with sliding doors, and black lacquered chests, to receive the bedding, which is only taken out immediately before bedtime. This consists of (1) the *futon*, or mattress, tightly stuffed with cotton or silk wadding; (2) the *kaimaki*, or night-dress, a sort of caftan with wide sleeves, which in winter is also stoutly wadded; and (3) the *makura*, or pillow. This is a small stool without feet, having a crescent-shaped piece cut out, and covered by a pillow-slip of paper or cotton. Covered with the *kaimaki* (in which the fleas are said to make themselves very much at home), stretched upon the *futon*, which is spread out immediately on the *tatami* (also said to be a happy hunting-ground for *nomi*), resting with the back of the neck in the saddle of the *makura* (the adamantine rigidity of which is distressing to foreigners), the Japanese enjoys his repose, while the extended mosquito-net shelters him from the omnipresent *ka*.

'The rooms are illuminated at night by paper lamps (*andon*) or *rōsoku* (candles of vegetable tallow), and by a large standing paper lantern in which the *andon* burns quietly. Electric lights and kerosene lamps are now commonly used in the larger cities. In one room of every Japanese house is the domestic altar, *kami-dana*, or sacred shrine, a wooden *Shintō* temple in miniature, in which, among other things, are kept little tablets bearing the names of the gods, before which the master of the house every day performs his devotions. The space between the boarded and papered ceiling and the roofs of houses is usually inhabited by rats, which at night visit the sleeping-rooms, devour the stearine candles, and otherwise make themselves troublesome. In the country the houses are for the most part detached, while in the towns one wooden structure immediately succeeds another, which causes a great risk from fire. Apart from this the construction of the Japanese house is undoubtedly ill-adapted to the climate. Though it secures cool, airy apartments in the heat of summer, during the much longer cold winter, it affords no adequate protection against the cold air which everywhere penetrates through the joints and chinks.

'The slight structures in which trades-folk carry on their business, are wooden edifices, generally of 2 stories and occasionally of 3, their front room completely exposed to the street, or separated from it by a curtain formed of strips of linen, and their back rooms opening, by means of paper-covered sliding-doors, on a miniature garden. At night these houses are hermetically sealed by wooden sliding-doors, so that whatever might be claimed for their method of construction as allowing the atmosphere to percolate freely during the daytime, they

become oppressively close and insanitary when closed for the night. Strange to say, too, the members of the family seldom, and the servants never, sleep in the second story, where air might be admitted without giving access to thieves. Thus, for some at any rate of its inmates, a Japanese residence is always essentially unwholesome in summer owing to defective ventilation. Further, it promotes immodesty and therefore immorality; for in its stifling atmosphere all covering at night becomes unendurable, while, at the same time, paper sliding-doors are quite ineffective to segregate one room from another. Yet another grave defect of the Japanese house is that it acts like a cupping-machine to draw up noxious vapors from the soil. For the floors being closely constructed so as to prevent the overlaid mats from decaying, and the ground underneath being left in its natural state, its miasmal exhalations find ready access to the chambers above. Neither can it truly be said that a Japanese house is remarkable for cleanliness. It certainly looks clean, because the neat mats, the well-polished veranda, the knotless timbers, and the white paper give an impression of purity and careful preservation. But these very mats which contribute so greatly to the general effect of tidiness are incomparable dirt traps. They are not removed for cleaning purposes more than twice a year, in many houses not more than once, and an almost incredible quantity of dirt is thus found to have accumulated beneath them and in their interstices. So long, however, as the Japanese sits and sleeps upon the floor, he must have mats. And he must also have the charcoal-burning brazier, which is undoubtedly an unwholesome element in his life, whether he bends over it inhaling its carbonic-acid fumes, or places it under his quilt to warm his feet.'

The *anka*, a small box in which live charcoal is kept, and which is put under the *futons* in winter, is unhealthy, and besides suffocating many babies, is said to be responsible for 25% of the fires which devastate the cities with such appalling frequency. The flimsy character of the average house is demonstrated in these fires, which burn by thousands. As a rule more attention is paid to satin-surfaced boards and careful joinery in a native house than to hygiene or solidity. Foreign influence is, however, producing a great change in the architecture of the larger cities; the employment of bricks and iron as building materials (even marble) is increasing steadily, and these with stone are replacing wood in the houses of those who can afford them. In the newer structures the Oriental inheritance expresses itself in domes and spires, copper-sheathed, and resembling in shape those of Persia and India. It is said that there is no danger from asphyxiation where the finer grades of charcoal are used in the sleeping-rooms of native houses.

Tips (*sobana*). The tipping system has not attained in Japan and on the Pacific Ocean the shameless and burdensome tyranny that characterizes it in Europe and on the Atlantic Ocean. Native boys and stewards on trans-Pacific ships are satisfied with less than is demanded on Atlantic liners, and whatever the fee given them, usually they express gratitude for it. It is customary, but not obligatory, to give one's cabin boy on a voyage from San Francisco (or Vancouver) to Yokohama $5 American money; the table boy a like sum; the deck steward a dollar or two, and the stewardess in proportion to the service demanded of her. Passengers vary or increase these sums as they see fit.

No definite schedule has been applied to tipping in Japan. The custom is as old as the Empire, and is widely practiced, but the Japanese (who are generous-minded and who often tip more heavily than the average American) refuse to permit the system to become a burden. The foreigner who sets aside ten per cent of his bill for tips to the hotel servants for a stay of a day or two, or even a week; one half as much for a two weeks' stay, and proportionately less for a longer time, is doing his share, and the servants will be satisfied and grateful. As a certain big hotel in one of the Japanese ports has adopted the European fashion of adding 10 per cent to the traveler's bill, to cover fees, it will be well for the traveler to seek information on this score when he arranges for accommodations or before he leaves. Taxi-drivers, jinrisha-men and a host of the smaller fry are gradually coming to expect about ten per cent of their regular charges as tips.

When a Japanese can do a foreigner a courteous service, it is done usually in an ungrudging and uncalculating way, and not for financial reward. Many Japanese in lowly positions refuse tips because their pride will not permit them to sell their self-respect for money they have not earned. Household servants often prefer presents (*miyage*) to open tips, as Japan is a land of present-making, and people usually express their gratitude in this manner for favors received. Tips are not expected by railway men and a host of others who are tipped in Europe. Least of all by Japanese officials, who resent the imputation. Tips should not be offered to customs house officials, policemen or the like. Pride of race and position is strong in the average Japanese.

The Chinese 'pidgin' English *cumshaw* (the Amoy pronunciation of the Chinese *kan seay*, or 'grateful thanks,') is the word used by Chinese servants for a tip. As a rule they are markedly more avid for such than the Japanese.

Laundry (*sentaku*) is no problem in Japan, where it is done excellently and cheaply in many places. Prices are lower than in the U.S.A., and the work is just as good. Women's dresses, men's white suits and similar things are laundered at about one half the prices charged in the U.S. Laundries are to be found on all first-class ships and in all big hotels.

D. Plan of Tour. Tourist Societies. Climate. Seasons. Health. What to Wear. Hints to Travelers.

Plan of Tour. Of the increasing thousands of tourists who visit Japan each year and collectively spend 100 million *yen* there, too many content themselves with treading the beaten tracks of travel; some because limited for time; others because of the prevalent belief that to penetrate to the interior without a guide is impracticable and is fraught with many discomforts; and still others who think that a few of the places contiguous to the coast exhaust the sights of the Empire. The ideas of one traveler as to what is and is not worth seeing are likely to be so at variance with those of another that it is difficult, if not impossible, to plan a tour that would fulfill the requirements, or meet with the approval, of even a limited number of persons of different temperaments and aims. In view of the long journey most travelers must make to reach Japan, they should, in justice to themselves, visit as many as possible of the places really worth seeing. While it is manifestly impossible to estimate correctly the taste of every traveler as regards meritorious sights, it should be remembered that Japanese ideas of what is beautiful often clash with those of Occidentals, who should take with a large grain of salt many of the flamboyant eulogies of places set forth in certain of the local guidebooks. It may be accepted as a safe axiom that a liberal percentage of the above-mentioned places are not worth the time, money, or effort spent in reaching them. The constant aim of the writer has been to point out and describe the localities and objects worth seeing, and to advise the traveler against others.

Under their proper places in the guidebook travelers will find references to the local places worth seeing, and suggestions as to the best and cheapest ways of reaching them. Places not worth the time and money required to reach them have been omitted.

The Japan Tourist Bureau, referred to in various places in the guidebook, will help travelers make their sightseeing plans. (See p. lxv.)

There is no dearth of things which one ought to see in Japan, for it is a wonderland in the broadest sense of the word. It is a felicitous blend of the cold Northland and the warm semi-tropics; of Norway and New Zealand; of the languorous, lotus-eating Orient, and the virile, materialistic Occident. It is a region of striking contrasts and puzzling contradictions, with a fascination peculiarly its own — one which grows rather than palls upon one. Here the pine and the bamboo — emblems of willowy grace and of somber strength — thrive side by side, and here the old and the new — the 10th and the 20th centuries — are so strangely and inextricably blended that to separate the fusion were impossible. Barnyard fowls with tails 14 ft. long, and cats without tails; women with jet-black teeth and

no eyebrows; shaven-pated babies and bonzes; big wrestlers and bantam chickens; dwarf trees and others that in size are brothers to the giant sequoias of the Pacific Coast of America, give one an inkling of its grotesqueries — as do the charming people themselves, melancholy by instinct and inheritance, yet with faces almost perpetually wreathed in smiles. In few countries of the world is nature so pitilessly savage, yet withal so delightful, and in few does she express her elemental passions, and varying moods in so remarkable a way. Roaring, screeching volcanoes that vomit their scorching wrath over miles of peaceful valley-land, and sometimes shake the Empire to its foundations by their internal and ceaseless conflicts, dot the country from frigid *Yezo* at the N. to warm *Satsuma* at the S., yet some of them rise skyward in cones so graceful and so tenderly beautiful that thousands of pilgrims from the remotest limits of the realm believe them embodied spirits, and come with travelers from all parts of the world, to worship and ascend them. On their flower-decked flanks, warmed by the subterranean fires which seem never to grow cold, are some of the quaintest health resorts imaginable; perched like eagles' nests amid ancient groves of noble cryptomerias, grotesque pines, and myriad deciduous trees whence one may look down past smiling, sunlit plains and valleys to blue, junk-flecked seas so beautiful that one stands spellbound at sight of them.

Plunging rivers that form splendid waterfalls, cascades, and rapids, and inland seas and lakes so charming that those of few countries of the globe can aspire to vie with them, are frequent features of the islands; in whose ancient groves sit gigantic bronze Buddhas and barbarically splendid Buddhist temples erected more than a millenium ago, when savage hordes ranged from the Big Horn to Peru, and time had yet to mark three hundred years before Columbus could be born. A list of the many curious places in Japan would read almost like a compilation from the Arabian Nights. Miniature Niagaras, Yosemites, and Yellowstones; duplicates of the Terraces of New Zealand and the Hill Stations of India, are scattered promiscuously throughout the islands, where the Black Fellows of Australia are replaced by the hairy Ainus of *Yezo*, and the shrines of *Ise*, of *Kōya-san*, and a score of others recall those of Lourdes and Arabia, Benares, and Guadalupe. Miniature surface volcanoes which throw out boiling mud, scalding water, and blistering steam, whose environing crusts are so thin and unstable that an unusual pressure of the foot precipitates the unwary into seething fires below; whistling, sputtering, spiteful geysers, sulphuric fumaroles, lakes of boiling acid, gorges reeking of pestiferous fumes that come straight from the infernal regions — all these veritable hell-kitchens are so common that they scarcely call for special mention. Not unfre-

quently the traveler in Japan comes to some specifically volcanic region where the people of an entire village cook their food in surface holes made in the thin and treacherous crust which forms their earth: in others he will be lulled to sleep by the muffled groaning of some grouchy volcano and awake to find the house-roof white with the ashes or the small stones which the uneasy monster has spewed out in the night.

Ashes sometimes fall in Tōkyō from the volcanoes at the W. and N., and in dozens of native villages thé street gutters run perpetually with steaming water that spurts boiling from the adjacent mountain-side and leaves a trail of iron-rust or a coat of sulphur-plush wherever it goes. In such places (notably *Ikao*, *Kusatsu*, etc.; see the index) the water is piped into the houses, where it pours direct into the primitive baths, and thus enables the stranger to get a bit nearer to nature's heart than he has perchance been before. On misting days, when the clouds hang low and prevent the steam from rising, certain of these towns look like transplanted bits of the infernal region, and the low-hanging stench of plutonian sulphur fumes which brood above them do not detract from the simile. Here, too, as well as in many similar places in Japan, one may witness the somewhat curious and unusual (to Occidentals) spectacle of scores of men and women, old and young, plump and wrinkled, charming and otherwise, bathing promiscuously, but overstepping in no wise the modesty of nature. There are many such baths in Japan; at *Beppu* one may see almost any number of innocent nude bathers stretched on the beach, with piles of healing sand scattered over them; while in the adjacent bath-houses the scene is decidedly haremesque. At some of the hot-spring resorts in the mountains, the near-by gorges ring and echo ceaselessly to the pulsing and thumping of suppressed natural forces. The sputtering, blistering jets of water that jerk out of the hillsides are chased by angry, hissing clouds of scarifying steam that at times screech like raucous power-whistles, and drown the sibilant sound of the dry but superheated winds that stream from venomous fumaroles where the fever-smitten soil shows ominous, glowing red heat in the cracks a few inches below the surface. In this land most of the volcanoes are easily accessible, and often within a short stroll of the hotel one may stand at the rim of some gasping, dying crater, and, while gazing down into nature's restless glowing workshop, applaud its futile efforts to send the white-hot fire high enough to chastise irreverent spectators. The Japanese show such disregard for some of the volcanoes that they live and have their being within the very walls of the craters themselves. At *Aso-san* upward of a hundred villages dot the inner slopes of the once gigantic vent whose internal fires are slowly cooling, but which still have strength enough to smoke incessantly and occasionally to dart up flames that scorch impru-

dent investigators. Not far from this intensely interesting spot is the quaint little town of *Takeda*, in a sort of Happy Valley reached through forty or more tunnels cut through the old crater wall.

So varied is the Japanese climate that while flowers are blooming on the E. or Pacific Coast, beyond the great barrier range which forms the backbone of the main island, near the W. coast, overlooking the Japan Sea and distant Siberia, the land is often buried under from 10 to 20 ft. of snow. Here one may witness the curious spectacle of a town literally buried out of sight, with sleighs traveling on the snow-crust above the streets, higher than the house-tops. The inhabitants circulate below through mole-like tunnels, and beneath arcades built with the purpose of upholding the snow and permitting the people to conduct their daily business despite the elements. The *Kuro-shiwo*, that warm stream which flows past the Japanese islands to *Kamchatka* and the Pacific Coast of America, and which perchance carried on its dark bosom (comp. p. cxlvi) the prototypes of the first Americans, makes of the Pacific Coast of Japan a floral paradise where the horticulturist's ancient and wonderful art attains its finest achievement. Whole mountain-sides, gorges, lowlands, and plains are carpeted at times with graceful lilies-of-the-valley, wild wistaria, columbine, flaming azaleas, clematis, ferns, and such a host of flowering trees and shrubs that a book would be needed to catalogue them. It is essentially a land of plum, peach, pear, and cherry blossoms, and one where acres and acres of iris and lotus and chrysanthemums bedeck the country in season, and where in autumn the hill-slopes are so scarlet with turning maples that they resemble volcanoes turned wrong-side-out. The wild flowers of *Ikao* and other mt. resorts are almost as numerous and as charming as those of Cape Town. Perched amid some of these floral groves, at vantage-points whence ravishing and romantic seascapes are visible, are the gorgeous mausolea of the dead *shōguns;* richly and barbarically adorned with paintings and sculptures, demons and gilded dragons, and with oratories equipped with all the glittering paraphernalia of Indian Buddhism; entrancing in its Oriental suggestiveness, and of a fascinating mysticism.

It would be futile to attempt to classify all the beauty spots, for they are legion; to be seen at their best, many of them must be visited at certain seasons, when they flame like gorgeous sunsets before retiring into temporary eclipse. It thus happens that months can be spent in Japan without exhausting its attractions. Months must, in fact, be spent here if the traveler would see it in all its seasonal moods, for art is so leagued with nature that every month has its special captivating charm. The lustrous blue skies that produce mild, sunny, brilliant

Jan. days from Tōkyō to Kyūshū, oftentimes coax out the Feb. plum blooms before their time, and they are quickly followed by the peach blossoms in March, the pear and cherry blooms of April (when the land is a veritable paradise), the gorgeous wistaria of May, the irises of winsome June, the regal peonies of July, the sultana-like lotuses of Aug., the stately chrysanthemums of Sept. and Oct., the wonderful maples of Nov. and the clear, flower-flecked Indian-summer-like days of crisp December. Interspersed are a host of other flowers and picturesque festivals that are always a delight to the stranger. In some districts flowers bloom in the open all the year round, as the so-called winter of the Pacific Coast south of Tōkyō is naught but a polite term to express a season of bright, fresh, brilliant days, and sharp, sleepful nights. For weeks in the spring a lovely opalescent haze is apt to veil the snow-crowned peaks, rendering views of them impossible. Thus many a traveler to Japan in spring sees nothing at all of *Fuji-san* or the other cloud-capped giants of the Central Range — unless, indeed, he sets himself to watch constantly and chances to get a fugitive glimpse of them between passing cloud groups. Nikkō is included in the itinerary of almost every traveler to Japan, but whosoever sees it in spring and fails to return in the summer and penetrate to beautiful and restful *Chuzenji;* to the still more distant *Yumoto*, and thence onward over the *Konsei Pass* to *Ikao;* or fails even to see it in autumn when it is clad in its scarlet coat of turning maples, or in winter when it lies white and still beneath its snowy mantle of royal ermine, cannot be said to know it. Nor does one appreciate the full beauty of the splendid waterfalls of the region, which thunder in their summer solitudes but are hushed and frozen in winter.

Although the Japanese class *Matsushima*, *Miyajima*, and *Amanohashidate* as the 'THREE GREAT SIGHTS,' two at least of these *san-kei* (3 scenes or views) are apt not to prove such to the average Occidental. *Matsushima*, unquestionably the loveliest of the trio, possesses an irresistible charm, but the man from the forceful and mighty West usually regards the rugged beauty of the little-traveled Hokkaidō, with its strange, sad-faced *Ainu* (lees of a mysterious aboriginal race), its entrancing seacoasts and views, its primeval, grizzly-bear haunted forests, and its spouting volcanoes and semi-arctic characteristics, of equal if not of greater interest; likewise the incomparable Nikkō with its barbarically splendid mausolea and its groves of wonderful trees. The graceful and beguiling charm of old Kyōto, — the practically unchanged imperial city where the heart of Old Japan beat for upward of a thousand years, — or that of somnolent but historic Nara, with its unique museum and its colossal bronze Buddha, makes a singularly strong appeal. Many, too, will want to go again and again to Kamakura, the sometime *Ashikaga* capital; to see its wonderful *Daibutsu;*

fairy *Enoshima*, its pendent pearl; and the glory of its seacoast backed by the peerless *Fuji-san*. The very permanence of these and many other places in Japan appeals to the materialistic westerner, much more than the somewhat fugitive charms of the *san-kei*, which are dependent upon the tranquillity of the adjacent sea to enhance their feminine graces. The stern but majestic outlines of certain of the stupendous volcanic ranges whose sublimely beautiful, sky-scraping ramparts reluctantly doff their arctic caps, and the trembling, agonizing volcanoes themselves are infinitely more suggestive of strength and purpose than the softer charms of the languorous *Lake of Ōmi*, or even the exquisite but capricious Inland Sea. Peaceful *Shōji*, tucked away in its half-forgotten fold of *Fuji's* sweeping skirts, has a singular trick of gripping the heart of the nature-lover and of luring him back to the winsome bosom of its almost fathomless lake; and few indeed are the travelers who, having once seen Ikao and Haruna, Kusatsu and Karuizawa, Aso-san and the Riviera-like Beppu, but wish to return to them over and over again.

Most travelers to Japan will wish to see one at least of the great white feudal castles — those massively fortified and moat-encircled structures which make such spendidly imposing pictures in the green landscape, and which speak so eloquently of *shōgun* and *samurai*, and of the *ronin* and warriors of the olden days. One of the finest and most accessible of these is at *Nagoya*, and the immense structure, when seen, makes a lasting impression. The above are but a few of the age-old fascinations of this singularly attractive land; one which has gained the good will of peaceful and progressive nations by the urbanity of its people; its pleasing national life; the proud position which its honorable government occupies on the world's stage; the irresistible allurements of its temples, gardens, mountains, and seas; and its acknowledged supremacy in those gentle arts and refinements which sweeten existence and add to its amenity.

Few countries of the world possess a past so far-reaching and a history more interesting than that of Japan. And in few countries are there so many existing relics of the early years of the nation's life. Not many peoples cling as pertinaciously to the old customs as do the Nipponese, and many of these are inextricably and picturesquely interwoven in their daily lives. Almost every street of a Japanese town is as suggestive of the Middle Ages as it is of the 20th century, and this mediæval flavor usually possesses a special charm for the Westerner. The mt. peaks, the valleys, the ancient groves, the temples, lakes, castles, and palaces are all steeped in mythology or storied romance, while petrographic reminders of the twilight history of the people exist in many forms — stone or bronze lanterns, statuary or monuments of warriors and bonzes, etc.

If they do not look down from every hillside, they are always to be found tucked away in sacred thickets, in caves or in valleys, on islands, and even on the loftiest mt. tops.

In most countries 'the penalty of travel is to find things not quite those of our dreams" but this can scarcely be said of Japan; for of all the brilliant empires of the opulent East it is perhaps the most attractive and the most satisfying. Many find it all too satisfying, and are thus reminded of the significant dictum, 'traveling is one of the saddest pleasures in life.' For to see Japan and learn its charm is equivalent to drinking the waters of Guadalupe; the craving to return is implanted, and it clamors to be appeased. Perhaps in no country of the world is there, within the same narrow limits, so much that is beautiful and interesting, and so many readily accessible sights. Its museums and art galleries, its temples and mausolea, are rich in the accumulated treasures of the ages; and as a fitting corollary 'life in Japan is something so placid and kindly and gentle that it is just like one of those dreams in which everybody is good-natured about everything.'

There is a peculiar charm about TRAMPING in Japan, one unfortunately better known to the sinewy and enduring Britisher and German than to the time-begrudging, comfort-seeking American — who too often feels that where a jinriki can't go, he won't go. It is indubitably true that the traveler who comes to Japan unprepared to walk over some of its lofty mt. passes, and to penetrate on foot to some of the remote places yet untouched by the blighting hand of progress, — for a first-hand glimpse of one of the quaintest civilizations the world has produced, — loses something which the sometime treaty-ports cannot make up to him — for the heterogeneous treaty-ports no more reflect the life of rural Nippon than Barcelona does that of Andalucía, or Paris that of Provence. Those who love to view the world from its high and wild places will find the panoramas, which the eye surveys from many of the great elevations of the Japanese mts., so entrancingly beautiful that, metaphorically speaking, they would send the blood coursing and tingling through the veins of a stone Buddha. For a full and complete enjoyment of these trips one should start practically baggageless, care-free, and happy, with a heart attuned to the rhythm of the universe, and with unchecked joy bubbling up from the soul. The man who will be oblivious to slight personal discomforts, who will sing the rollicking songs of his youth as he tramps blithely over the grand, silent, upland plains or over knife ridges thousands of feet above the quaint hamlets, dimpling lakes, or the dreamy sea below, will take out a new lease on life and drop ten years from his shoulders. By caviling not at the mediæval character of some of the wayside inns — veritable relics of feudal times — and by radiating good nature wherever he goes, he will be surprised at the

abiding picturesqueness of the country and the intensely human character of the Quakerish people.

The Japanese are inveterate trampers, and the women and children are as confirmed in the habit as the men. They swarm across their lovely country like Teutons in the Tyrol, threading the magnificent forests and climbing the highest peaks with a fearlessness and an agility which commands the admiration. Even on the loneliest mt. trail one will sometimes meet or overtake travel-stained pilgrims or Buddhist priests in yellow robes and with jingling staffs seeking some distant shrine; a bespectacled Japanese professor hunting bugs or butterflies; an Austrian army officer with *rücksack* and *puttees*, 'doing' Japan on his furlough; or young soldiers mapping the region or surveying for a military highroad. On the main-traveled roads one is scarcely ever out of sight of peasants or bonzes; groups of holiday-making students shouting for the pure joy of being alive, or leaping and gamboling like frisky young chamois; embassy *attachés* or newspaper men out of the grind for a brief respite, or bands of schoolboys or girls herded by some benevolent tutor who points out the beauty spots or leads them in person (an excellent German idea) to some hallowed place, some volcano or sacred peak, so that they may see it with their own eyes and become more patriotic and wiser for having done so.

The lure of these inland places, particularly to the lover of fine scenery, is irresistible. An experience in one's life which is not easily forgotten is the twilight of certain of these halcyon days when the wayfarer, tired but happy, with one or more scenic scalps hanging at his belt, reaches his quaint inn with its whole-hearted welcome and its cheer, and listens to the happy chatter and the tales of the day's adventures of those who foregather there. The average tourist who sticks closely to the flesh-pots of the foreign ports, or treads safely and contentedly the beaten tracks of travel, recks little, indeed, of the great, ever-flowing stream of picturesque life that pulses steadily through all the highways and byways of rural Japan. Happy is the man who counts in his recollections the records of some of these country hikes. Nor will he soon forget what wholly admirable and cheerful companions the Japanese pilgrims make, and how easy it is to understand them, when, as it so often happens, the quondam friend speaks a few score words of English, and understands as readily the other few score Japanese words the traveler knows. For hours they may tramp together talking on many subjects; repeating words over and over, halting and gesticulating; now stopping to trace out an idea in the dust of the road, the while getting the gist of the other's drift, kindling friendships that last through years, and each amazed and secretly pleased at his efficiency in the other's language! It is an unadulterated joy to get away from the hybrid treaty-

ports with their ignoble, clashing ambitions, and to tread the sweet countryside where strange flowers bloom, rivulets chatter and sparkle, the sunlight glints on a distant sail, and a gentle breeze sighs wistfully through the fragrant pines and cryptomerias. No one can be said to have seen Japan who has not taken such jaunts; who has not tramped through the *Kyūshū* wonderland; over the old *Yamato* trails; through sinuous paths to *Kōya-san;* to the remote valleys of *Echigo* and *Shinano;* or to the singular *Ainu* settlements of fascinating *Yezo.*

Contrary to the accepted belief, travel to the chief places of Japan is easy. The difficulties which are supposed to arise from a lack of knowledge of the spoken language have been exaggerated. The constant efforts of the railway management, the hotelmen, the different tourist bureaus, and of private individuals, seconded by the ever alert newspapers, have wrought many excellent changes and improvements. The railways in particular have been indefatigable in their efforts to minimize the friction of travel, and they propose to stop only when Japan is made into a second Switzerland for tourists. From their private schools they have stationed English-speaking employees in almost all the chief points where travelers foregather, and this language may be said now to be widely spoken. Nearly every hotel in the Empire has one or more employees who can talk in English to foreign guests, and the tourist cannot wander far afield without hearing it spoken. The Japanese have the German's genius for making the traveler comfortable on the sea, and every year sees more luxurious and speedy steamers added to the already excellent coastwise and deep-sea service. In many of the remote regions of the islands the speedy railway and the electric trolley are pushing aside the *basha* and the *jinriki,* and excellent highroads now gridiron the land from *Yezo* to *Kyūshū.* The improvements in the hotels and inns are almost as marked as those in the transportation system, and many unlooked-for conveniences are accorded the traveler in both. The highways by day or night are safer than certain of the thoroughfares of Chicago or the French metropolis.

In few countries are travelers treated with greater individual consideration. The average Japanese is usually so pleased to find foreigners interested in his homeland and its civilization that he is apparently never too busy to describe them. This friendly spirit animates the nation from the topmost official of the intensely aristocratic but non-snobbish (and never servile) government down to the humblest peasant; and one of the most winning traits of the people is their impersonal politeness and their readiness to be helpful and friendly, particularly toward those who approach Japan and its institutions in a spirit of amiable tolerance and good will. It can truthfully be

said of the Japanese that no people can be more obliging when once they learn what is wanted of them. The overcrowding in street-cars, the manifest lack of deference to women, the hurry to appropriate the best seat in a train, or the abominable habits of certain of the proletariat, are due to ignorance and a millennium of training, less than to selfishness and immodesty. For when one reflects upon the brutal and inhuman treatment meted out by the swashbuckling military to the inoffensive, law-abiding peasantry during the centuries which preceded the *Meiji* era, one marvels at the perfect courtesy and winsomeness of their modern descendants.

To conduct personally a foreigner through a temple or a museum, or even to accompany him on foot from one town to another, seems to be the duty and pleasure of many Japanese one meets. At times much of this naïve willingness to help is positively embarrassing. Does one question a passing bonze, a student, or some other good soul regarding a temple miles away, that person is apt instantly to assure the questioner that he is going to that spot himself, and despite all remonstrances he will trudge along a blistering country pike for miles in the sun, happy in the companionship of some one to whom he may be of service, or from whom he may pick up a few words of English — for which the Japanese have a passion. To offer a fee is often to offend a well-meaning person. It happens sometimes that a schoolboy anxious to gratify an innocent pride and shine as a linguist among his townspeople will constitute himself a guide and will stick like a burr to a stranger who does not need him and who wishes fervently, without appearing rude, to dislodge him. The Japanese express this embarrassing politeness by *Arigata-meiwaku* (literally: 'useless kindness,' or a gift indifferent to, or even detrimental to the receiver). Country priests will, as a rule, show the interested stranger into every nook and cranny of the vast temple in their charge, beam with pleasure when one praises some wonderful wood carving or painting, and if need be, bring out the temple records written in beautifully symmetrical ideographs and help to identify the objects one by one. Because of the special facilities for making travelers to Japan comfortable, and due also to other causes, the Empire is rapidly becoming a summer rendezvous for the wilted, sunbaked women and children of the Chinese and East Indian littorals. Many of them spend the hottest summer months in the cool mt. resorts, or at some of the many mineral springs in the country, and return to their semi-equatorial homes in the autumn. Because of this returning tide of travel, certain of the steamships plying between the southern ports and China are liable to be full at specified times (reference is made to this at *Nagasaki*). Warships of the different nations stationed in East Indian waters often steam up the Japan coast when life becomes almost unendurable at Hongkong and

elsewhere, and when the sailors swarm on shore at the ports they add a decidedly picturesque element to the native life.

Many of the places of interest in Central Japan are within relatively short distances of one another. *Tōkyō* is but 18 M. (½ hr.) from Yokohama; Ikao is 7½ hrs.; Kyōto 11, and Kobe 12 hrs. — with good and frequent rly. service. Nikkō is 4½ hrs. from Tōkyō; and Matsushima, the finest of the 'three sights,' about 8 hrs. The traveler who lands at Yokohama and plans to proceed later to China and the S. can arrange his trips through the N. part of the island and visit Kamakura, Kyōto, Nara, Kobe, etc.; on his way S., without having to double on his tracks. On the other hand, those who approach the country from China or Korea may visit the chief intervening places en route northward. The interchangeable railway-steamship tickets are referred to at p. xvi. The Gov't Rlys. sell circular tickets which include many places of interest, and *Thos. Cook & Son*, Yokohama; the *Japan Tourist Bureau* (see below; also p. 111), and other tourist agencies arrange tours of different lengths, independent, personally conducted, or otherwise; with or without guides. The specimen tours advertised by them range from a few places to be visited within 10 days to an extensive trip occupying 6 weeks. The itineraries followed are shown in their special booklets. From Feb. to early June, and from Sept. to Nov. are the popular seasons in Japan, albeit the country is now regarded as an all-the-year-round resort. The greatest influx of travelers takes place in March and early April, coincident with the blossoming of the cherry trees; and in Oct. and Nov., when the changing maples are in their prime. At this time come those travelers from America bound ultimately for British India and the East Indies — where travel is comfortable during the short winter months only. The hotels are likely to be filled in the spring and autumn, and it is advisable to bespeak accommodations.

The **Japan Tourist Bureau,** with headquarters in the Central Station (Imperial Gov't Rlys.) at Tōkyō (comp. p. 110), and branches in many places in Japan, Korea, Manchuria, and elsewhere, is maintained by the Gov't Rlys., certain of the big steamship lines and other interests, and has for its chief aim to be of assistance to visiting tourists. The Bureau is of the highest order, is not conducted as a money-making institution, and travelers will find its benefits manifold and rendered free and with the greatest cheerfulness. Its English-speaking officers assist the traveler to get hotel accommodations, railway and steamship tickets, to plan tours, arrange itineraries, secure guides, obtain admission to museums, etc., and in scores of ways prove the usefulness of the Bureau. It issues a host of attractive maps and booklets descriptive of Japan, China, and other places, and its excellent official Guidebooks to China and the East Indies are the best extant.

The Bureau acts as agent for the Railways of Japan, Chosen, Formosa, and the Trans-Siberian Line, as well as for the N.Y.K. and other steamship lines.

English-speaking employees, wearing a distinguishing cap and badge, are to be found at almost every important rly. station, ready and willing to aid the stranger. Fees are not expected, but they will not be refused if given willingly in exchange for service rendered. Branch offices of the Bureau with guidebooks and other helpful data on file are located in almost every important city of the Far East.

Climate. The odd physical configuration of Japan gives it a number of temperatures and several distinct (and uncertain) climates. Its great length (about 2000 M. from Kamchatka, in the semi-Arctic region, to Formosa, in the semi-tropics), and the variety of its orographical constitution, account, in part, for the lack of uniformity in the climate. This is particularly so between the opposite extremes of the Main Island, which is long and in places narrow; is flanked by seas, and has a chain of high mts. along its spine. The Kuriles, which are related to Siberia in situation and climate, are cold; Central Japan is temperate; and Formosa is hot. The climates are influenced strongly by the winds which blow over from Siberia, by the gales which whip down from the Arctic Circle; by the monsoons[1] and typhoons (comp. **Seasons**) which blow up from the China Sea; and by the whims of the mysterious *Kuro-shiwo* (see p. cxlv), which may, by setting closer to the Nippon shore, or by swinging round some newly formed volcano on the ocean's floor, bring summer weather to E. Japan in midwinter, hasten or delay the customary seasons, or alter normal conditions by an appreciable number of degrees. The rainfall, which is above the average in most countries, varies greatly in different years. A noteworthy fact is that in certain districts these seasons neither begin nor end in consonance with the dates the Japanese set for them. The great imperative call of the young year may bring the plum blossoms out in all their beauty in Feb., and the land may be redolent of spring and bright with other flowers, yet the season may be ended by April snowstorms in Tōkyō, or flurries in Nikkō, even in May, to the astonishment of the cherry blooms and the disgust of the heliophilous children. Blizzards will sometimes screech over the Hokkaidō while summer loiters amid the pines and palmettoes of Suruga, or along the lovely shores of the Inland Sea.

[1] **Monsoons** (Arabic, *Mausim*, 'strong wind'). In the China Sea the Southwest Monsoon begins about the end of April and lasts until the middle of Oct.; it continues longer to the southward of 11° N. lat. than farther to the northward. This monsoon is not so strong as the Northeast Monsoon, which commences in Sept. in the N. part of the China Sea but rarely reaches the S. part until Nov. It generally bursts with a gale and blows heavily eastward of Formosa in Dec.–Feb. It ends in March.

The sway of the monsoons is disputed by the equatorial current, and its W. branch, the Tsushima current, both of which aid to produce cooler summers and milder winters, and considerable moisture throughout the year. In Kyūshū the alleged winter sometimes fails entirely to put in an appearance, and a glowing atmosphere of gold and blue broods above flower-decked meadows and seas as lovely as those of Sicily or Greece. Only abnormal weather brings snow and cold to the coast of this favored island.'

Seasons. Japan proper recognizes two seasons; the *nyubai* (pron. *new-by'*), or rainy season, and the dry season (*kawaku*). Although the former is supposed to begin June 11 and extend over 2 or 3 weeks, in reality it commences in April and gradually acquires such enthusiasm that in June it rains as if the bottom had dropped out of things, then continues through July and even into Aug., before it slacks to a sniffling, spasmodic drizzle. Throughout the summer, therefore, one may confidently expect 1 day in 3 to be rainy, and oftentimes 12–14 out of the month. For the traveler in Japan to wait for clear days is like stepping into a doorway on the Strand and waiting for the crowd to pass. While the emphatic quality of the Japanese climate is wetness, the *nyubai* is *sui generis*, for it is of a mugginess unknown anywhere in the United States. To prevent spots and ruin, kid gloves, chiffon, dainty leather things, furs, etc., must be put in air-tight receptacles; the heat (in Yokohama, Tōkyō, etc.) takes the starch out of things generally, makes the silver-plating on knives and spoons buckle and peel, rusts iron and steel, causes fungi landscapes to grow on dress-suits, leather valises, and clothing hung in dark closets, spoils cigarettes not sealed hermetically in tins, mildews many things, and fills one with a lassitude difficult to shake off. On sunny days the streets are strewn with raised umbrellas and other objects set out to dry, and balconies are draped with clothing, bed-covering, and the like. Heat prostrations are rare; the nights are tempered by sea-breezes, and the air generally is devoid of the deadly qualities of July in New York or the middle West of the U.S.A. The excessive rains cause serious fluvial irregularities that send rivers surging and dashing out of their banks to waste the land, inflict serious damage on the railways, and oftentimes flood Tōkyō, with considerable destruction to life and property. While essential to the rice crop and to the general fertility of the land, these rains constitute one of the sorrows of the country. While Tōkyō is classed as one of the dryest places in the country, it has 58 inches of yearly rainfall (against 125 in. of S. E. Kyūshū), and parts of the city are often submerged beneath the torrential downpours.

The beginning of the end of the *nyubai* is ushered in with the *tsuyu* (*soo'you*) or *bai-u*, which the Japanese say comes with

the stealthiness of mist but goes out with peals of thunder. It is a gloomy, muggy, lowering, sticky, rainy season which jangles delicate nerves and makes fat men peevish and profane — particularly when it is accompanied (as is often the case) by a big, jarring *jishin* (earthquake). The humidity is more trying than the heat, and at this period certain improperly balanced folks develop suicidal tendencies. The leisurely traveler will do well to secure comfortable quarters in a good hotel, eliminate brain-storms and cocktails, and 'sit tight' till the clouds pass, for traveling in the interior is fraught with wettings, vexations, and delays. The native inns provide no fires by which to dry one's clothing; the swollen streams wash out the highways; no rain-coat will keep out the driving, slanting, penetrating wet; the inns are the acme of cheerlessness, and the lack of refrigerated refreshments makes a huge void in one's existence. The mornings are sometimes bright, and in mountainous districts trips should be planned accordingly, since thunderstorms are apt to break between 3 and 5 P.M. Plums begin to ripen about this time and the cries of the fruit-vender are heard in the land; the yellowish-green product looks colicky to foreigners, but it is a time-honored custom in Yedo for the people to buy them, and the combination of green fruit and hot days no doubt increases the death-roll in the metropolis. The *Doyō*, or period of greatest heat, is supposed to begin July 20, and end about Aug. 10, and for Japanese and foreigners it is the most trying time of the year. The farmers attach great importance to the first 3 days, believing that if these be broiling, the crops will be good. While the thermometers of Tōkyō run into the 90's, a sort of hushed expectancy fills the souls of the people, for Neptune's wrath in the shape of the dreaded seabred revolving storms known as typhoons break over the land at this time and render the most phlegmatic a bit nervous. The elements scourge the country as if they bore a grudge against it; they seem possessed of the many demons which glare from the myriad temples, and they snatch the tiles from the house-roofs, uproot trees, demolish fences, and send crystal rods of rain darting against the ground as if they would transfix it.

Typhoons (*Taifū*), prolonged cyclonic storms of great intensity, that correspond to the West Indian hurricanes which occur in the same latitudes in the W. hemisphere, pass along the Japanese seaboard in July, Aug., and Sept., and sometimes do great damage to property on land and sea. Some believe the name is derived from the Chinese *ta-fung*, or 'great wind,' while others prefer to think it associated with *Typhon*, in Greek mythology the son of *Typhoëus*, and the father of the winds. The 3–4 typhoons which thrash the coast of Japan and Korea each year usually originate E. of Formosa and thence travel N., passing over or near the Nansei group of islands. Having arrived at the parallel of 30° N., the majority curve to the N.E. through Van Diemen Strait, and continue in that direction either along or over the S. and S.E. coasts of Japan, and out into the Pacific Ocean. Some, having gained the S.E. side of Kyūshū, recurve to the N. through Bungo Channel, or across to Shikoku and up the Kii Channel, thence passing across the Inland

Sea and the W. part of Hondō in a N. course, reach the Sea of Japan, where they follow the coast and pass out to sea through Tsugaru Strait. The mean rate at which the centers of typhoons travel in Japan is from 5 to 35 M. per hour, although some acquire the extraordinary velocity of 100 M. If those with a velocity of less than 10 M. per hour be termed slow, and those with a velocity greater than 15 M. per hour quick, then three fourths of the Japanese typhoons are quick and one fourth slow. Those of July–Aug. are usually, though not always, slow ones; while those of Sept. and Oct. are quick. The fierce ones are called (by the Chinese) *tieh kū*, or 'iron whirlwinds.' Some of those which visit Japan do not spend their fury at sea, but reserve it for the land and cause immense damage. Contrary to the general impression a 'well-formed' typhoon is not merely a gale of wind with a calm spot in the center. These calm rings may have a diameter of anywhere from 2 M. to 50 M., belted by a ring generally less than a mile wide in which light winds prevail, and with a sort of outer shell anywhere from 200 to 1000 M. thick, where the real force lies. This force treats great ships as if they were corks, and usually levels everything in its path. Its movement is indicated by the barometer and an instrument known as the barocyclonometer, which indicates by needles like those of a compass the direction of the typhoon. Japan is usually apprised several days in advance of the coming of a typhoon, and storm signals along the coast warn the seamen. An irregular movement of the barometer, followed by a fall; also a rapid rise followed by a fall, perhaps unsteady at first, are suspicious signs. Oppressive heat accompanied by a hazy atmosphere, a halo round the sun, livid tints at sunset, heavy leaden clouds, and fitful gusts of wind and rain are some signs of the approach of a typhoon; also a broken irregular sea or swell generally from a different direction from the wind. The inhabitants of the China coast, who also suffer greatly from typhoons, say that a few days before one comes on, a slight noise is heard at intervals, whirling round and then stopping, sometimes impetuous and sometimes slow. This is a 'typhoon brewing.' The normal pressure in Japan during the typhoon months is about 29.84 inches in July–Aug.; 29.92 in Sept.; or from 29.88 in W. Kyūshū to 29.96 in S. E. Yezo during that month, and 30.04 inches in Oct. A doggerel by which foreigners in Japan remember the typhoon months runs thus: 'June too soon; July look shy; August you must; September remember; October all over.' It is estimated that an average of 472 persons are killed in Japan by storms each year. The great annual Sept. gale — 'The gigantic Stormwind of the equinox' — is accountable for much of this damage. This line storm, of the autumnal equinox (*Shūbun*), the most dreaded of all, comes at a critical time for the farmers; the *Nihyaku-tōka*, the 210th day from the beginning of the first spring month according to the old calendar, usually falls on Sept. 1 or 2, when the early variety (*wase*) of rice is in bloom and ready to change from flower to grain. If a typhoon occurs at this time (which usually happens), and but a fifth of the crop is damaged, it means a monetary loss of more than 100 million *yen*. The storm damage to crops is usually enormous in Sept., for ten days after the *Nihyaku-tōka* comes the *Nihyaku-hatsuka*, or period when the middle crop (*nakate*) rice is in bloom and the late rice (*okute*) is coming to maturity. The buckwheat (*soba*) crop can also suffer serious damage in this month and influence throughout the year the cost of the macaroni made from it. The line storm often brings tidal waves in its trail to the coasts of Mie, Shizuoka, Kanagawa, and Chiba prefectures. Odawara and Tōkyō sometimes suffer considerably from these visitations.

The hot days after the *doyō* are oftentimes hotter than their prototypes; they correspond to our 'dog-days' and are called *zansho*, or 'remaining heat.' The rain now falls intermittently, and heavy storms of 2–3 days' duration are often features of the season. Bursts of fine weather follow them, and about mid-September a cool tang is noticeable in the air; along with it come persistent downpours (which often last through to mid-October) and cause Sept. to be considered (in the Yokohama-Tōkyō region) the rainiest month of the year (against January as the dryest). A sort of Indian Summer called *Koharu*

('Little Spring') is now ushered in, with mild weather and a splendor indescribable. The whole land sparkles and glistens like a sunlit jewel. The grieving clouds are gone; the weeping, soaking rains have been replaced by dry, clear, crisp weather, which is not only beautiful for mountain tramping or country-trips, but is the most trustworthy of the year for sight-seeing. The displays of chrysanthemums and other autumnal flowers are gorgeous beyond compare, and are worth coming across the world to see. Snow is apt to fall after the 2d week in Oct. from Nikkō N., and travelers to Yezo or Saghalien may find the cold uncomfortable. Many of the mts. don their winter capes of ermine in Sept. and Oct., and in the latter month (harvest-time) the temple courts are usually yellow with the brilliant falling leaves of the *ichō* trees. The Nov. and Dec. days in Central Japan are fine and still, with a tang of frost about their edges; brilliant sunshine is a constant feature, and it seems to possess a golden quality not observed elsewhere. Nov. is called *Momiji-dzuki* ('red-leaf month'), and to many is the most delightful of the year; the maple displays (magnificent at Kyōto) should be seen by every stranger to Japan. During this season of wonderful calm the trying summer is forgotten and the Japanese omit to search the sky for weather indications or to remark: '*Tsukini murakumo hanani kaze*' — 'No perfection can be looked for when clouds cross the moon or the wind sways the flowers.'

Jan., Feb., and March bring snow flurries in Tōkyō and Yokohama, but the white mantle does not harmonize with the camellias which bloom throughout the year in the open, nor with the dainty plum blossoms which come out in Jan.; and it does not remain long upon the ground. The midwinter (*chūtō*) temperature is raw and penetrating, with excessive humidity, rather than extreme cold. To a German or a New Englander it is an amiable farce, and but little like the winters of Dresden or Boston. The period of so-called greatest cold begins in late Jan. and ends early in Feb.; it is called *daikan*, to differentiate it from the short period of 'small cold' (*shōkan*) which follows it. Winter's dying gasp is called *yokan*, or 'remaining cold.' The Japanese take the *daikan* seriously. Although the thermometer may range anywhere between 30° and 50° (Fahr.) above, they bundle up in greatcoats oftentimes heavily lined with fur; wear thick and bushy rabbit-skin ear-flaps; bury heads and necks in voluminous coat collars, and convince themselves that they are in imminent danger of frost-bite — just as the people of N. Japan and Yezo are in reality. To the average red-blooded foreigner a spring overcoat is a burden, and old Sol seems to smile sardonically at the native effort to keep teeth from chattering. The vernal season with all its glorious promise begins March 18, and the 7 days which intervene between winter and spring are called *Higan*, and are

dedicated to the worship of Buddha. The plum blossoms and the nightingale — harbingers of spring, as the wistaria and the cuckoo are of summer — are now abroad, and the Japanese say, 'The winter is past, and the voice of the turtle is heard in our land.'

The mean temperature is about 40° in Jan.; 38° in Feb.; 44° in March; 54° in April; 62° in May; 68° in June; 75° in July; 78° in Aug. (with a mean maximum of 86°); 71° in Sept; 60° in Oct.; 50° in Nov., and 41° in Dec. About 140 days of each year are rainy, and 148 nights are frosty. Snow falls about 12 times during the year (4 in Jan. and 4 in Feb.), but it rarely falls throughout any one day or night. Thunderstorms are neither frequent nor violent; from 4 to 10 occur in Yokohama each year. In the Inland Sea the heaviest rainfall is in June; on the S.W. coast of Kyūshū from April to June. Most rain falls in the S. E. part of Japan, especially on the E. coasts of Kyūshū and Shikoku, where the annual quantity reaches an average of 100 inches. Fogs are frequent along the Pacific coast in spring and summer, and they often idealize the sea and shore

An entirely different set of conditions prevails at the N., and beyond the great barrier range which separates Tōkyō from the Sea of Japan. Here, where the country is not influenced by the equatorial current, and is exposed to the fierce Siberian winds, rigorous winter (*Genkan*) prevails. Often while flowers are blooming at Tōkyō and the W., entire villages in the provinces of Shinano, Echigo, Uzen, and Mutsu are buried under 10 ft. or more of snow, and the people are forced to follow their vocations in the curious manner described at p. lviii. Here 5–6 ft. of snow may remain on the ground for weeks on end, while the 15–20 ft. drifts in the valleys and ravines snow-in the rly. trains and hold them prisoners for days at a time. The lofty mts. are all snow-covered, and the contrast between the frost-bound giants and the smiling, summer-like landscape of the Pacific slope is complete. From some of these mts. the snow melts and disappears only when the summer is exceptionally warm. Usually these are like the summers of Tōkyō, oppressively hot. The summer temperature of Niigata varies but little from that of Tōkyō, while the winters are many degrees colder; quite Arctic in their severity. The provinces between the Japan Sea and the Pacific present remarkable peculiarities of climate; in the valleys deep snow covers the ground throughout the winter, and the sky is wrapped in a dark veil of clouds, so that bright days are a rarity. The traveler who stands on one of the high passes of the Central Mt. Range in Dec., midway between the Japan Sea and Tōkyō, will note with surprise that while toward the Pacific the skies may be blue and the air clear, with a suggestion of spring, deep-gray clouds brood above the lonely Japan Sea. Many of the people of the

coast sit in the upper rooms of their houses in order to enjoy the daylight. Shinano is a region of blizzards that are a bane to the rly. company. On the W. coast there are two months of maximum rainfall, July and Nov.

The frigid winters of the N. are 6–7 months long, with a correspondingly late spring, and occasionally a cool summer. Heavy, warm snows sometimes fall thickly and softly in Central Japan, between Yokohama and Kobe, but they disappear quickly. The relative moisture is greater in the S. of Japan than at the N.; on the average it amounts to 82% for the warm season, 71% for the cold, and 76% for the year. The rainy season of early summer begins later and later as we go N., and finally coalesces in Yezo (where it is neither so hot nor so wet) with the autumn rains. — When a drought is feared in rural Japan, the peasant farmers send out parties to climb mt. peaks and pray for rain. Men with good lungs make their way to shrines dedicated to the mt. goblins, and, with branches of creeping-pine brought up from below, make bonfires, and give a mimic representation of the kind of storm they would like. If the sculptured idol in the shrine fails to take heed of their supplication, he is not unfrequently dragged out and pitched headforemost into an evil-smelling paddy-field, so that he may know how it feels to need water!

To facilitate a ready understanding of its weather reports the Meteorological Observatory has divided Japan into 10 districts, as follows: (1) Formosa and the Loochoo Islands; (2) S. half of Kyūshū and Shikoku Islands; (3) Inland Sea; (4) N.W. Kyūshū and the W. coast of the Main Island as far N. as Kyōto; (5) from Ise to Tōkyō and the Tonegawa; (6) the interior provinces to the N. of the 5th district, from Hida on the W. to Iwashiro on the E.; (7) the N.W. coast from Wakasa to Ugo; (8) the Pacific coast from the Tonegawa to Sendai and Miyako; (9) Rikuchū Province and the W. half of Yezo Island; (10) the E. half of Yezo and the Kurile Islands. An outline sketch of this will be found in certain of the newspapers, under the daily weather forecast.

Storm Signals as follows are shown from all the fully equipped signal stations on the coast of Japan.

Day signal	Night signal	Indication
A red ball	A red light	Threatening weather is expected
A red cylinder	A green light	Stormy weather expected
A red cone, point upward	A red over a green light	Heavy storm expected, wind shifting from E. to S.
A red cone, point downward	A green over a red light	Heavy storm expected, wind shifting from E. to N.
A white diamond	A white light	Storm warnings have been issued in certain other districts

They will be of interest to travelers planning sea trips, as high winds are apt to produce boisterous or choppy seas. Signal staffs are painted red and white in bands. Typhoon signals are made (by day) from a mast with a yard, by means of shapes, colored red, used as symbols; and by night by means of colored lights. At Yokohama they are exposed from the French Hatoba, and are visible from any of the hotels facing the Bund.

In addition to the above the following signals are made during daylight to indicate probable weather for the next 24 hrs.:

A white triangular flag indicates N. or N.E. winds.
A green triangular flag indicates E. and S.E. winds.
A red triangular flag indicates S. or S.W. winds.
A blue triangular flag indicates W. or N.W. winds.
A white square flag indicates fair weather.
A blue square flag indicates rain.
A red square flag indicates cloudy weather.
A green square flag indicates snow.
A red and white burgee indicates that strong winds or gales are probable in the neighborhood.

Health. Japan is as healthy as any country similarly situated, and the advanced sanitary measures insisted upon rigidly by the authorities are steadily diminishing the mortality returns. But as it is very difficult to impress upon an ignorant lower class the necessity for observing hygienic rules, it devolves upon the traveler to take certain precautions to guard against the diseases which sometimes prevail. Of these one of the most formidable is dysentery, a malady usually traceable to indiscreet eating or drinking. As the most persistent conveyors of the germs are water and milk, the unimmune cannot be too strongly cautioned against drinking either that has not been boiled. Filtering is thought not to remove the germs from water, and as the native servants are oftentimes ignorant of the most fundamental principles of hygiene, and are as careless about polluting the water-supply as they are in boiling it and then leaving it uncovered, the safest plan is to attend personally to its preparation or to drink one of the good mineral waters bottled in the country. Aerated water should be drunk in preference to plain water, even in private houses, and the water at rly. stations should be rigorously avoided. Water in which tea is steeped cannot be depended upon, since it is not the custom to bring it to a boil. Wells are common in Japan, and the water is apt to be dangerous. The prudent traveler will hesitate before drinking from any spring or rivulet, however clear it may look, unless he is at its source; otherwise it is almost sure to drain one or more paddy-fields fertilized with unspeakable filth; or to incur the risk of pollution higher up. Rice-fields, which necessitate water and enriching, sometimes occupy unusually high places, and the loftiest spring in the Empire (on the summit of *Fuji-san*), is contaminated by thousands of pilgrims each year. As certain natives have no scruples against copying the labels of meritorious articles (particularly food-stuffs) and

selling adulterated imitations, the traveler should be on his guard against highly colored drinkables and cheap food against which his judgment rebels.

Japan is a land of natural mineral springs, yet the water that is bottled for sale is not always rendered free from deleterious substances. Realizing the importance of pure drinking water, the writer has personally and carefully inspected the sources and methods of preparation of many of the bottled waters for sale in Japan. His experience forces him strongly to recommend as purest among the pure the **Clifford Wilkinson Tansan Water** bottled at the **Tansan Spring at Takaradzuka,** and described in detail at p. 629. It is the oldest, and certainly is the best known and most widely liked by foreigners throughout the Far East.

Several bottlers of mineral water use the word Tansan (carbonic acid) on their labels, but travelers will do well to demand the **Clifford Wilkinson Tansan.** In addition to the regular 'charged' Tansan, the company bottles a 'still' or uncharged Tansan; a Dry and Standard Ginger Ale equal to the best imported product, and a Ginger Beer, Lemonade, and Sarsaparilla superior to anything of its kind the traveler will find in the Orient. In thus recommending the products of the above company the writer is but echoing the unqualified endorsement of the most advanced health experts of the Far East, the United States, and Europe — where the Tansan products have met with approval and success. Such care is used in the bottling of the Clifford Wilkinson specialties that in some cases silver receptacles are used instead of other metal, so that delicate flavors may not be destroyed. The large bottles are called *dai-bin;* the smaller ones *ko-bin,* or *chiisai.*

A strict adherence to the best in this matter may prove the 'stitch in time' that will save one an attack of typhoid and six weeks in the hospital — if nothing worse! It should be added also that the water used by the Japanese in making tea is not always brought to a boil. A visit to the Tansan Spring, near Kobe, is recommended to those who may have the time. — The Lemon Squash and similar bottled products put up by the old and reputable firm of **J. L. Thompson & Co.** at Kobe, are meritorious and are worthy of recommendation.

Strangers will do well to eat sparingly of unfamiliar fruits and vegetables until they become acquainted with their after effects. Unwashed ground fruits (strawberries, and the like) should not be eaten, nor should unclean lettuce, or raw fish. Smallpox sometimes ravages the rural districts, but foreigners seem singularly exempt — no doubt due to better sanitary measures.

Diseases of the respiratory organs kill 10,000 out of the 40,000 persons who die during each year in Tōkyō alone. Other diseases prevalent among the Japanese, but against which

foreigners can readily adopt preventive measures, are dyspepsia (due to fast and improper eating); beri-beri, or *kakke* (caused by eating too much polished rice); and trachoma, which physicians believe is due to public bathing and various unhygienic customs. Dysentery may be said to be endemic; it remains quiescent for a time, then (usually in summer) becomes diffused, and is so widely distributed (impure water, etc.) that 25,000 cases have been known in the Empire at one time. As it has been determined definitely that many diseases are communicated (through food and drink) by the agency of flies (not very numerous in Japan), and that the bubonic plague is carried by *Pulex serraticeps* (unusually common), the traveler can take the necessary precautions. It is of great importance to avoid sudden chills, and strangers should not only wear the cholera-band mentioned at p. lxxvii, but should refrain from trifling with slight indispositions — which may lead to more serious things. There are excellent foreign physicians in all the large Japanese ports, and their fees are reasonable. Tourists easily affected by poison ivy and similar substances may like to remember that certain cheap lacquered articles may not be handled in moist, hot weather with impunity, as the varnish used on them is made of a species of sumac that is poisonous to susceptible persons.

What to wear. Foreigners in the Far East are usually hospitable to a fault, and even total strangers unequipped with letters of introduction rarely get out of the country without being entertained by some one. The Japanese are no whit less prompt to open their hearts and doors — or those of some charming tea-house — to travelers from across the water, and the prudent person will include a dress-suit or one for semi-dress in his or her outfit. Although many persons dress for dinner on the transpacific ships, the custom is not so strongly implanted as on those plying between Japan and Europe; fancy-dress balls and dances are features on both, and experienced travelers usually provide themselves with some sort of a bizarre outfit before starting. Men invited to the IMPERIAL GARDEN PARTIES at Tōkyō are always given engraved cards advising that top hats and frock coats (Prince Albert) are *de rigueur* (admittance refused without them). Ladies should remember that mourning costumes are tabooed at these functions, and that whosoever persists in wearing one may be turned back at the gate. The same clothing that one finds comfortable in the North of the United States or Europe in the spring, autumn, and winter will be suitable for Central and Northern Japan during the same seasons. Fur coats and sealskins are unnecessary in any part of the country W. of Tōkyō (except on mt. tops), and when one leaves the U.S.A. with garments of the latter, they should be registered and a permit secured, to prevent confiscation or the imposition of heavy duties when they

are returned. Thin clothing is worn through the hot summer—flannels, cotton duck, and thin silks being popular. Without these, and white shoes and hats, one may find difficulty in keeping cool. Indian pith-helmets, or solar-topees (cost 8–10 *yen*) form the favorite headgear of the foreign residents in Japan, and men and women alike wear them. Strangers who wear the special bamboo sun-hats favored by coolies are apt to be derided by the latter. White suits for men and women are made quickly and cheaply by the Chinese tailors who infest the hotels and plague the incoming traveler, but they know so little about fitting the 'foreign devil' and so much about 'squeezing' him that he does best who goes to a first-class foreign tailor and buys outfits in which he is not ashamed to appear when he returns home. Complete wardrobes, from beautiful silken underwear to heavy, fur-lined coats, can be bought cheaper in Japan than in Europe or America, but boots and shoes are dearer. Women like the quality, workmanship, and price of the silk dresses, skirts, and exquisite hand-embroidered shirt-waists made in Japan. For knockabout waists, the uniquely excellent and oftentimes very pretty native cotton crape (*momen chijimi*) is as serviceable as it is for the universal *kimono*. It comes in solid colors, stripes, and figured patterns (in several grades), and the best outwears any foreign material of similar make. For men's shirts (the best cost 36 *yen* per dozen) and pyjamas (Hindustani, *Pyjammas*, or drawers) it is admirable. Even the destructive American laundries seem unable to shorten its long life, and no other shirt material is so widely popular with foreigners. Drill suitings are a bit cheaper in China than in Japan, because of the import duty, but so many inferior grades of cloth are made up specially for that market, that travelers buying outfits in the China ports must be on their guard. Rubber-soled canvas shoes are the best for a ship's deck. For 8–9 months of the year, ladies in Yokohama and Tōkyō need thin blouses for the day, and a wrap, not too thin, as soon as the sun goes down. Even in summer the nights (because of the excessive dampness) are apt to be chilly. A rain-coat is essential; those who can find the space should come equipped with two — a heavy one for winter and a light one for summer, at which time the warm rains make of a winter mackintosh an almost intolerable burden. Steamer blankets are sometimes as essential on the Pacific Ocean as on the Atlantic; they make desirable additions to one's bed on cold nights, and are useful when riding in jinrikis or in unheated cars. The traveler may like to remember that moths abound in Japan, and that constant vigilance is required to keep them out of woolen things. Also that the ships of the Canadian Pacific Royal Mail Line and those of the Nippon Yusen Kaisha have laundries aboard which make unnecessary extensive outfits for a 9–17 day voyage. Unacclimated tourists are strongly recom-

mended to wear (at all times) a flannel '*kamarband*' (often called cholera-band) in the form of a strip of flannel or woolen cloth 8–12 inches wide bound round the stomach; they are widely used in India, China, and Japan; are on sale at most drapers' establishments, and are excellent safeguards against dysentery and allied ills (which often result from a chill).

Hints to Travelers. An ample supply of visiting-cards should be taken to the Far East, where they are in constant use. Firearms should be left at home, as they are not needed in Japan — where life is safe. In traveling, a steamer trunk or a blanket-roll with capacious pockets is better than a big, heavy trunk (always out of place at inns), as either can be carried in a jinriki. If possible heavy trunks should be stored on first landing, and only those taken along that can be easily handled by a 120-lb. man. There are shipping-agents in every port who make a business of caring for travelers' luggage, and re-shipping it wherever wanted. The straw hampers (*kori*) so much used by the Japanese make excellent and cheap additions to one's luggage, and save more expensive trunks. The floors of most Japanese dwellings are straw mats covered with a fine, softer straw fabric so easily injured by heavy shoes or clogs that it is customary to remove these before entering a room. Japanese men who can afford them wear kid-leather gaiters, with rubber gussets, or a type of kid slipper known to the shoe trade as the 'Faust' model. The iron nails in foreign-made shoes so often leave indentations in the soft wood of floors, porches, stairs, sills, and the like that modern offices, museums, hotels, and other public buildings are usually provided with ordinary floors. Shoes must, however, be removed before one can enter temples, and where foot-covering is not provided by the priest in charge, the traveler should carry with him slippers or the well-known blue cotton slip-overs (*uwa-gutsu*) which any native cobbler (*kutsushi*) will make to measure for about a *yen*. They are useful in many places, and particularly at inns, where the slippers provided are generally too small for foreigners.

Pedestrians in Japan should travel lightly, and remember that a little talc-powder shaken into shoes cools chafed feet and makes walking easier. They are cautioned against giving innkeepers wet or muddy boots (*kutsu*) to be dried or cleaned before the kitchen (*daidokoro*) fire, for very likely they will be turned over to some ignorant or thoughtless servant who will place them too near the hot coals and thus burn them stiff. This either warps them so that one has difficulty in getting them on, or it renders them so brittle that after a few hours' use they fall to pieces. More than one pedestrian (the writer included) has had to complete journeys shod with straw sandals, as foreign boots or shoes are not always obtainable in country districts. Women will find the excellent silk bloomers, as well as short skirts, made by the local tailors, very useful on

country trips which include mt. climbing. Old shoes are best to walk in, and it is risky to start out on a long tramp with new shoes not yet accommodated to the feet. Mt. climbers should always wear (in addition to regular footwear) the cheap and comfortable sandal (*waraji*, made of *wara*, or 'straw'; cost but a trifle and obtainable anywhere), as they not only save shoe leather, but make walking much more comfortable. They are invaluable on steep inclines or slippery paths where a misstep might prove inconvenient. Big ones, to fit foreign feet, can usually be had at the country hotels. New suit-cases and the like taken on country trips should be protected by canvas covers, particularly where pack-animals are used, as the process of roping them on often damages them. Two steamer trunks, or packages of a similar size, constitute the accepted limit for pack-horses.

Cameras should be protected by the oiled paper (*aburagami*) for sale almost everywhere; it serves excellently in lieu of a rain-coat; is very light; takes up but little room, and often pays for itself many times over. The native umbrella (*karakasa*) made of the same material will keep off a driving rain more effectively than will a silk one. A white cover for the ordinary umbrella is desirable (pongee covers are on sale at drapers' shops). In mountainous districts a good field-glass and a compass are indispensable. Gloves also preserve the hands from the bites of sand-flies; vaseline, the face from sunburn; and goggles, the eyes from the glare of snow or sand.

The social forms in the foreign communities in Japan are similar to those of England and America, with a trifle more punctiliousness than characterizes those of the latter country. The Japanese are patterns of politeness, and the intelligent classes understand the various forms in vogue abroad. The traveler who believes that laxity in their observance will not be noticed deceives himself only, and pays for the deception by the loss in esteem of a people whose good will is well worth having. On the other hand, the tolerant Japanese do not expect strangers to understand the intricacies of their own stilted etiquette, and they are quick to overlook and forgive unintentional slights or slips, — particularly in the case of strangers who accord them the respect they deserve.

The traveler should provide himself with an ample supply of visiting cards for use in Japan, or procure them after he arrives, as they will be found useful.

The Anglo-Saxons have established a reputation for truthfulness and justice throughout Asia, and it is the duty of each individual to maintain it.

When riding or driving one should remember that the Japanese rule of the road follows the English (not the American or Continental) system, and that it is imperative to turn to the left (not to the right) when vehicles or pedestrians are met. In

the Far East the North is the sacred quarter, and the quarter whence trouble is supposed to come. Anciently the sovereign stood in the North on all state occasions, and his palace in the northern part of the city faced the South. The dead are supposed to be laid with their heads to the North, and when possible the living carefully avoid this position for sleep. Hasty generalizations made by immature observers to the effect that Japanese babies don't cry, the birds don't sing, the flowers are odorless, and the fruits tasteless, etc., are as silly as unqualified statements of a like nature are usually. The babies and the flowers — at once tearful and fragrant — are much like those of other lands. The passionate love-song of the nightingale is one of the sweetest things heard in the Japanese forest; and while the native pear may be tasteless, the seductive cured persimmon is of a flavor so fine and delicate that life without it is drab and cheerless! If the people appear inscrutable, it is owing in great part to centuries of training, and to the fact that the average Japanese has considerable self-restraint and is a better and more non-committal listener than the average Occidental. These who consider the women the personification of meekness should remember the witty Frenchman's remark: '*La langue des femmes est leur épée, et elles ne la laissent pas rouiller.*' Militant and loquacious suffragettes rule many a Japanese household, the henpecked husbands in which wish devoutly that their demure-appearing spouses possessed less of that naïve self-consciousness which impressionist writers deny them. Many of the suicides registered among women are said to be due as much to spite as to love. The open-minded, patient, and receptive traveler will get the most out of his visit to Japan. While it may be difficult sometimes for him to reconcile 20th cent. progress and enlightenment with the sacred horses, the weird gods and devils, and the idolatrous practices in the temples, he will be reminded that Japan has a large population which still clings tenaciously to the old customs and creeds. And it is well for the traveler that they do so, for when this picturesque and harmless element is eliminated, and the people adopt *in toto* the doleful monotony of Western dress and custom, there will be little worth seeing in *Dai Nippon* apart from *Fuji-san* and the 'Three Great Sights.'

All too many of the Japanese have definitely forsaken their old customs and costumes for those of Europe and the West. And more are falling into line. In the newspapers and the vernacular speech one frequently sees and hears the words *mobo*, the first two letters of 'modern boy,' and *moga*, meaning modern girl. The words (which are applied to many new things) stand in the Japanese mind for a dandified, westernized youth, and a bob-haired, short-skirted flapper fond of western dances and ways. One sees the types everywhere, and one notes, not without wincing, that they are the envy of their restless compatriots.

E. Means of Transportation.

The Railways (*tesudō*, or iron road) of the Imperial Japanese Government cover the empire, are extraordinarily well managed by experts in the Railway Bureau, or *Tetsudō-kyoku* (Headquarters in Tōkyō, near the Central Station), and in point of well-cared-for equipment, trustworthiness, and general excellence they compare favorably with the best railways of America and England. They are markedly superior in many ways to certain continental lines, as they offer conveniences and comforts which they have yet to introduce. Skilled and observant men travel almost constantly through America and England to study the best practices and apply them to the Japanese system (upward of 8,000 miles), which is steadily being brought to the highest standard attainable. The great network of lines is being constantly extended; main lines are being electrified, and heavier (100 lb.) rails laid down; commodious (and oftentimes strikingly artistic) new stations are replacing others erected only a decade or so ago, and hotels excellent in every way are being placed at terminal and other points for the comfort and convenience of travelers.

This exceptionally efficient Railway Bureau operates, in addition to the vast rail system, several fleets of steamships and ferries; a long list of trolley lines; motor-buses, a chain of hotels as good as those to be found anywhere; schools where its employees are taught English and other things so as more efficiently to serve the foreign traveler, and Information Bureaus where tickets are sold, hotel accommodations are secured for visiting tourists, money exchanged, and a host of free services extended to the 'stranger within the gates.'

Certain of the (beautiful and desirable) booklets, maps and other descriptive literature issued (in Japanese, English, French, Esperanto, etc.) by the department are, in point of illustrations, letter-press, designs and paper, more suggestive of an advanced art-school than a modern railway, and they pointedly emphasize the fact that to the Japanese everything, no matter how commonplace, has its artistic side. The Greek key-pattern, or fret, is extensively employed as a designating symbol on railway property.

The influence of the Imperial Government Railway Bureau extends to the railways of Formosa, Korea, and South Manchuria, and when one travels on any of these lines (which are under direct and different management) one is impressed by the forethought of their operators, of the ever-present care for the safety and comfort of travelers, and particularly the foreign tourist. The element of safety has been developed to such a point that accidents are too rare to provide any statistics. They are regarded as contingents that will not arise! The employees manifest a peculiar pride in their work, and appear to derive a special pleasure from it, if, in the strict discharge of their duty, they can be of some service to travelers in their care. Few among them but possess a smattering of English, and it thus befalls that the stranger unacquainted with a single word of their language has little or no difficulty in getting about. Someone is always there to understand him, and at every turn he meets with someone evidently placed there to help him on his way! If he should by chance be absent, English signs and markers thought out with intelligent care and placed on docks, stations, street-corners and in other places, make it unlikely for one with eyes to take the wrong direction. Travel in Japan is thus made easy.

Railway Guide (*ryokō annai*). The traveler in Japan is recommended to secure at once, on his arrival, a copy (free) of the excellent Condensed Time Table issued in English by the Railway Bureau, and frequently revised. Beside clearly printed and understandable time-tables of all the railways, steamer lines, and electric trains operated by the Bureau and the management of the railways of Formosa, Korea, South Manchuria and Siberia (trans-Siberian line), it contains a wealth of data about those countries, its hotels, etc. The various tinted maps and plans are excellent and helpful. Apply to the Japan Tourist Bureau (see p. 111) or the Traffic Department of the Imperial Government Railways, Gofuku-bashi, Tōkyō. *T. Takaku*, Manager of Foreign Affairs. *K. Takahashi*, Assistant Manager of Foreign Affairs. *Y. Hiasa*, Traffic Manager. *Y. Kobayashi*, Assistant Traffic Manager.

The Trains (*kisha*) run at moderate speed over the 3 ft. 6 inch track and operate on their schedules with clock-like precision. Between the chief cities, like Tōkyō-Yokohama, and Kobe-Ōsaka-Kyōto, they run at intervals of only a few minutes. One rarely has to wait long at a main line station for a good train. **Express Trains** (*kyūkō-ressha*) run at frequent intervals to many points, and are much liked by foreigners. They are apt not to be as crowded as the local trains (*namigisha*). They are provided with all the modern conveniences — well-cared-for toilets, good (electric) reading-lights, electric fans and bells, steam heat, thermometers to register heat and permit of an equable temperature being maintained, and various unlooked-for refinements. The fast express trains for long-distance travel carry good dining- and sleeping-cars (*shindaisha*), observation cars (*tembōsha*) equipped with writing materials, magazines, books, etc. Each train is in charge of a guard (*sha-chō*) who wears a red band on his sleeve, is always polite and helpful, takes his work seriously, expects no tips, and is solicitous of the comfort of his passengers.

The Train Boy, a prominent and useful functionary who answers to the title 'Boy San' and looks out for the comfort of the passengers, has no affinity with the 'peanut butcher' of American trains. He wears a blue band around his left arm, is civil, serviceable, sends telegrams for passengers, buys newspapers, tea, *bentō*, cigarettes and whatnot for them at the stations; raises and lowers windows, sees that no luggage or packages are left in the cars, and is grateful for a small fee.

The First Class (*jōto*) **Cars** have white longitudinal stripes on their sides, sometimes have compartments as well as corridor seats like those of American cars, and are less apt to be crowded than the Second Class (*chūtō*) Cars, which sometimes have long side seats instead of aisle seats, have blue stripes on their sides, and are as well upholstered as the first class. The Third Class (*katō*) Cars have red stripes, side seats, are usually crammed with the proletariat, and are little used by foreigners. On long trips the 1st cl. cars are always the most comfortable. One frequently has an entire compartment to oneself, with the added privacy and comfort.

Commendable features of the cars are the placards, in English, on the outside, marked with the train's destination (usually the terminal station). Inspectors often pass through the cars while they are in transit, to look at tickets and prevent holders of a lower class ticket from riding in a car of a higher class (an offense punishable by a heavy fine).

Tickets (*kippu*) are striped with red, white, or blue lines to indicate the class, must be shown at the station wicket before boarding trains, and given up at the exit of the station at the destination. A Ticket Office is *kippu no uridokoro.* Ticket Agent, *kippu-uri.*

Tickets can be bought at any of the rly. stations, but travelers usually prefer to buy them of the Japan Tourist Bureau, Thos. Cook & Son, or through the hotel office.

Railway Fares are lower than those of the United States rlys. The first class fare is (approximately) 7½ *sen* a mile; the second class 4 *sen* (and a fraction), and the 3d cl. about 2½ *sen* up to 50 miles. After 50 M. they diminish, until at 500 M. the 1st cl. fare is reduced to 3 *sen*, the 2d cl. to 2 *sen* and the 3d cl. to 1 *sen.* A small extra charge is made for tickets on certain express trains. Consult the rly. guide.

Sleeping-car Rates. The customary charge per berth for the night is, 1st cl. 7 *yen* for the lower, and 5 *yen* for the upper. Second class *yen* 6.50 and *yen* 5. A smaller (for one person) single berth can be had in the 2d cl. cars for *yen* 4.50 and *yen* 3.

Stop-overs are allowed, and return and other tickets (circular tours, etc.) are sold at appreciable reductions.

Note that the Railway Fares quoted in some places in the guidebook are approximate only, and are inserted merely to give the user an idea of about how much such and such a journey will cost.

Baggage (*nimotsu*) is checked much in the same manner as in America. On a 1st cl. ticket 100 *kin* (133 lbs.) are allowed free; 60 *kin* (80 lbs.) on a 2d cl. and 30 *kin* (40 lbs.) on a 3d cl. ticket. Weights are computed in *kin* and lbs., and distances in miles and *chō.* See Measures. Excess Weight (*chokwa kinryo*) charges are low. Check is *chekki,* an adaptation from the English word. Baggage-man is *tenimotsu gakari.* Baggage-room, *toriatsukaijo.* Baggage-car, *tenimotsu-sha.*

The red-capped **Porters** (*akabo*) who are features of all big stations, carry baggage from train to waiting-room and vice-versa for a small fee.

Express Service. The rly. operates a cheap, efficient and trustworthy express service on its trains. A special quick delivery baggage service is in vogue in certain cities. Ask the baggage-man about it.

Check Rooms (*kcitaihin ichiji azukarijo*) where parcels, etc. can be left are features of most of the rly. stations. Charges low.

Lost Property found in rly. cars or stations is held for 5 days, after which time it is sent to the police office nearest the place where it was found, and is held there until claimed.

Dining Cars (*shokudo-sha*), with *à la carte* service and English-speaking waiters, are run on the trains so indicated in the rly. train service book. Many of the larger stations possess (usually upstairs) Refreshment Rooms (*ekinai ryōriten*), where plain but wholesome food is served at reasonable prices. The Station Hotels under the rly. management are often excellent. At many of the stations local specialties (*tokubetsu*) of the towns in the shape of varied sweetmeats, biscuits, and similar things are sold in attractive little packages, firkins, or jars, which travelers take home with them. The unique and not unpalatable **bentō**, — a sort of national sandwich, — put up (usually cold) in thin, flat, twin boxes (*bentō-bako*) of dainty white wood (1 in. high, 5–7 in. long), along with a paper napkin (*kuchifuki*) and a pair of chop-sticks (*hashi*), and sold at many stations, is distinctively Japanese and widely popular. The quality of the contents varies with the locality; some places enjoy a national reputation for the good things put into the *bentō*, and when possible, travelers wait until they reach such a station, then buy it. A designating mark on the rly. service book indicates stations where it is on sale, and the train-boys know which is best. Frequent references are made to them in the Guidebook. Besides the full box of plain boiled rice, the ordinary (25 *sen*) *bentō* contains usually (varying with the locality) a few bits of vegetables, a slice of sweet omelette (*tamago-yaki*), a few boiled black beans (*nimame*), also sweet; a piece of broiled fish (*yaki-zakana*) or steamed eel (*unagi no kabayaki*); pickled lotus-root (*renkon*); seaweed (*kobu*); bean-curd (*kamaboko*); red ginger (*shōga*); scraps of boiled meat (*ayū-niku*); black mushrooms (*shiitake*); a bit of pickled octopus (*ika*) or minute crustacea (*tsukudani*); and a slice of pickled *daikon* — which has been referred to as 'an ingenious pickle, for after once getting its flavor well over your mouth, you will eat anything to get rid of the taste!' The first-class, or *jōtō bentō* (30–50 *sen*), is sometimes sold in attractive crockery dishes, or in fancy boxes containing an assortment of dainties a bit more varied than the foregoing. The buffets on certain of the trains are celebrated locally for savory dishes of boiled rice and stewed eels. Rice-cakes (*mochi*) the size of codfish balls are sold at many stations; the kernel of *yokan*, or sweet bean-paste, which usually forms their center, is one of the national specialties, and is often sold in separate boxes. Regular ham sandwiches (pron. *san-doy'-chee*) are becoming popular. A tiny, sleazy bag of native tea (*cha*) submerged in a 'cute' and sometimes daintily decorated glazed earthenware tea-pot (*cha-bin*) filled with hot water and supplied with an earthenware tea-cup (*cha-wan*), is sold at many stations.

The Stations (*suteishon*, an adaptation from the English) are most always clearly marked in English; they are commodious, and they have the usual conveniences of American stations. The Station Master carries a truncheon as a warrant of his authority. The Waiting Room is *machiaishitsu*. The Toilet Room is *benjō*. At intervals on the station platform are sign-boards with the name of the station proper, the one passed, and the next to come, with the mileage marked. In front of, or near, certain stations are big, clearly painted maps of special sights or beauty-spots in the environs. Sometimes the stations are called in the cars. At others guards pass up and down on the station platform, calling the name, or an electric megaphone announces it. The huge Central Station at Tōkyō is one of the largest in the Empire. The Japan Tourist Bureau has its central office there, and is of special benefit to foreign travelers — who should never hesitate to use its free and willing service. English is spoken in all departments.

Historical Sketch.

The first rly. in Japan was begun (under the supervision of English engineers) in 1872, and the 18 M. between Tōkyō and Yokohama were completed 2 yrs. later. The stretch between Kobe and Ōsaka was opened to public traffic in May, 1874; that to Kyōto in 1877, and soon thereafter the old Japanese capital was connected by rail with the new. In 1899, Japan had a thousand miles of completed rly., and certain of the short country lines were operated by man-power, the diminutive cars being pushed along *Decauville* rails by squads of coolies. By 1903 there were 4237 M. and the Japanese had learned not only how to construct the most difficult lines, along with bridges (*tetsudōkyō*) and rolling-stock, but also how to operate them at a profit.

In 1906 about 3000 miles of private railway were nationalized and transferred to the State management, at a cost of approximately 500 million *yen*. To-day there are more than 8000 miles in successful operation, with various extensions under construction, and many additional miles projected. The latter will penetrate many of the hitherto remote places, and add several thousand additional miles.

Construction costs vary from 70,000 *yen* per mile, over level country, to 250,000 *yen* in the mountainous sections. Certain of the lines, notably the *Chūō* (central), rank with the most difficult rly. constructional feats in the world. Certain of the bridges were costly. That over the Kiso River (see p. 395) was completed in 1927 at a cost of 3 million *yen*. The bane of the construction and maintenance departments are landslides, due to the hilly nature of much of the country. To prevent these, extensive and costly retaining walls of cut granite squares cover wide areas and excite the enthusiastic admiration of foreign engineers by their excellence. In some places, to forestall possible slides, hillslopes, acres in extent, have been sprayed with liquid cement until a thick and satisfactory coat has been attained. The effect is striking. The roadbeds are ballasted with clean, cut granite, and in

this respect they are superior to many of the railways of America. The same excellent material lines the many tunnels and imparts a newness to them that is misleading.

The busy **trains** hustle over these solid roadbeds with the accuracy and trustworthiness of the English rly. lines. Some American rails and car wheels are used. Much of the equipment, from engines (*kikwansha; kama.* Engineer is *kikwanshi*) to sleeping-cars, is made in Japanese shops, after American models, which they strongly resemble. The cars impart the impression of great strength and solidity. The timber employed in the framework of these is the hard, strong, dark-brown, teak-like *keyaki* (*Zelkowa keaki*), which has all the good qualities of American oak or hickory, stands damp well, and takes a good polish. Many of the ties are of the excellent native chestnut (*kuri*).

The great development, steady improvement and extraordinary productivity of the Imperial Japanese Government Lines (in which upward of 3 billion *yen* are invested) are due in great measure to the constructive and administrative genius of the officials in the Railway Bureau — who keep in intimate touch with railway advancement throughout the world and instantly apply meritorious improvements to the Japanese system. The Main, or *Tōkaidō Line* of this excellent system is often referred to as the Pennsylvania Railway of Japan.

The somewhat puzzling (to foreigners) nomenclature of the different lines is related directly to the cities and districts through which they run. (Comp. **Territorial Divisions**, p. cxli). The *Tōkaidō* Line is known as the East Coast Route; the *Hokuroku* as the North-Land Line; the *Sanyō*, as the Sunny Side of the Mt. Line; the *San-in*, as the Shady Side of the Mt. The *Ban-Tan* Line, which runs through the provinces of Harima (Chinese: *Ban-shū*) and Tajima (*Tan-shū*), derives its name from the first syllable of each of these words. *Kwansei* (or *Kansei*) is referred to at p. cxliii; *Sangū* in Rte. 35. The word *Jōban* is formed by contracting the old names for the provinces of Hitachi and Iwaki, through which the *Jōban* Line passes. The same process applied to Iwashiro and Echigo Provinces produces *Gan-etsu*. *Ou*, the name of a district, is contracted from Mutsu, Uzen, and Ugo Provinces; *Shin-etsu*, from Shinano and Echigo; *Sōbu*, from Musashi, Shimosa, and Kazusa; *Bōsō*, from Awa and Shimosa; *Chikuhō*, from Chikuzen, Buzen, and Bungo, etc. When the Japanese speak of Buzen and Bungo collectively, they say *Hoshu*. *Ryōmō* is the arbitrary name for Kōzuke and Shimozuke, notwithstanding there are no provinces of the name of *Hoshu* and *Ryōmō*.

Note. The Rly. expansion and extension is so steady that sometimes between editions of the Guidebook lines are completed that make it easier for the tourist to reach remote places. Thus in making his plans the traveler will find a copy of the Railway Time Table of service.

Cable Railways up mountain sides are in operation in various places in Japan. Those at Kyōto, up the sides of *Hiezan* (p. 499) and at Ikoma, up to the *Hozanji Temple*, are conspicuous examples. They are strongly built, are much patronized, and are safe. The latter line was the first one built in Japan and still is one of the best. It is operated by the *Shigi-Ikoma Electric Rly. Line*, in conjunction with the *Daiki Electric Line* referred to in detail at p. 609.

Electric Tram-cars (*densha*, from *den*, electricity; *sha*,

carriage) and trolley lines now connect many of the cities and towns of the Empire, and as a rule are well appointed, well managed, popular and cheap. The cars are patterned after American models. A good example of a well-managed, serviceable line is the one referred to at p. 609.

Automobiles (*jidosha*) now run all over the Empire, and garages (same word in use) are features of almost every town. Most of the big hotels maintain garages and a fleet of cars at the disposal of guests — who will always find it to their advantage to employ the (modern, well-kept, clean, safe) hotel cars in preference to those outside. Their drivers are trustworthy, many of them speak English, and as they are under the watchful care of the hotel management they can serve the traveler better in every way than can many others. Some of the hotels, like the widely known and liked *Fujiya*, at Miyanoshita, and the famous *Imperial* at Tōkyō, operate bus-lines for the convenience of their guests (and others); the former running a clean, dependable line (frequent service) between Yokohama and many points in the Hakone district; the latter sending its fine cars down to Yokohama to meet incoming ships and carry passengers quickly and safely from the ship to the hotel. The *Oriental Hotel* at Kobe also maintains a fleet of cars that take guests to Ōsaka, Kyōto, Nara, and many more distant points. There are **automobile clubs** in most of the cities, with members always ready to help the visiting motorist.

The reconstruction and widening of many of the Japanese roads, and the strengthening of their bridges, have made motoring possible to many parts of the Empire where before one had to go on foot, or in a *basha* or a *kago*. Nikkō, Ikaho, Kamakura, Miyanoshita, Amanohashidate, and other famous beauty spots are now approachable by automobile, and excursions are advertised in the chief hotels. One should always consult the hotel manager before undertaking country trips of any magnitude. And Americans contemplating bringing their cars to Japan should first seek the advice of the nearest Japanese Consul, or an official of the Nippon Yusen Kaisha Steamship Co.

Taxicabs (the word *taxi* is in general use) ply for hire in most of the Japanese cities and in many of the towns. Prices usually are lower than those of the U.S.A. Until quite recently so-called *One Yen* taxis were popular; one *yen* being the charge for any distance within the limits of a city. In some places they are still in vogue, but the tendency is to charge so much per mile, as in New York. Where there is hand baggage or several persons in a party, a taxi will always prove cheaper than several jinrikishas.

Airplanes (*hiko-sen*). Flying is popular in Japan, and the Japanese, particularly the army men, are daring and skillful in the art. Disregard for altitude, and cool-headedness in high places is a national characteristic, and flying appeals strongly to many. During an imperial celebration the traveler sometimes is thrilled at the sight of a fleet of 50 or more splendid

planes soaring over the palace grounds in Tōkyō, or roaring in from distant airdomes to join the group. Air-lanes have been traced all over the Empire, and to Japan's most distant colonies, and air travel is developing fast.

The Jinrikisha (from *jin*, man; *riki*, power; and *sha*, vehicle), called (by foreigners) rikisha or rickshaw (by the Japanese generally) jinriki, and (more politely) *kuruma*, dates from 1869 and owes its inception to an American missionary named Jonathan Goble, who by converting (at Kanagawa, near Yokohama) a baby-carriage into a vehicle in which he could take his invalid wife out for an airing, provided a means of locomotion which in time became popular in countries as far distant as South Africa. The first application for a patent for it was filed in 1870 by *Takayama Kōsaku*. The original wooden-wheeled 'pull-man car' underwent considerable elaboration in time, and before the introduction of the motor-car was manufactured in Japan by the hundreds of thousands. Many individuals owned private machines with bicycle wheels and rubber tires, and many thousands of men drew their livelihood from the profession of *shafu*, *jinrikishafu*, or *kurumaya*.

Two decades ago one could employ a good runner and his machine for from 15 to 25 *sen* an hour, and in Tōkyō alone there were perhaps as many as 50,000 machines. The few remaining machines now compete with the taxis in price, and in many instances are higher. The number of machines throughout Japan is diminishing rapidly, and a few years will see them eliminated from the cities. Before employing a jinriki one should ask what the cost of the service will be, as the men often ask exorbitant prices. Between the station or dock and the hotel it is usually best to employ the hotel taxi. In many of the country districts the jinriki is still used and useful. Prices vary so in different localities that it is impossible to quote accurate ones. The traveler therefore is requested to note that where prices are quoted in the guidebook they are approximate only, and are apt to change.

Horses (*uma*; pron. *m'ma*) are plentiful, but the native animal (of Mongolian breed and origin) is such an ill-favored, badly trained, unruly beast, that he is to be avoided. The average horse is small of stature, with a thick head, mane, and belly; trots loosely and awkwardly; gets into a sweat easily; bites viciously if one approaches too near (whence the muzzles in common use), and screams like a fiend when displeased. They no doubt are ill-tempered because badly treated; the custom is to make them stand in stalls with their heads toward the entrance, and to tie them so tightly to the right and left posts that they can with difficulty lie down. In certain districts (N. Japan) mares only are used for beasts of burden, while in others (Tōkyō, Yokohama, etc.) one rarely sees anything but stallions. Asses and mules are unknown.

F. Post- and Telegraph-Offices. Wireless Telegrams. Time. Telephones. Radio.

Post-Offices (*yūbin-kyoku*) and postal cars are distinguishable by a small sign showing a symbol like a capital T, formed of three red lines with a bar across the top and painted on a white ground. The post- and telegraph-(under government control) offices (*yūbin-denshin-kyoku*) usually are in the same building. The service (*denshiki*) is exceptionally efficient. Despite the handicap of foreign languages, and the fact that many persons ill-advisedly employ abbreviations that are unintelligible to the postmen (*yūbin-kyokufu*), these men are remarkably prompt in getting mail-matter to its rightful owner. Usually they run him down with the dogged persistence of the British postal authorities, and if they fail in this they advertise for him until he is found. The excellent governmental system of keeping a list of names of foreign visitors is of considerable help to the service. Mails are delivered at frequent intervals during the day.

Travelers often find it more convenient to have their mail come in care of their bankers, the Japan Tourist Bureau, or the hotel at which they expect to lodge, and to send their mail from the hotel — where stamps are on sale, and special care is accorded letters, etc. In hotels like the *Imperial*, at Tōkyō, a branch post-office is maintained. If letters are sent in care of General Delivery (*poste restante*) to be held until called for, the postmaster (*yūbin-kyoku-chō*) should be notified, and requested to hold them. Otherwise, after advertising a letter for several days (usually 10) on a printed slip exposed in the office lobby, it is returned or sent to the Department of Communications, at Tōkyō, where it is opened. If the contents give any clue to the sender it is returned. If not, it is held for a time, then destroyed. The list of articles not accepted for transmission differs but little from that of other countries.

Letters to Japanese should, where possible, carry the vernacular as well as the English address. This is also desirable on letters to foreigners. It always ensures prompt delivery. The hotel clerk will be glad to subjoin the Japanese characters, and to advise the stranger regarding the Registration of mail (*kakitome-yūbin*); the Special Delivery Service (*sokutatsubin*); the post-office rules relating to the weights and dimensions of articles for the Parcel Post (*tsutsumi*); Postal Money Orders (*yūbin-gawase*, or *kawase*), etc. The Street Boxes are called *yūbin-bako*. To post a letter is *yūbin ni dasu*.

Postage Stamps (*yūbin-gitte*) are of the usual denominations, and are frequently changed. Commemorative stamps are issued on special occasions, and since the first stamps were issued (March 1st, 1871) there have been about 110 issues. Certain of the old stamps bring high prices, but philatelists will wish to remember that old stamps are counterfeited in great numbers and with such skill as to defy experts.

Postal Rates are practically the same as those of Great Britain and the U.S.A. Local letters must carry a 3 *sen* stamp; those for foreign countries 10 *sen*. Local post-cards carry 1½ *sen*; abroad 6 *sen*. It is advisable to instruct correspondents abroad to put the right amount of postage on letters (5 cents in the U.S.A.), for where it is short the addressee is required to pay double the deficiency. If he refuses, the article is returned to the sender, who is asked to pay.

The first regular postal system was established in Japan during the *Tokugawa Shōgunate*, when two-sworded men wearing a special uniform carried official correspondence between Kyōto and Yedo. In 1663 the business men of those cities and of Ōsaka organized a service of runners who made the trip between Yedo and Kyōto, viâ Osaka, about 3 times a month. In 1871 the present Gov't formally opened a letter-post service between Tōkyō, Yokohama, Kyōto, and Ōsaka, and the system was modeled upon those in vogue at the time in America and Europe. The first set of postage-stamps was issued on the day the plan became operative. The first postal convention between Japan and the U.S.A. became effective Jan. 1, 1875. Japan was formally admitted into the General Postal Union June 20, 1877.

The Aerial Mail (*yubin hiko* — flying post-office) Service which was inaugurated in Japan in October, 1919, is expanding rapidly. Eventually it will extend to countries overseas.

The Japan Wireless Telegraph Company Ltd. (*Nihon Musen Denshin Kaisha:* Headquarters in Marunouchi, Tōkyō: *Kakichi Uchida, Esquire,* President; *Baron Shunkichi Goto,* Managing Director), a powerful organization (capital twenty million *yen*) established by, and working in conjunction with the Imperial Japanese Government, offers the best, quickest, cheapest and most trustworthy transmission system for messages between Japan and the outer world, and is unreservedly recommended. The able, up-to-date management understands foreign methods and conditions thoroughly, and its modern, powerful, superbly-equipped stations (patterned closely after the best and most scientific stations of America and Europe) are being constantly enlarged and improved.

When wireless telegraphy came into prominence a few years ago the alert experts in the Imperial Japanese Government at once realized its value and great future, and in 1921 the now widely known **Iwaki Wireless Telegraph Station** was erected and opened to private and public business. When its efficiency and reliability were demonstrated, the volume of business it received was so great that in a short time it was swamped, and additional stations and power became imperative. In a short time the huge, high-power *Haranomachi Transmitting Station* (long wave; at *Haranomachi, Fukushima Prefecture*) was added; then the *Tomioka Station* (short wave), then the (long and short wave) *Fukuoka Receiving Station* (at *Fukuoka, Saitama Prefecture*). To-day, in addition to the big **Tōkyō Station** where messages are concentrated and sent direct to Europe and America, there are stations at *Ōsaka, Nagoya, Yosami, Kaizo,* and other places. Powerful stations to care for the rapidly increasing business with China, Australia, and the South Seas; with Europe, and with high-power stations in various parts of the United States are now being erected.

The most advanced and proved technical skill that can be procured is employed in the construction and equipment of these great stations, thus to ensure the highest degree of accuracy, speed, and satisfaction.

The traveler who wishes to be assured that his message home will be delivered promptly and ungarbled, should mark it viâ **IWA**, the trade mark of the Japan Wireless Telegraph Co. A radiogram is *Musen* (wireless) *Denshin* (telegram). Telegraph Office is *denshin-kyoku.*

The customary charge (apt to change) for radio telegrams, per word, is: to San Francisco, *yen* 1.44; to New York, Boston, Washington and roundabout, *yen* 1.74; to Europe *yen* 1.67.

To know approximately when messages will arrive at given places, consult the following:

Time (*toki*). Japan employs one uniform standard time computed for 135 degrees E. longitude, or 9 hours fast of mean time at Greenwich. The actual difference in time between San Francisco and Japan is 6 hours, 31 minutes, and 44 seconds, but ships steaming westward drop from 20 to 30 minutes each day (depending upon the speed) and leave an

entire day at the 180th meridian — picking it up on the return voyage. Thus, for all practical purposes, when it is midnight at Tōkyō it is 7 A.M. at San Francisco, Seattle, Vancouver; 9 A.M. at Chicago, and 10 A.M. at New York, Washington, and Boston. When it is 6 P.M. in Japan it is 4 A.M. at Boston and New York. Thus a radiogram sent from Tōkyō in the evening will reach New York early in the morning of the same day.

Telephones (*denwa-ki*) are in use throughout Japan, and the service is being rapidly improved and extended. The system is similar to that of the United States. A Central telephone office is *denwa kokwan-jō*. Long distance 'phone, *chokyori*.

Radio (*hōsō;* radio is used) is popular in Japan, and many of the people possess receiving sets (word also used). The largest and best known stations are at Tōkyō (JOAK), Ōsaka (JOBK), Nagoya (JOCK), and at Keijo (JODK) or Seoul, in Korea (Chōsen). The Japan stations are operated by the Japan Radio Broadcasting Association.

G. Weights and Measures

Distances by rly. are calculated in English (or American) miles and chains; on highways and streets by *ri* (the Japanese mile) and *chō*. Many English terms are coming into general use, and inch, yard, dozen, pound, foot, etc., are understood and used by many. Travelers will find the following approximate tables of equivalents useful.

Japanese			*English*		*Metric System*
1 *ri*	= 36 *chō*	or	2.4403 M.	(say 2½ M.)	3.927 *kilomètres*
1 *chō*	= 60 *ken*	"	358 ft.	(" $\frac{1}{16}$ M.)	109. *mètres*
10 *shaku*	= 1 *jō*	"	10 ft.	(" 3.01 yds.)	3.03 "
6 *shaku*	= 1 *ken*	"	1.88 yd.	(" 6 ft.)	1.81 "
10 *sun*	= 1 *shaku*	"	11.93 in.	(" 1 ft.)	3.03 *décimètres*
10 *bu*	= 1 *sun*	"	1.17 in.	(" 1⅛ ft.)	3.03 *centimètres*
1 *bu*	=		1.43 line	(" 1⅜ in.)	3.03 *millimètres*

One geographical mile equals 1.886 *ri* (which in some parts of the Empire has 50 *chō*). Fifteen *chō* make about 1 Eng. M.; and 29 *ri* equal 1 degree. The *ri* should not be confounded with its prototype, the Chinese *li*, which usually is reckoned at 2.02839 Eng. ft. (2.6 *li* to 1 M.). — The *hiro* (fathom) of about 6 ft. equals the *ken*. — To reduce miles to *ri*, divide the number of miles by 2.44. — To convert *ri* into miles multiply the number of *ri* by 2.44. — For practical purposes 1 *kilomètre* equals $\frac{5}{8}$ (.625) of 1 Eng. M. (8 kilom. to 5 M.); 1 M. = 1.6 kilom. To convert kilom. into miles, divide by 8 and multiply by 5. To convert miles into kilom., multiply by 8 and divide by 5. To convert meters into inches, multiply by 40; and to convert inches into meters, divide by 40.

Approximate equivalents of Japanese *chō* and *ri* in English (and U.S.A.) miles, and *kilomètres*.

Chō	*Miles*	*Kilomètres*	*Ri*	*Miles*	*Kilomètres*
1	.07	.112	1	2.44	3.904
2	.14	.224	2	4.88	7.808
3	.20	.320	3	7.32	11.712
4	.27	.432	4	9.76	15.616
5	.34	.544	5	12.20	19.520
6	.41	.656	6	14.64	23.424
7	.47	.752	7	17.08	27.328

Chō	*Miles*	*Kilomètres*	*Ri*	*Miles*	*Kilomètres*
8	.54	.864	8	19.52	31.232
9	.61	.976	9	21.96	35.136
10	.68	1.088	10	24.40	39.040
11	.75	1.200	11	26.84	42.944
12	.81	1.296	12	29.28	46.848
13	.88	1.408	13	31.72	50.752
14	.95	1.520	14	34.16	54.656
15	1.02	1.632	15	36.60	58.560
16	1.08	1.728	16	39.04	62.464
17	1.15	1.840	17	41.49	66.384
18	1.22	1.952	18	43.93	70.288
19	1.29	2.064	19	46.37	74.192
20	1.36	2.176	20	48.81	78.096
21	1.42	2.272	21	51.25	82.000
22	1.49	2.384	22	53.69	85.904
23	1.56	2.496	23	56.13	89.808
24	1.63	2.608	24	58.57	93.712
25	1.69	2.704	25	61.01	97.616
26	1.76	2.816	26	63.45	101.520
27	1.83	2.928	27	65.89	105.42
28	1.90	3.040	28	68.33	109.32
29	1.97	3.152	29	70.77	113.23
30	2.03	3.248	30	73.20	117.12
31	2.10	3.360	31	75.65	121.04
32	2.17	3.472	32	78.09	124.94
33	2.24	3.584	33	80.53	128.84
34	2.30	3.680	34	82.97	132.75
35	2.37	3.792	35	85.41	136.65
36	2.44	3.904	36	87.85	140.56

Land or Agrarian Measures.

Japanese		*English*	*Metric System*
1 *ri* sq.	=	5.9552 sq. miles	= 15 *kilomètres*, 423 sq. *mètres*
1 *chō*	= 10 *tan*	2.4507 acres	99 *ares*, 1735 *centiares*
1 *tan*	= 300 *tsubo* (or 10 *se*)	0.2450 "	9 " 9173 "
1 *tsubo*	= 1 *bu* (or 36 sq. *shaku*)	3.9538 sq. yards	3.3057 sq. *mètres*

Town lots, parks, building-sites, etc., are measured by *tsubo*, 1210 of which are about 1 acre, — which equals 4 *tan* and 10 *bu*. The *tsubo* is the size of two Japanese mats (*tatami* or *jō*) placed side by side; these measure (each) 3x6 *shaku* (or feet), and serve as a unit for superficial measurements — particularly in a house. Rooms are made to accommodate so many mats. If a house has an area of 50 *tsubo*, it is understood that it is a hundred-mat house — the rooms being called 6-, 8-, 10-mat rooms and upward. Architects usually figure on the cost of ordinary Japanese dwellings at so much per *tsubo*. Mining concessions are granted in terms of *tsubo*.

Measure of Capacity.

Japanese		*English*	*Metric System*
1 *koku*	= 10 *tō*	39.703 gal., or 4.963 bushels.	1 *hectolitre*, 80 *litres*
1 *tō*	= 10 *shō*	3.970 " " ½ "	1 *décalitre*, 80 "
10 *gō*	= 1 *shō*	1.58 qt. (about 108 cu. in.)	1 *litre*, 80 *centilitres*
1 *gō*	= 10 *shaku*	0.3176 pt. (1.271 gills)	0 *litre*, 80 *décalitres*

The *koku* (= 10 *tō* = 100 *shō* = 1,000 *gō* = 10,000 *shaku*) was formerly employed in computing the income (in rice) of the feudal lords, etc. That of the smaller *samurai* was computed in bags (*hyō*) — at present used to measure (indeterminate size) charcoal. A bundle of firewood is called *wa*.

Cloth Measure.

The unit *shaku* (or *kujirajaku*) is differentiated from the 'distance foot' (*kanejaku*) by being longer. (Comp. the two tables.) In cheap materials the *tan* is apt to be short; in others long.

Japanese	*English*	*Metric System*
10 *bu* = 0.1 *shaku* = 1 *sun*	1.4913 in.	4 *centimètres*
10 *sun* = 1 " (or foot)	14.9130 in.	38 "

1 *tan*, or piece, varies between 26 and 30 *shaku* long.
1 *hiki* = 2 *tan*, of expensive stuff, measures about 52 *shaku*.

Weights.

The unit of weight is called *momme* (*monme*), from the *mon*-weight, so designated because the smallest iron coin (*mon*, the Chinese *mace*) used to be taken as the basis of weight. One *momme* (*mohm'-may*) equals 3.756512 *grammes*; hence 1 grm. = 0.266204 *momme*. Albeit the Japanese lb. wt. of 160 *momme* (about 1¼ lbs. avoirdupois) is used for certain commodities, others are sold by the Chinese *kin* of 120 *momme*, which is about 1 lb. avoirdupois. A still lighter lb., of 100 *momme*, is used for tobacco at retail. As silk manufactured goods (stockings, underwear, etc.) are sold by *momme* weight, travelers may wish to fix these differences in the mind and refer to them when making purchases. Ounce is *onsu*.

Japanese	*English*	*Metric System*
1 *kwan* (pron. *kahm'-may*) = 1000 *momme*	8¼ lbs. avoirdupois (or 10.04 lbs. troy)	3.750 *kilogrammes*
1 *kin* (160 *momme*, see above)	1.323 lbs. avoirdupois (or 1.60 lbs. troy)	6.900 *hectogrammes*
1 *momme* = 10 *fun*	2.11 drams, or 2.41 dwts.	3.750 *grammes*

The Chinese *pecul* = 100 *catties* or 100 *kin* = 60.104 *kilogrammes*, is employed in certain of the Japanese imports and exports. 10 *kin* = 6.0104 *kilogrammes*.

H. Photography. Hunting and Fishing.

Photography (*shashinjutsu*). The customs regulations permit the traveler to bring one camera (*kikai*) in free of duty. Imported plates (dry plates are *kampan*) films (the words 'Kodak' and 'film' are understood almost everywhere in the trade), and other photographic supplies (tripod is *mitsu-ashi;* developer, *genzo;* ray-filter, *toriwaku;* plate-holder, *sashiwaku*) are on sale in all the big port cities and in many of the interior places. While photographers (the man — *shashinshi* — and his shop are usually called *shashinya*) are accorded liberal facilities in Japan, they should refrain from taking pictures (*shashin*) in or near strategic zones (references to which will be found in their proper places), as they are generally of a military or naval character with fortifications and topographical features which the authorities wish to preserve secret. Such places are indicated by a dotted circle on the maps of the several territorial divisions of the Empire, and are marked on the spot by signboards (in English) warning travelers off. Permission to photograph (*shashin wo toru*) within a 6½ M. radius of any fortification must be secured from the local police. Temples should never be photographed without the permission of the priest in charge, as certain of the establishments derive an income from the sale of picture post-cards, and the photographic privilege

must be paid for. The national politeness should not lead strangers to conclude that the laws are flexible, and that fortresses, arsenals, castles, temples, and the like can be photographed with impunity. When in doubt ask some one in authority.

The Japanese excel in a noteworthy way in the art of photographing, developing, and coloring, and few if any surpass them. Certain of the best photographing establishments at Yokohama have stock pictures of places and scenes in almost every part of the Empire, and the amateur unacquainted with atmospheric conditions will often find among them better pictures than he could perhaps take himself. Dampness is the emphatic quality of the air, and the sunlight is deceptive. It is neither so brilliant nor so strong as that of British India, but owing to the prevailing green foliage it often casts a greenish light, and causes under-exposure. These often occur also in the narrow streets where the houses cast sharp shadows. For instantaneous summer exposures (instantaneous photography is *hayatori shashin*), one should face the sun, else the shadows may be heavy. A No. 16 diaphragm with an exposure of $\frac{1}{25}$ of a second gives the best result. For sea views use a No. 32 and give a $\frac{1}{2}$ second exposure. Longer exposures are the rule in winter, when from 9 A.M. to 4 P.M. is the best time to photograph. Snap-shots taken at any season before 9 and after 4 are apt to be unsatisfactory, even though the sun be shining brightly. Rest the camera on something stable, and allow from 1 to 10 seconds when photographing under trees. It is well to remember that paper umbrellas cast wide shadows, and make it difficult to take faces under them. Also that in the damp season films should not remain in the camera for any length of time; unless kept in a tin case they are apt to spoil. Owing to peculiar climatological conditions films on a roll will sometimes show under-exposures, while others are over-exposed. The low ceilings in mausolea, and the masses of heavy shadows which cluster beneath temple roofs, often produce poor results. The sulphur-fumes which emanate from volcanoes are very apt to attack the silver in films brought into proximity to them, and to ruin isochromatic plates even when these are protected by dark slides. Exposed films will be found to be covered with blotches, and parts of the negatives will be positive. Ordinary plates are the best for such work, as the sulphurous vapors do not always affect them.

Consult some one who has had experience.

Considerable care is required to develop films and plates properly in Japan, and they should be given only to the best workmen. These are mentioned under their proper headings in the guidebook. Some of them make beautifully tinted lantern-slides (*gentō-ita*) from pictures. The names of the different imported papers are known to, and are used by, local photographers. As a rule it is unwise to take undeveloped

films or plates out of the country, for on reaching home they may be found imperfect. Nor should valuable exposures be turned over to country workmen. Fresh films, plates, photographic supplies of all kinds, cameras, kodaks, etc., are stocked or can be procured by the above-mentioned firms. Also photographers or helpers to assist in special outdoor photographic work.

Hunting and Fishing. The island fauna is meager, but the bear (*kuma*), deer (*shika*), wolf (*yama-inu*, or mt. dog), wild boar (*li*, or *shishi*, very numerous), badger (*tanuki*), fox (*kitsune*), hare (*usagi; usagi no ko* is a coney), and the red-cheeked, anthropoid ape (*saru*) all furnish sport for the hunter (*kariudo, ryōshi*). The splendid (brown) grizzly bear (*Oki-kuma*) of Yezo, which the *Ainu* kill with poisoned arrows, is the largest and fiercest among the wild animals, and strangers unacquainted with its power are advised to approach it with caution. Almost equally large ice-bears (*ursus maritimus*) are to be found occasionally in the Kuriles, whither they are brought by the Arctic current. The milder, common Japanese bear (black with a white spot at the throat) attains a length of 6 ft. or more, and is often met with in the mts. of N. Japan. [Foreigners often go from Japan to Korea on hunting expeditions there to seek the fine Korean bear, and the splendid striped tigers which infest the country.] The stag, a graceful creature, smaller and slenderer than its European brother, carries eight-branched antlers and is frequently found in many parts of Japan. The Asiatic antelope (*kamoshika*) is the chamois of Japan, where it frequents the high mts. of the interior. It is as shy as the Alpine ibex, and usually as difficult to approach. The natives make pets of deer, and in such places as Nara hundreds roam through the streets and the temple grounds unmolested; their dappled summer coat changes to a heavy brown one in winter. In Oct. and Feb. hunters from the Imperial Household repair to one or more of the Imperial Preserves (*Ikao, Nikkō*, etc.) and slay a number of deer for royal consumption.

Wild boars are the only representatives of the cloven-footed animals, and the species resembles closely its European congener. In some parts of the country they devastate the growing crops, and are exterminated by the natives. The pelts of the rare black foxes of Saghalien sometimes bring ¥1000. Hares are raised for their skins, which when dyed and elaborated (in *Ōsaka*) closely resemble otter skins and are often sold to the unsuspecting as such. The unfortunate monkeys, which dwell amid the rocks near waterfalls, are eaten by the natives. The animal (often pictured in Japanese art) has long, brownish-gray hair, a red face, and a striated posterior which looks as if the creature had been sitting in red paint; certain of the species (*Inuus speciosus*) are tailless. They are shy, serious,

unfriendly, and they know how to bite. They so often anticipate the peasants in harvesting their pulse and millet that the latter skin them with glee and eat them with gusto when they can capture them. This is not easy, as the sly quadrumana know about the Imperial Preserves and rarely allow themselves to be caught beyond their limits. The pedestrian in rural Japan with sufficient patience to look for these monkeys and study their almost human habits will find them of unfailing interest. Usually they sit so quietly that one must watch (with a good glass) for some time before spying them. The best season is in the winter, when the trees are stripped of their foliage. On a pleasant sunny day bands of a hundred or more come out to hunt for food; among them many mothers with little ones pick-a-back. The more selfish and sagacious among the old males oftentimes send the youngsters out to scout, and when these have filled their cheek-pouches with chestnuts or other goodies, their elders descend from their safe perches, grab the unsuspecting victims by the nape of the neck, force their heads against the ground, and (in a very human fashion) punch their cheeks until they disgorge their store!

Pheasants of the copper and green varieties abound, and the native name, *kiji*, is an onomatopoetic imitation of the sound made by them. Wild geese, teal, snipe, woodcock, wild pigeons and other game haunt the lakes and woods, and ptarmigan (called *raichō*, or 'thunder-bird' because it is supposed to be responsible for the thunderstorms in the high mts. where it is found) are more or less common in Central Japan. A favorite native pastime (for which a special license is required) is the snaring of thrushes (*tsugumi*) which pass over *Nikkō* in great numbers during their migratory flights — usually in Oct. It is said that their voices are hoarse and strident in winter, but tuneful in spring and summer. With characteristic Japanese ingenuity, live decoys are subjected to a long, laborious, and systematic training wherein are employed infinite patience, a graduated temperature, darkened rooms, and lights. The result is that the voices of the decoys (which when well trained sell for as much as ¥25) develop their richest notes at the season when the wild birds pass over the hills. On the tops of these hills the decoys are placed in cages near an elaborate system of very fine but strong silken nets attached to upright stakes. When the migrating birds hear the summer notes of the decoys, they drop to the earth in vast numbers and many are entangled in the nets and captured. They are called golden plover and are eaten. Robins (*komadori*) are also caught in great numbers. The open season for game usually is from Oct. to March, but pheasants cannot be shot before Nov. 1. A hunter's license can be obtained (small fee) through the hotel management. Guns and ammunition are not always to be had in rural Japan. — Children in Japan hunt the

countless cicada (*semi*), whose stridulous shrilling vibrates through the woods during the long Japanese summer. There are many species; the noisiest among the insects are the males, whose capture is effected by means of long bamboo poles smeared with birdlime. Once caught, they are sold to dealers in entomological curiosities and imprisoned in tiny bamboo cages, for the edification of the musically inclined. The old Greek distich, —

'Happy the cicadas' lives,
For they all have voiceless wives,' —

would no doubt be more applicable did not the males cause their own undoing by too much chirping!

Fishing is one of the greatest among the native industries. The seas which gird the Empire abound in fine piscine types, and the yearly catch (which includes 1500 whales — *kujira*) amounts to ¥150,000,000 and gives employment to 3,000,000 persons and 420,000 boats. Fifty or more varieties of fish, ranging from pilchard (*iwashi*) to squid (*ika*), possess a commercial value, and may usually be seen in the great Japanese fish-markets (*sakana-ichi*) of Tōkyō. The rivers are well stocked with many varieties of fresh-water fishes; those of Yezo contain fine salmon in practically inexhaustible quantities. The best-known varieties of fish are mentioned in numerous places throughout the Guidebook. Fishing-trips can always be planned with the assistance of the hotel manager or of the Japan Tourist Bureau. The Japanese are enthusiastic fishermen.

The Japanese angler regards the Carp (*Koi*) as the queen of river fish. The favorite bait is sweet potato, and the best seasons to catch them are spring and autumn. The *tai*, or sea-bream makes the finest eating, while the *funa*, another species of bream found in spring in small streams in which it rushes to spawn, and the rest of the season in deep tidal rivers and elsewhere, is *the* game fish for the natives. In the *funa* season launches laden with anglers leave each day from Tōkyō for districts where the fish abound. The small fresh-water *tanago* is the delight of the small boy, while the foreigner usually prefers the gamy *masu*, or Japanese salmon, pink-fleshed, weighing from 3 to 6 lbs., and found in the larger lakes (Biwa, Chuzenji, etc.) of the Main Island (best in cool waters). It is taken with the spinning bait, albeit in the rivers of Yezo, during a run, it will rise eagerly to the fly. It is common in most of the Yezo rivers, particularly on the E. coast. The *amemasu*, white-fleshed (½ to 3 lbs., spoon, worm or fly) is found in Yezo and northerly rivers of the Main Island. The *yamame*, a species of trout abounds in the rivers of Central and N. Japan and is much liked. Sea-trout run in June and rise to the fly. The *iwana*, a species of salmon-trout with lemon and orange spots on the belly, is found in rivers with the *yamame*. The long, slender *kisu* is caught in Tōkyō Bay, and cormorants at Gifu and elsewhere catch the *ai*, or *ayu*, which are found in any shallow stream with a pebbly bottom. The **kisu** are shy and sensitive, and the natives often fish for them seated on tall bamboo stools (**kyatatsu**) which they carry with them, as the ordinary fishing from the side of a boat is not always satisfactory.

Goldfish of two species are bred by the Japanese, the common golden carp (*higoi*), and the essentially different *kingyo* (*Carassus auratus*) which is principally distinguished by a

peculiar trifurcation of the long anal fins — two equally long but more horizontally situated side fins being found besides the perpendicular steering-fin. Both species are numerous, but the latter is developed in more bizarre ways. They are members of the carp family (of the *Cyprinidæ*) and were originally taken from China to Europe in the 17th cent. The rich red, golden, silver, black, and other colors are produced artificially and propagated by selection. In a state of nature the fish is of a dull, olivaceous green, to which it tends to revert if left to itself on escaping from cultivation. Of the original 52 variants a few only have been selected by the Japanese as playthings, and these are reared in fish-pools and tubs. 'The effects of domestication in changing the natural form of the fish are great; specimens are often seen without any dorsal fin, and the tail and other fins tufted and lobed to such a degree as to resemble artificial appendages or wings rather than natural organs. The eyes are developed till the globe projects beyond the socket like goggles, presenting an extraordinary appearance. The usual color is of a ruddy golden hue, but both sexes exhibit a silvery or blackish tint at certain stages of their growth; and one variety, called the silver-fish, retains this shade all its life.' Wherever the Japanese foregather on festival days there will be found the goldfish vendor, with many buckets and shallow pails filled with tiny, fantailed specimens which can be bought for a few *sen* and which the nature-loving *pater-* or *mater-familias* carry home in the netted transparent glass globes made for the purpose. The goldfish sellers are common features of the Japanese city streets, and the fish are everywhere in garden pools and temple ponds. In the latter places fat golden carp, measuring 12–15 in. long, scramble near the bank for the food which young and old bring to them.

I. Tobacco. Tea. Rice. Sake. Chop-Sticks.

Tobacco was brought to Nagasaki by Portuguese traders early in the 17th cent., and as the Japanese had no name for it they called it *tabako*. Its stimulating and aromatic qualities delighted the natives, and the habit of smoking or 'drinking tobacco' was soon practiced eagerly by both sexes. In 1612 the *Shōgun Ieyasu* framed ineffectual laws against planting or smoking the weed; but this lost none of its popularity, and non-smokers, even among women, are now rare. From the time tobacco was first planted in 1605 it spread unequally throughout the islands; that grown in Satsuma is prized by the natives, but foreigners usually consider it too sweet. In the manufacture and sale of tobacco, which is a Gov't monopoly, upward of 128,000 persons are employed (29,000 women); annual sales amount to 76,000,000 *yen*. In addition

to the home products, numerous foreign brands of cigars, cigarettes, and smoking-tobacco are imported, despite the fact that the practically prohibitive duty of 355% greatly increases their cost. Chewing-tobacco is not made. Retail prices are fixed by the Monopoly Bureau, and are the same throughout the country.

Tea,[1] or *cha* (usually called *O-cha*, 'honorable tea'), the national beverage of the Japanese, is believed by them to be necessary to health. The tea plant (*Camellia theifera*, or *Thea Sinensis*), a shrub 3–6 ft. high, with thin leaves 4–8 in. long, 1 to 2½ in. broad and tapering toward both ends; and with small, white, single, slightly fragrant flowers about 1¼ in. broad, is believed to have existed in Japan from time immemorial, but the peculiar properties of its leaves (which contain water, theine, extract, gum, ashes, potash, and gelatinous silica) were not well known until about the 12th cent., when the abbot *Myōe*, of the *Tōgano* Monastery (Zen sect of Buddhists), near *Kyōto*, learned (in China, where the tea shrub was cultivated for its refreshing infusion as far back as A.D. 350) of the 9 virtues possessed by the leaf. Securing a book of directions for the culture of the plant, and a bag of choice seed, he planted these near *Kyōto*, whence some were later transplanted at *Uji* — which ever since has been the chief center of tea-growing in Japan, and where, because of intimate knowledge regarding its cultivation, and the extreme care bestowed upon the preparation of the leaf, some of the finest Japanese teas are produced. Other authorities place the introduction of tea in the 9th cent., and point to the fact that in A.D. 815 the *Emperor Saga*, on visiting a monastery in Ōmi, was regaled with tea, and that the drink having met with his approval, he issued a mandate for the establishment of tea-gardens in various places in the Five Home Provinces. Also that he failed to popularize it, and that for 3 cent. its name was forgotten. It was not until a hundred years after *Myōe* planted his first seed that the tipple came into favor among the upper classes; the fine leaf was then so rare and so highly prized that 'a small quantity of it, inclosed in a little jar of pottery, used to be given to warriors as a reward for deeds of special prowess, and the fortunate recipients assem-

[1] Our word *tea* is derived from the common sound of the character for the plant at Amoy, where it is *tay;* at Canton and Peking it is *cha;* at Shanghai, *dzo;* and at Fuchau, *ta*. The Japanese, Russians, and Portuguese have retained the word *cha* (pron. *chah*); the Spanish is *té;* and the Italians have both *tè* and *cha*. In Japanese the tea-plant is *cha-no-ki;* tea-grounds, *chagara;* tea-caddy, *cha-ire;* tea-tray, *chabon;* tea-pot, *chabin;* tea-pot stand, *chabin-shiki;* vessels and utensils for making tea, *chadōgu;* tea-jar, *cha-tsubo;* tea-cup, *chawan;* a portable chest in which one carries all the necessaries for tea-making, *chabentō;* a ladle used in tea-making, *chabishaku;* tea-stirrer (of bamboo), *chasen;* a tea-manufacturer, *chashi;* a tea-store, *chaya;* and a professional tea-maker, *cha no sōshō*. A tea-chest or box is *chabako*. *Chairo*, the tea color, is popular among Japanese.

bled their relatives and friends to partake of the precious gift.' It did not come into general use among the lower classes until early in the 17th cent., or about the time (1610) when it became generally known in Europe (whither it was brought by the Dutch East India Co., and not by the Jesuits, as is commonly believed). It was not listed as a new article of commerce in Europe until 1660, from which time England held a monopoly of it until 1834. The first tea sold in London brought sixty shillings a pound.

Although in S. Japan the *Camellia* often reaches a height of 20–30 ft. and is justly classified as a tree (with light, ash-colored bark, and large elliptical leaves), where cultivated the plant is taught a contracted habit and is not allowed to attain a height of more than 3 or 4 ft. This facilitates picking and is supposed to improve the quality of the smaller, more obtuse, glabrous and leathery leaves. The teas most cultivated are the hybrids of the wild Assam (*Thea Assamica*) plant, and the Chinese; the latter (two varieties known as *Thea Bohea*, and *Thea Viridis* — black, and green tea) being considered inferior to the former. Almost all Japan tea is green, though some black tea is manufactured from wild leaves. The chief source of the black tea in Japan is Formosa, which see. The principal tea districts begin at the 33d and reach to the 40th degree of N. lat.; the shrub does not thrive well farther N. than 38°. Climate, soil, and method of preparation, together with difference of character in the bushes, have the greatest influence on the quality of the finished tea. A moist sandy loam on the lower slopes of hills (about 350 plants to each 1000 sq. yds.), is the best bottom for a tea plantation (*chabatake; chayen*). In Japan the seeds are usually planted in terraces; in 3 yrs. the bushes are fine, dense, and semi-spherical in shape, and are ready to yield the first picking (best between the 5th and 10th yrs.) of leaves — which takes place about the beginning of May and lasts 3 or 4 weeks. The process (*chatsumi*) is repeated in June, and sometimes in July. In some instances the tender, partly developed leaves from which the white down has not yet departed are picked (by women and girls) in April and they yield the choicest and most expensive tea. In some districts the gardens are roofed over before the picking (into bamboo baskets called *chatsumikago*) begins, to protect the bushes from the cold dew — which reddens the young leaves and gives them a bitter taste. From this period on to the 18th yr. there follows a gradual diminution until new plants are required. As quickly as possible after being picked the leaves are steamed for about a half-minute, the process bringing the oil to the surface and giving the characteristic tea odor. They are then spread out on straw mats or tables, fanned and cooled.

Tea Firing, the next most important process, is done in tea-

firing godowns, many of which will be noted in cities where the tea is prepared. After observing the process, and watching the half-naked, perspiring men and women bending above the great kettles and allowing the rain of sweat invoked by the high temperature (120° F.) to fall therein, upon the tea, one is apt to eschew tea for a while. The workers manipulate the leaves for many minutes, rolling them into balls with moist hands, as the troughs rotate above the fire. When the superheated mass has taken on a dark olive-green color, and the separate leaves are curled, twisted, and rolled, two or more firings at a lower temperature are given them, when the dried leaf is found to be quite brittle. Four lbs. of fresh tea-leaves generally yield about 1 lb. of the finished article of commerce.

The Coloring (which is applied to green tea only, and which is now frowned upon by the U.S. Gov't) is imparted toward the close of the last firing. A tiny bit of Prussian blue and Chinese soapstone (in China) or gypsum (in Japan) in the proportion of 4 to 1, is added and is readily absorbed by the moist, warm leaves. The only rational end this coloring serves is to heighten the pronounced green of the leaves. The scenting of tea, so common in China, is not practiced much in Japan, albeit one sometimes meets with teas to which a special fragrance has been imparted by pouring hot water on a mixture of the odorous blossoms (separated from their stems and calyxes) of jasmine, gardenia, cherry blooms, orange blossoms, etc. When the tea is otherwise ready, it is mixed at the rate of 100 lbs. of tea to 40 lbs. of the flowers, and allowed to remain in contact for 24 hrs. They are then separated by sifting, fanning, and picking. The tea takes from them their moisture and aroma, both of which can be eliminated again by a quick heating. The 'bouquet' thus acquired remains from 1 to 6 yrs., according to quality and strength, if the tea is carefully packed. The so-called ' Tea of Heaven ' is prepared from the leaves of *Hydrangea serrata.*

Japanese Tea, unlike that of China, when made with boiling water will give a bitter decoction: the finer the quality of the tea, the more care is required in making it. Careful travelers who drink tea in the absence of boiled water may wish to remember that the water is not always boiled. Also that the tea served at wayside tea-houses is not always of the best grade; a half-peck basket of the crudely treated leaves sells for 2 *sen*, and when one pays 10 *sen* for a small pot the profit is about 1000%. The Japanese drinks tea at every meal as well as between times, sipping it plain, without milk or sugar, and sometimes mixing it with his rice. No sooner has the traveler in the interior of Japan sat down in an inn than a basin with some glowing coals is set before him to light his pipe by and tea to refresh him. When a customer enters a

native shop, it is a point of etiquette in the house that a cup of green tea be set before him at once, before proceeding to business — perchance as a stimulant to trade! While the tiny, handleless cups, from which rise little spirals of steam, and in the bottom of which a few diminutive bits of leaf usually swirl about, look innocent enough, — reminding one strongly of the cambric tea of youth, — too assiduous a devotion to these small temptations help to tan one's internal economy to the consistency of good shoe-leather, and to promote an indigestion which only hard exercise can relieve. It is not, however, to the tea one drinks in the Orient that the poet referred when he called it 'Tea! thou soft, thou sober, sage, and venerable liquid; . . . thou female-tongue-running, smile-smoothing, heart-opening, wink-tipping cordial, to whose glorious insipidity I owe the happiest moment of my life'; for the tea as served there cannot be said to appeal to the Western taste.

Excessive use, especially of green tea, affects the nervous system unfavorably. Its action is stimulating and invigorating, and owing to the presence of tannin, more or less astringent. Its main quality depends upon the alkaloid theine, which accelerates the circulation of the blood and is held to retard the waste of the tissues. While tea contains but trifling nutriment, it diminishes the desire for food. Cheap tea (*sencha*) is drunk by the commonalty, while the better class pay from 15 to 35 *sen* a lb. for good grades; the choice young leaves of fine tea (*gyokuro*) picked in April bring from ¥6 to ¥12 a *kwamme* (about 8¼ lbs.), albeit 30 days later the price drops to ¥3–4. In quality and quantity the provinces of Central Hondō take the lead in tea production; tea raised outside the district lying between 34° and 36° N. lat., is usually of a poorer quality. The center of tea production in Japan is Shizuoaka which turns out annually about 2,500,000 *kwan*, valued at 5,260,000 *yen*, or more than one half the total production (varies from 10 to 13 million *yen*) of the country. Miye comes next with 530,000 *kwan*, valued at 1,080,000 *yen*. The Kyōto district grows about 622,000 *kwan*, valued at 880,000 *yen*. About 10,000 *kwan* of black tea, valued at 20,000 *yen*, is produced each year. Tea Traders' Guilds handle the output, of which the United States and Canada take the major part.

The *Cha-no-yu* (lit., 'hot water for tea') ceremony so popular in Old Japan (whither it was brought from China by the Buddhist abbot *Essai*, between 1203 and 1218), though formerly a cult characterized by a subtlety and complexity of social etiquette extraordinarily elaborate in its finished details, is out of touch with the times and is falling gradually into disuse. Europeans find the ceremony only tolerably interesting at first, and singularly monotonous when witnessed a second time. It came into great prominence in the 15th cent. when the *Ashikaga shōgun*, *Yoshimasa*, built the first *chaseki* or

'tea-chamber' and called it the *Silver Pavilion* (see *Kyōto*); and it attained to a still higher development when *Sen-no-Rikyū* (1520–91) codified it and drew up regulations that are observed to the present day. The intricate performance is described in detail in *Capt. Brinkley's* Oriental Series, and a modified form of it can be witnessed at certain of the metropolitan tea-houses (*cha-ya*) by giving notice in advance. The tea is whipped into a light-green froth and served in lacquered bowls resting upon a *présentoir*, or stand. The white rice-flour cakes are usually as dry as the ceremony. The traveler should arrange for such exhibitions with the hotel manager, as guides not unfrequently take one to tea-houses known as *machiai-jaya* (assignation houses), which abound in every big city, and which are usually patronized by a class with which the tourist will not wish to come in contact. In any event, the modern *cha-no-yu* is but a travesty of the ancient cult.

Rice (*Oryza sativa.* Japanese, *kome*, etc.), a member of the grass family with some 44 cultivated varieties and about 200 subspecies, is grown extensively in Japan, where (as in India, China, Malaysia, etc.) it forms a larger part of the diet of many of the people than the product of any other one plant. It is closely bound up with the life of the Japanese, whose language has a different word for almost every particular form of it. Over 75% of rice substance consists of starchy matter, but it is deficient in albuminoids (the flesh-forming material), and is thus best adapted for use in warm climates. The grain was cultivated in the monsoon region of Asia far back in antiquity; and although certain traces of its origin are lost, it is believed to have reached Japan from India by way of China and Korea. The peasantry regard it as a direct gift from the rice-goddess; the Siberians know it as Saracen millet; and it is said to be the chief daily food for at least one third of the inhabitants of the world. The Japanese product commands a higher price than that of Java, China, or India, for which reason it is exported as a luxury to many parts of the Asiatic littoral. A poorer grade comes back to be consumed by the peasantry, who cannot afford to eat the grain they raise in their own fields! The best native quality shows a medium-sized handsome grain, with a dull silky luster and a glossy fracture. Rice-lovers soon learn to distinguish it from the cheaper imported product, and in country inns to demand *mochi-gome*, or glutinous rice, rather than the *uruchi*, or common article. The rice (or paddy) field is called *ta;* the young shoots or sprouts, *nae.* The sowing of the plant begins toward the end of April or early in May, and it is transplanted 30–45 days later (according to the district). When it is fairly well developed in the field it is called *ine.* It blossoms in early Sept., and the harvest lasts from late Sept. into Nov. The unhulled grain is *momi*, and the cleaned grain *hakumai.* When this is

boiled it is called by the several names mentioned at p. xlvi. The rice-straw is used in a variety of ways, and is made up into mats, rope, and other coarse fabrics. Foreigners find the rice-fields particularly in evidence in the late spring because of the intolerable stench which arises from them. The cool weather holds this in abeyance, but with the warm June sunshine it emerges to defile the country walks, to remind the visitor of the loose habits of the natives, and to poison the atmosphere of many a charming spot.

Sake (pron. *sah'-kay*), a pale, deceptive, intoxicating liquor distilled from common fermented rice and containing about 12% of alcohol, is to the Japanese what the allied arrack is to the Chinese — from whom the idea of *sake* and the complex process of distillation (consult *The Industries of Japan*, by *J. J. Rein*, p. 97) were received. It is the popular tipple of all classes, who take it warm, at the beginning of a meal; a little of it flushes their faces, and mounts into their heads, while a lot of it disturbs their equilibrium and tends to pickle their intestines. Foreign critics — to many of whom it is detestable — have compared it to 'weak sherry which has been kept in a beer-bottle.' The natives regard it as a toddy rather than a neat spirit on which to get drunk. When this infelicitous state appears desirable, they now have recourse to the pungent and vitriolic beverages (*seiyōshu*) of the foreigner. The latter should remember that *sake* and wine should not be taken at the same repast except by those hardened to the confusing results of 'mixed drinks.' *Shōchū*, a stronger liquor distilled from the dregs of *sake*, contains from 25 to 50% of alcohol, and resembles the gin of the alien and the *samshu* (lit., 'thrice fired') of the Chinese. Drunk in small quantities it produces a moderate stupefaction, but undue familiarity with it engenders sinister results and renders one limp to the finger-tips. The comparatively temperate Japanese rather prefer *mirin*, a sweetish liquor, ranging from yellow to brown in color, with the consistency of oil, an aroma peculiar to itself, and with practically the same quantity of alcohol as *sake* proper. When old, it is called *komirin*, and is then darker, sweeter, and more highly prized. Great quantities, under the name of *toso-shū* or *toso*, are drunk in every house after the first congratulations at New Year, not only by every member of the family, but also when the New Year's calls are made. *Shiro* (white) *sake*, a sweet drink with the appearance of milk, is manufactured by converting glutinous rice into meal, mixing this with water, and adding a little *sake*. It has but a slight flustering effect, and is liked by all classes. Children drink it, and use it at girls' and dolls' festivals. The chief *sake* distilleries are at Nishinomiya, near Kobe, where the best brands (*Sakura Masamune* and *Kiku Masamune* are high in favor) are produced. The terms 'rice-beer' and 'rice-brandy' do not properly

characterize *sake*. A *doburoku-ya* is a vendor of inferior unstrained *sake* drunk by laborers.

Chop-sticks (*hashi*) were perhaps introduced by the Chinese, who call them '*kwai tsz*,' or 'nimble lads.' A little practice enables one to learn the trick of holding and handling them; the lower stick is usually pressed firmly against the 3d finger, while the upper one — which plays on the other like the half of a pair of tongs — is held loosely between the thumb and the forefinger. With them the eater pinches up the food already cut into mouthfuls or so cooked as to be readily manipulated, and conveys it to the mouth. The bowl of rice, etc., is often brought to the lips, and the contents swept into the mouth with the *hashi*, the liquid part being drunk. A Japanese does not consider any one expert with chop-sticks who cannot pick up 150 dried peas with them in one minute. The lead-pencil-like sticks, which taper at one end, are made in many sizes — the long ones being used deftly in cooking.

J. Shops. Curios. Culture Pearls. Rock Crystals. Jade.

Shops (see **Curios**) in Japan are legion and as a rule highly interesting. In the big establishments conducted along foreign lines, prices are marked in plain figures and are not deviated from unless purchases amount to a considerable sum, in which case a little amiable bargaining may result in a small reduction. Absurd values are placed on articles in some of the native shops, and four or five times as much as a thing is worth is demanded — particularly from foreigners. Dealers often work on the supposition that by asking a high price for a thing they will be offered at least one half, and thus get more than it is worth. English is now spoken in most of the best establishments. Not a few of these are known by single words as *Takashimaya* (*Takashima*, the place where the proprietor was born, and *ya*, store); *Yamatoya*, *Mikimoto*, *Yamato*, etc. In the purely native shops tea in tiny cups is offered to the visitor, and soft cushions (*zabuton*) are brought forward for one to sit upon. Where the floors are covered with matting, foot-coverings are slipped over one's shoes by servants in waiting at the entrance. Prettily appointed tea-rooms, somewhat after the Western fashion, where hot tea and cakes or crackers are served free at all hours, are becoming features of some of the larger shops, and in several of them light luncheons are served daintily and cheaply. Ladies find the silk shops (*kinumonoya*) of absorbing interest; their varied stocks, particularly the hand-made embroideries, are cheaper than similar ones in the U.S.A. A pleasing feature is that skilled workmen are always ready to carry out the individual ideas of the visitor and to make anything, from exquisitely fine silk underwear to the most gorgeous mandarin coat on short notice and at reasonable

prices. The shops recommended in various places in the Guide-book have English-speaking clerks, and are usually conducted in European or American ways, with fixed prices, etc. Shops in Japan open early.

Curios (*furudōgu, koto*) abound in Japan, and while many are of rare merit and beauty, others are of poor quality and doubtful paternity (see p. cxiv). Perhaps no country of the world has been so assiduously ransacked and so stripped of genuine antiques as has Japan, but that real old art treasures are still to be found occasionally is proved by the fact (one all too frequently heralded in the newspapers) that thieves make big hauls of temple treasures from time to time and that these promptly find their way into the regular channels of trade. Many of the sometime rich Buddhist temples (often veritable treasure-houses of beautiful antiques) are now in financial straits, and every now and then they auction off thousands of *yen* worth of their cherished relics. It is common knowledge, however, that at such sales (notably that of the Kyōto *Nishi Hongwanji*, in 1913, where nearly one half million *yen* were realized) local collectors pay surprisingly high prices for master-pieces in bronze or porcelain, old screens or color-prints. In fact, the prices which wealthy Japanese will pay for original specimens of the early native art are almost incomprehensible to foreigners. An article which from a detached viewpoint may have no pretentions to artistic beauty, but which may once have reposed in the collection of an early mikado or *shōgun*, albeit its intrinsic worth may not be more than 25 *yen*, may bring anywhere from ¥100 to ¥50,000. (Comp. p. cxviii.) A folding screen by *Kōrin* or *Kanō Tanyū:* a sculptured wood figure by *Kukai* or *Unkei;* a bit of genuine *Shonzui* (now as rare, as well known, and as highly prized as a painting by some great master); or any heirloom of a shadowy *shōgun* will bring, in the land of its production, not ten, but a hundred times as much as the average Occidental collector would pay for it. And the risk in buying such things is as great as their cost, for even the shrewdest native antiquarians (than which few indeed are more alert) are not unfrequently 'singed' by their equally astute countrymen, — who forge antiques with such skill that originals often look tawdry beside them! — In a country like Japan where there are no 'lost arts,' and where it is easier for a skilled craftsman, with a highly developed artistic sense, to make a meritorious article than a meretricious one, new methods of fleecing the credulous arise almost daily. So amazingly expert are the counterfeiters, and so profitable their work, that there are now recognized centers where 'old curios' are made to order in any quantity. Ōsaka heads the list as the greatest emporium of fake antiquities, but Tōkyō is striving to wrest its supremacy from it. Even dignified Kobe is headquarters of the elevating art of imitating postage-

stamps, and other native cities are forging ahead for honors along similar lines. Hundreds of paintings are said to be sent each year from Tōkyō to farmhouses in distant provinces, where they are hung in the living-rooms until by exposure to charcoal smoke they acquire the begrimed mellowness so necessary to the appearance of correct 'old masters.' The following editorial, written by a collector of international repute, appeared in a foreign newspaper of recent date, and is reproduced here because of its peculiar value to foreign travelers: —

The news that the Ōsaka police have made an attempt to check the trade in forged art objects will come as a very pleasant surprise to all admirers of the real art of Japan. For many years past there has been an increasing demand from abroad for the work of Japanese masters. As the supply available was in no wise sufficient to meet this demand Japanese dealers, not to be outdone, hit upon the expedient of extensively manufacturing 'ancient art' objects. So widespread has this system of forgery become that to-day it forms collectively a great industry. Of the painters of Old Japan, every master of note has been forged dozens, nay, hundreds of times, and, strange to say, by artists who could, by their ability, have made a name for themselves if they had inscribed their own signature, and not that of a long-dead master, on their productions. Color-prints, too, are now turned out literally by the thousand in Ōsaka and Tōkyō, and so cleverly are some of these 'old' prints produced that more than a passing knowledge of the originals is requisite to enable the prospective purchaser to discover the fraud. From *Sukenobu* down to *Hiroshige* the whole line of *nishikiye* painters have been copied by the forgers, often in a manner that almost defies detection. The paper on which the prints have been produced has been stained, smoked, and softened to coincide with the texture and color of the old prints, and 'register' is, in some of the forgeries, even more perfect than in the originals. In many cases the use of aniline colors discloses the fraud, but in some cases even this test is not applicable. The *Shimbi Shoin* of Tōkyō has produced thousands of copies of old masterpieces, but has frankly published them as reproductions. As matters stand to-day, we can state, without fear of contradiction, that more than 90% of the 'old' prints sold to foreigners in Yokohama and other ports, have been produced within the past three years. *Netsuke* and 'ivory' carvings, the body of which is of bone or composition, are stained to imitate old ivories, and any famous name which occurs to the manufacturer is inscribed thereon. These, too, find a ready market among tourists, who on arrival home often find that the 'solid ivory' carvings have fallen to pieces in the boxes in which they were stored. Lacquer has not been neglected, and forgeries, especially of the higher-priced work, is exceedingly difficult to detect, time only showing the inferiority of the lacquer and unseasoned nature of the wood base. We once had the privilege of witnessing the manufacture of 'old' bronzes, and well remember the chemical baths in which reposed dozens of castings undergoing the ageing process for the foreign markets. The latest art objects to attract the attention of the maker of antiquities are sword-fittings. *Kozuka* handles have been counterfeited for some years past, but it is only recently, we believe, that the forgery of *tsuba* (sword-guards) has taken place on really commercial lines. Until two or three years ago the only forgeries met with were those *tsuba* originally unsigned, but on which an enterprising dealer had chiseled the name of a famous chiseler or inlayer, often disregarding the fact that the work on the *tsuba* was quite foreign to that of the master whose name had been used. Old porcelain, too, has been extensively fabricated to meet a growing demand, and we have seen several pieces of 'Ming' blue-and-white proved to have been produced quite recently in Japanese kilns. In modern work, too, deception has been carried to its extreme limits. In silverware an outer shell of silver has been filled with base metal; so-called 18-carat goldware has proved to be but 12 or 14 carat; damascene-work

in which the 'gold' proves to have been a gilded alloy: all these have been and are still being disposed of to the uninitiated at prices many times above their value.

It has been stated on more than one occasion that the purchaser himself is to blame in this matter, but we cannot altogether agree with this opinion. Coming as he does to a country in every way different from that to which he has been accustomed, he has to rely to a great extent on what he reads and hears. The guidebooks are strangely silent on the dangers of purchasing curios in Japan, while the class of people with whom the tourist comes into contact also finds it far more remunerative to turn a blind eye to the spoliation of tourists by curio-dealers than to advise them to exercise caution or to get into touch with those who could give them sound advice on the merits or demerits of art objects. All the world over the chief asset of the average curio-dealer is his ability to deceive his customers, either by direct falsehood or inference — and in Japan the dealer has, perhaps, even less regard for the truth than his *confrère* abroad.

There is no short cut to knowledge of Japanese curios; experience, more or less costly, being the only method by which a collector can separate the genuine from the forged productions. If would-be purchasers would only pay a few visits to the Museum at Uyeno (see *Tōkyō*), or seek the advice of collectors living in the country, they would at least have a reasonable chance of ascertaining where genuine art objects could be secured, and also what would be a reasonable price to pay for such curios.

In conclusion, we can only remark that if the local police follow the lead set by their Osaka contemporaries they should secure a rich haul of forgeries in this city. No doubt a raid, such as that carried out in Osaka, would evoke a great deal of criticism from those directly or indirectly concerned, but it would have the virtue of checking the fast-spreading discontent amongst tourists who have returned home from visits to Japan only to find that their curios have developed irreparable defects on the journey.

The traveler should not infer from the above that there are no honest dealers in Japan. On the contrary, there are many, not a few of them thoroughly competent connoisseurs, who have the confidence of foreign residents and travelers, and who will not discredit themselves by deceiving their customers. The aim of the writer has been to exclude certain crafty and unworthy dealers from the Guidebook, and to give prominence to those of known repute, with an unwillingness either to barter their reputation for a trumpery temporary gain, or to betray the confidence the traveler imposes in them. An excellent plan is to make no purchases hurriedly; by going first to the best shop in a place and getting the ideas of the dealer, his prices, his reasons for asking them, and his remarks on quality, then by making mental notes of the salient characteristics of high-grade articles, lower grades and spurious goods can more readily be detected. Any reputable house will send things out on approval, and by getting the expert advice of some friend on these, the traveler is pretty sure of not being deceived. It should be borne in mind always that in the end the finest and costliest things are the best and most satisfactory. Genuine art objects can rarely be bought at lower than market prices, and whosoever has a notion that he is getting a 'valuable find' at one half its value is usually getting duped instead. Also it should be remembered that the best dealers guarantee things as represented, and that those with a reputation to maintain are much easier to get satisfaction from than a crafty wight

whose entire stock in trade may not be worth ¥500. The first cannot afford to play unfair, while the second is usually disdainful of what the shorn one thinks of him. Caution is necessary in dealing with traders who importune visitors at the hotels, unless they represent some well-known shop, or can be vouched for by the hotel manager. It may be accepted as a safe axiom that purchases can be made more advantageously at headquarters than of peddlers.

Genuinely valuable curios rarely fall into the hands of small dealers or peddlers, unless they are stolen, — in which case the traveler would not want them at any price.

In almost every Japanese port city there are foreigners who have spent many years and small fortunes in making collections of Japanese art objects; some to gratify a passion for the beautiful in art; others to make complete collections which they sell later to museums or wealthy enthusiasts who have neither the time nor the experience to collect the things themselves. *Mr. Yamanaka*, of Kyōto, has a collection of antiques even more wonderful than that of the Imperial Museum; and there are many other beautiful collections in the country. A common bond of sympathy exists between all collectors, and by getting in touch with one and profiting by his advice the traveler can often save himself money, time, and chagrin. — The stranger can easily learn from the hotel manager or some local resident the names of special collectors of Japanese art objects; or through the head office (in the Tōkyō Central Rly. Station) of the Japan Tourist Bureau. Travelers should be reminded that the war enhanced the selling prices of Japanese products, and that many of the good old things are now difficult to get at any price. *Mr. M. Hamaguchi*, the scholarly manager of the Miyako Hotel, at Kyōto, is an antiquarian of note (as well as a deep student of Buddhism), and he has a knowledge of things Japanese equaled by few men. There also exist, in some of the cities, honorable (English-speaking) men of high ideals but modest incomes whose hobby is the assembling in a small way, of representative collections of color-prints, *tsuba*, *inro*, *netsuke*, and the like; and who, when they have acquired a few hundred pieces (desirable and usually inexpensive collections), sell them at a reasonable percentage above their cost. While in pursuit of this hobby they absorb information pertaining to dealers and art objects peculiarly valuable to intending purchasers, and whosoever of this class can command their services is fortunate. They are not guides, and they do not accept commissions from dealers, but they are willing to act with foreigners in the capacity of an expert buyer, as an interpreter, or a companion on rambles through the city. A card or a letter from some acquaintance, and a fair fee (¥10 a day is advisable) will enlist their services. Such a man is usually known to the hotel manager.

In Tōkyō and other cities there are certain organized societies whose members profess to be art connoisseurs, and who accept on sale (for a commission) various art products. Their dealings are chiefly with their own nationals, and the average foreigner will no doubt find more to suit his fancy in one of the regulation curio-shops (*Kotoya*). There also exist dealers who carry their commercial ingenuity to the extent of purporting to be so exclusive as to require letters of introduction from an embassy or a legation before admitting strangers to their ultra-precious displays. The credulous rich may perchance be able to obtain the necessary certificate of character through those ministers, ambassadors, or consuls who lend themselves to the plan.

The traveler can always learn from the hotel manager which dealer in each place has the best reputation for good goods and fair treatment, and usually he will save money by consulting him.

As a general rule the best curios produced in the Empire gravitate naturally to those cities where foreign travelers foregather in the greatest numbers, and in these places the most satisfactory collections can always be found. It is a delusion to believe that one can pick up valuable curios at low prices in remote places overlooked by others. It is safe to assume that no ransackable place of importance has been disregarded by the hustling representatives of the largest curio-dealers (*dōguya*). Every crack and cranny in Japan has been searched and frisked by these alert emissaries, and not only have they drained certain regions of all their good things, but have sometimes replaced those removed by forged ones from Tōkyō or Ōsaka! Whatever may have been neglected by these hawk-eyed buyers have been snapped up promptly by local collectors, — who now more than ever are alive to the scarcity and steadily rising values of meritorious things. Not a few of the so-called 'temple heirlooms' on sale at Nikkō, Nara, and other frequented resorts have been sent there from manufacturing centers, and discriminating buyers have learned long since that they can save haulage by buying them in the port cities. Japanese artists can nearly always be seen in the great museum at Nara, or hovering about the mausolea in Nikkō, copying the beautiful objects preserved there, and few indeed are the masterpieces that have not been reproduced not once but hundreds of times. In cases where only one or two famous paintings or carvings are known to exist, authentic copies find a ready sale among native collectors, and artists are kept busy making them. In this connection it is worth remembering that many modern works of art are in reality much superior to those of the past. The present-day craftsman is often much defter than his groping prototype, and where equally good materials are employed, new work is not unfrequently preferable to the old.

The fancy prices which dealers sometimes demand for their wares are not always unjustifiable. *Kameoka, Motonobu, Masanobu, Shubun,* and other masters of the early schools of painting are to the Japanese what *Velasquez, Raphael, Van Dyck, Murillo,* and others are to us. *Kōbō-Daishi* looms quite as large in the Buddhistic mind as Shakespeare does in ours, and the average Japanese collector would pay more for an authentic masterpiece by *Unkei* than he would for a nude figure by *Michelangelo. Yoshitsune* is the native Bayard, and any article that was his is as precious to the antiquarian as Napoleon's sword, or George Washington's watch would be to us. Bits of lacquer that once belonged to the militant *Nobunaga,* or an iron rice-pot which the monkey-faced but stout-hearted *Hideyoshi* used in his camp, now bring almost their weight in gold, irrespective of their size. And in this connection an old rice-pot is much more valuable to a Japanese than a new one, because the metallic taste has been burned out of it, just as old lacquer is considerably less 'tasty' than a new piece. Furthermore, it is not even to be hoped that the natives will ever discard the unjust contention that a wealthy foreigner should not pay more for an article than a poor (and of course more deserving) Japanese. During feudal times the rich were made to pay for the poor; and as the industrious, saving, and self-denying in the Occident are always expected to carry the shiftless spendthrift, so in Japan it follows logically that any one with means enough to come to such a distant country should not object to paying more for a thing than a native is asked!

The stranger should be constantly on his guard when dealing with unknown firms. In the Far East courtesy and suave mannerisms are often like the beauty that is but skin deep, and the most shameless impositions are practiced in quarters where one would not look for them. It should be remembered that certain Japanese are as tricky as they are polite, and that their resourcefulness and imitative ability are equaled only by their lack of scruples. The traveler is also warned against the 'fake' auctions manipulated with the help of 'price-boosters,' where perforated bronzes, jaded curios, and many trumpery things are unloaded on the unwary. The lure of the antique is so strong that one does not always exercise one's best judgment in auction-rooms where trashy stuff under the guise of '*daimyō* collections' is disposed of at stiff prices. On the other hand, one is often able to pick up excellent pieces of bric-à-brac at the legitimate salesrooms in Yokohama and Kobe, when the collection of some foreigner is sold on account of death or other causes. Consult the newspapers for advertisements.

Although some of the large curio establishments will pack and ship goods satisfactorily, it is customary, and in some instances desirable, to have purchases delivered (packed or

otherwise) to some reputable forwarding agent to be held in his storeroom until the traveler has completed his purchases; then to have the lot shipped at one time. Freight charges and friction can be saved by adopting this plan. Unknown dealers cannot always be trusted to use intelligent care in the packing of fragile things easily broken on a long sea voyage. A good shipping agent usually knows the best, safest, quickest, and most economical sea route (select some S.S. company known for its willingness to adjust claims), and in most cases can save the traveler both money and time. Fine curios should always be insured against theft, and shipped, when possible, even at a slight advance of freight, on a passenger steamer.

Culture Pearls (*yoshoku shinju*). The cultivation on a scientific basis of fine pearls (*shinju*) is carried on in a unique way in the Bay of Ago, Shima Province, by *Mr. S. Mikimoto*, the owner of the *Mikimoto Pearl Culture Farm*, and the process is unusually interesting. In this beautiful and sequestered stretch of sheltered sea, pearls to the value of a king's ransom are parked and harvested each year, to be shipped to all parts of the world to take the place of the diminishing supply of these faultless natural gems. Here pearls can be ingeniously grown to order in almost any shape demanded by fashion's devotees. It is essentially a woman's business, for women plant and harvest them, that their sisters may wear them. The Farm lies a few miles S. of the famous Shrines of Ise (Rte. 35) in a picturesque region warmed by the saline waters of the *Kuro-shiwo*, and protected from shrewd winds by low promontories and a lovely, bay-indented coast. Northward of the middle of *Ago Bay* lies the small island of *Tatokujima*, the center of the *Mikimoto* enterprise. A cluster of huts where the oysters are opened and the pearls sorted, and a smiling sea where they are grown and gathered, give but little idea of the charm and value of the industry. The sea for 50 nautical miles around is leased, and strewn along the ocean floor are the margaritiferous beds. The undertaking dates from 1890, but it was not until 1898 that the first pearls were gathered and marketed. The annual output now is over a million *yen*. Several hundred persons are employed. The pearls are sorted and mounted at the fine *Mikimoto Pearl Store* (*shinjuya*) at Tōkyō (comp. p. 113) where the traveler may see the different formative processes of pearls in the making, and an extraordinarily beautiful collection of mounted and unmounted gems. The lover of exquisite things should ask to see the famous *Gumbai Sen*, or War Fan, a copy (in fine gold and pearls — 805 all told) of one brought from Korea in the Middle Ages. Permits (English spoken) may also be obtained here to visit the Farm.

The method of producing the pearls is simple; during July and August numbers of small stones are placed in shallow spots near the shore, where the oyster spawn is most abundant. This

spat soon attaches itself (by threads which it secretes) to them, and they are then carefully removed and parked in deeper water, in beds prepared for them. At the end of 3 yrs., after having been subjected to the first operation in the production of the pearl, they are removed farther to sea, and put into water about 7 fathoms deep, where they will not die from cold. This process consists merely of introducing into the shell, and fixing it there, a round bit of nacre to serve as the center for the finished gem. The morbid and abnormal process of covering this with nacreous secretions begins as soon as the irritating foreign substance makes itself felt, and it continues until it ceases to cause further irritation. At the end of about 4 yrs. so many successive layers of mother-of-pearl have been placed upon the offending particle that the pearl is formed. Natural laws reduce greatly the production of these. In many instances the inserted ball is ejected; in others the numerous enemies of the oyster (starfishes, squid, borers, and several carnivorous gastropods) make havoc with the industry. Chief among the evils is the invasion of the oyster-beds of what is called the *Okashiwo*, or 'red current,' — microscopic organisms in such numbers that the sea is tinted by their presence. They undo the work of years, and are as destructive as the *mirumo*, a species of seaweed which by its luxuriant growth covers the beds and smothers the occupants.

The Divers (*ama*) are women who possess the ability to remain submerged longer than men. They commence their curious profession when about 14 yrs. old, and spend the greater part of each year (from March to Dec.) in the water. Very little work is done in Jan. or Feb., because of the cold. The women wear a special white costume consisting of knickerbockers, a short skirt, and a blouse. The hair is twisted in a tight knot on top of the head, and glasses prevent the salt water from entering the eyes. Each diver carries a small tub suspended from the waist, into which the oysters are put, to be later dumped into the boat that takes them to the fishing-ground. No special outfit of weights or the like is used; the women sink to the bottom and remain there from 2 to 3 min. each time. Stories of hardy Amazons who can remain under water without air for 5 min. should be discredited. In the gathering season, in early Dec., when the oysters have attained their greatest growth, 3 or 4 experienced divers (best between 25 and 35 yrs. of age) will bring up a thousand or more pearl-bearing bivalves in the 6–8 hrs. which constitute a day's work. A lively woman will bring up a hundred from 10 fathoms in 60 seconds. Wages range from 50 *sen* to ¥2 a day. Like the divers of *Toba* (Rte. 35), these women soon lose their freshness and become almost repulsive — with rough skins and hair rusted by the brackish water. The menfolks prize them more for what they earn than for how they look, and are quite con-

tent to loaf while their spouses dive for the wherewithal to keep the rice-pot boiling. They are interesting figures when they dive and splash and thrash about in the water, uttering hoarse whistling sounds as they go under and when they come up. The oysters (*kaki*) which they seek, and which produce the coveted pearls, abound in Japanese waters and belong to the Aviculidæ (*Margaritifera martensii*) and resemble closely the pearl-producing oyster (*Meleagrina margaritifera*) of the Indian seas.

The PEARLS possess in a marked degree all the features of the finest natural gems, with the enchanting satiny luster, and the tender iridescent rose and faint blue sheen aimed at but never attained by the makers of imitations. The shifting play of these exquisitely delicate tints is much like that of a faultless opal, which sends a deep flame from its heart rather than from its surface. The jewels bear no relation either in color, texture, or worth to the 'Roman' 'Venetian,' or 'Lemaire' pearls or any of the various false gems manufactured of pearl-essence, whitefish, or nacreous substances. On the other hand, they possess the matchless rounded shape and the chemical properties (calcium carbonate interstratified with animal substance) of true Oriental, or virgin pearls. Like these they are easily dissolved by acids or destroyed by heat. Perhaps the only difference between them and the costliest natural pearls is the small flattened plane on one side, where they adhered to the shell of the oyster that fashioned them. In this respect they resemble the well-known '*perle boutan*' (named for *Dr. Louis Boutan*, of Paris), a famous example of which is the 'Southern Cross,' found in West Australia and valued at £10,000. They rank with perfectly symmetrical pearls in every case except in that of making necklaces — where the flattened surface would show.

Pearls are not hoarded in Japan, as in China and India, for their value and beauty, since jewelry was neither worn nor made in Old Japan. With the adoption of Western ways it has come somewhat into vogue, but not to the same extent as in other countries. The gems are therefore cultivated chiefly to meet the foreign demand — which grows daily; the annual imports into the U.S. alone amounting to $10,000,000. The price of the Japanese product is about one fourth that of the fine pearls of Ceylon, Australia, and the Persian Gulf. Pearls are sold by the pearl-grain, four grains equaling one carat. Their value depends upon their perfection of form (round, pear-shaped, or perfectly oval are the costliest), their luster or 'orient' and purity of color (a satiny white or bluish-white is best), and their size. A five-grain pearl may be worth 20 times as much as a one-grain pearl. A simple but effective way to distinguish true pearls from imitations is to touch them to the tongue; the former are always cold, while the latter absorb heat and soon become warm.

Rock-Crystals (*suishō*, or *seki-ye* — 'crystallized water') are found in various places in Japan (notably in Kii Province), and the semi-precious, semi-mystic balls (*suishō-tama*) possess a special fascination for the natives, with whom divining by rock-crystals was anciently something of an art. The Japanese quartz excels the Chinese in clearness and transparency; it has a hardness of 7 (as against 10 of the diamond), a specific gravity of 2.65, and often contains beautiful little tufts of hair-like amiantus — in which case it is called *kusa-iri-suishō*, or 'grass-holding crystal.' The balls are polished with garnet-sand of different degrees of fineness — the best coming from *Kongō-san*, near Yoshino, in Yamato Province. Fine specimens of *suishō* bring almost fabulous prices — one in the J. P. Morgan collection now in New York having sold for £10,000 at auction. The crystallographer will be interested in the handsome ones contained in the *Imperial Museum* at Tōkyō. Good crystals sometimes find their way into the curio-shops, but the traveler should be on his guard against imitations, and remember that a 4–5-inch ball of peerless quality may command thousands of *yen*. The imitations are easily distinguished by their more or less bluish coruscations, their small conductivity of heat, and by their greater softness. The most valuable among the Buddhist rosaries are made of rock-crystal. A crystal in the possession of the Mikado measures upward of 6 in. The most perfect (and valuable) specimen in the world is perhaps that in the Museum of Fine Arts, in Boston. It was found on a mt. in Kai Province in 1876; the prism was 18 in. high, 14½ in. wide, and 12 in. thick. The cutting and polishing of it was begun in Dec., 1881, and completed in June, 1884. The finished sphere, flawless and of a remarkable purity, weighs 19 lbs. and measures 7¼ in. (.185 mm.).

Jade (Japanese: *hisui*, 'kingfisher'; Chinese: *fei-tsui*, 'kingfisher-plumes') is very popular in Japan, where much is sold, but none produced. As many tourists to the Far East take bits of jade jewelry home as souvenirs or ornaments, they may wish to remember that the value of jade in the eyes of the Chinese — the greatest users of it — depends chiefly upon its sonorousness and color. The 3 varieties of the silicate of alumina, called jade, nephrite, and jadeite by mineralogists, are all named *yuh* by the Chinese, who prize them above all the semi-precious stones. Jade is a tough, compact stone, varying from nearly white to dark green in color, with a specific gravity of from 2.9 to 3.1. When freshly broken it is less hard than after a short exposure. A greenish-white color (a fine apple-green) is the most highly prized (a plain color of any shade being of less value), and the costliest specimens are brought from *Yunnan* and *Khoten*. The most common colors are grayish-green and dark grass-green; internally it is scarcely glimmering. Its fracture is splintery; splinters white;

mass, semi-transparent and cloudy; it scratches glass strongly, and can itself generally be scratched by flint or quartz; but while not excessively hard it is remarkable for toughness. A variety of a dark green color containing iron has been called chloromelanite. A spurious jade made in Germany is sold extensively in the Far East. It is often set up in the style of gold ring so much in vogue with the Chinese, and care is necessary to distinguish it. Chrysoprase, a variety of translucent chalcedony of a beautiful apple-green color, and of a hardness little inferior to that of flint, is brought from Russia, and is so like the finest and most highly prized jade (but considerably cheaper) that not a little of it is palmed off on unsuspecting travelers as the true article. A greenstone (triclinic feldspar and hornblende) found in Japan bears a faint resemblance to coarse jadeite, but no attempt is made to deceive the unwary. Beads of it strung on long strings can be bought at Enoshima and other places for 50–80 *sen*. Constant watchfulness is needed to prevent being swindled when buying jade either in Japan or China.

II. The Japanese Language

The **Japanese Language**, with upward of 66,000 words (a big percentage of which are Chinese), belongs to the Turanian or Tartar family, and like its cognate tongues, Korean, Manchu, and Chinese, is agglutinative (as opposed to inflective or inflectional languages). It has no relationship with the tongues of Europe, but like all agglutinative languages (of which Turkish is an example), the verb comes at the end of the sentence and after the object which it governs.

The want of inflection to distinguish gender, number,[1] and case, as well as in the case of the verb to distinguish tense and mood, is replaced by words which follow the principal word as postpositions or affixes. Their use makes the language decidedly difficult, and is only a partial equivalent for the wealth secured to a tongue by inflections. There is no article; the pronouns and numerals are nouns; and in these there is no distinction of gender or number. There are in reality but two parts of speech, the verb and the noun. The true adjectives and the adverbs are a species of neuter verb. The nominative is formed by the affix *wa* or *ga*, the genitive by *no*, the dative by *ni*, the accusative by *o*. The verb has only the three principal tenses, present, past, and future. There are no diphthongs proper.

The peculiar construction of the language is very puzzling to most foreigners, the grammar being unique and beset with difficulties. Not only does it appear twisted and topsy-turvy, but what is plain sense to the Japanese smacks strongly of nonsense to the stranger. When the former wishes to say, 'What is this made of?' he phrases it thus: *Kore wa, nan de de-*

[1] The pluralization of certain words used in the Guidebook has been necessary for clearness: *Daimyōs* has been used instead of the more correct *daimyō; shōguns* for *shōgun*, etc. To preserve sense, 'temple' has often been added to its Japanese equivalent *ji*; 'mountain' to *yama*; 'river' to *gawa*, etc. Since no hard-and-fast rule exists relative to hyphenated words, the writer has in many cases followed the lead of the compiler of the *Romaji* dictionary and, to save space, has eliminated hyphens where possible.

kite orimasŭ? which, translated literally, reads: — 'This as for, what by eventuating is?' 'How far are you going?' — *Doko made o ide ni narimasŭ?* — becomes: 'Where till, honorable exit to becomes?' 'What is this called in Japanese?' is, *Kono mono wa, Nihon-go de nan to mōshimasŭ ka?* or, 'This thing, as for, Japan language by, what that say?' 'There is no money:' *Kane ga nai*, or, 'Money is n't.' 'I am sorry for your sake,' *O kinodoku sama;* 'Honorable poison-of-the spirit, Mr.!' Periphrasis is as conspicuous by its presence as trite language is by its absence.

Other difficulties abound. Among the higher classes a stilted etiquette has developed almost inconceivable complexity in the language, and a system has been evolved that would require many years of training to master. The Mikado and other exalted personages employ expressions forbidden to the commonalty, which also has peculiarities of its own. There is also a sort of sex-differentiation of language, and educated women make use of words and phrases not employed by men. For almost everything there are several different words in Japanese, and others in Chinese. *Anonei*, an exclamatory expletive, is much used by Tōkyō people in familiar conversation, and is meant to call attention (like, 'Say!' or 'Look Here!'). *Sō desŭ* ('It is so'), or *Sō desŭ ka!* ('Indeed!') is the common expression of surprise. *Dō itashimashite*, 'Don't mention it,' is equally common; as is also *Shikata ga nai*, 'It can't be helped.'

The language in its different phases is so difficult for the Japanese themselves to learn correctly that English seems easy in comparison, and they acquire this quickly and well. St. Francis Xavier is reported to have said of Japanese that it was an invention of 'a conciliabule of devils to torture the faithful.' Be this as it may, the traveler who will devote a little time each day to the study of it will soon be able to get along, and he will find that it possesses compensatory advantages peculiar to itself. A knowledge of it, even though slight, is a passport to the confidence of the people, who remove one of the greatest stumbling-blocks in the acquisition of any foreign language, by never laughing at mistakes one may make in speaking. The pronunciation is relatively easy, and to the ear of the stranger quite uniform. The vowels have practically the phonetic values of those of Spanish or Italian, and the consonants those of English. When written in *Rōmaji*, the words end in vowels and have a straightforward and friendly look like those of English or Castilian. There are no difficult consonantal combinations such as one finds often in Slavonic and allied tongues, and the intonation is pleasing. The simplicity of the pronunciation makes it easy for the stranger with a good phrasebook (about ¥1 in any foreign bookstore) to get about, for some of them show the figurative pronunciation, and are supposed to contain the phrases one usually needs. Albeit Tōkyō is supposed to possess a distinctive dialect, and other districts to afford striking differences in speech (like the *Nambu* dialect of *Aomori;* that of *Kaga*, etc.); and although the *Edokko* (who often regard themselves in the same fine light as the Parisians) smile at the Ōsaka man who apes the metropolitan twang, the stranger unaware of slight differences will find little or no difficulty in getting along anywhere on the Main Island. The same applies also to Kyūshū and Yezo, barring the Ainu settlements of the latter island.

Japanese is a mosaic of Chinese and indigenous words pieced out with foreign hybrids taken from the Dutch, Portuguese, French, English, and from whatsoever nation has left its impress upon it. The number of words made necessary by the introduction of Western civilization is large and is growing constantly. New terms are being added almost daily, those needed in the sciences being taken from Chinese and other foreign languages, with a large number of Chinese ideographs to form compounds, such as steamship (*jō-ki-sen*), railway (*tetsu-dō*), photograph ('copy-truth' — *sha-shin*), etc. Japanese words do not always lend themselves to the formation of new or compound words, and in this way Chinese helps it out much as Greek or Latin is drawn upon by the English tongue. The labor and difficulty of learning Japanese is increased enormously by the admixture of Chinese ideographs, for when introduced originally, these were not kept distinct, so that in the written or printed text of to-day some are regarded as words while others symbolize sounds.

To know a Chinese character involves a knowledge of its sounds, of which there may be several, and of its meanings, of which also there may be more than one. The latest authoritative dictionary (the *Kōki Jiten*) shows 47,216 different Chinese characters, of which some 3000 are in common use. A Japanese scholar would probably know 6000 of them, and an ordinary man but a very few hundred: what is called a 'high' set of type of Chinese characters as used in a Tōkyō printing-office consists of about 9500. Being ideographic they symbolize natural objects by their images or are formed by the association of ideas, onomatopœia, and demonstrative figures; and, being figurative and illusive, some characters may have one or another meaning, so that it is difficult to catch the real meaning in each case, their modifications and uses being also different. They are therefore full of disadvantages as instruments of the expression of thought. It takes years of practice and great diligence for the eye to distinguish the Chinese and Japanese letters and characters, and for the hand to imitate them easily with the India-ink brush. But in this way the eye acquires great facility in recognizing and grasping form and proportion, and the hand the dexterity to reproduce them both with truth. The eye and the hand of the Japanese are on the average more practiced than those of the European. Even the ordinary man can generally make a fairly good map or a sketch of a route or an article. Certain of the natives take unwearied pains to write the oftentimes highly elegant characters of their language in a beautiful, uniform, and well-proportioned manner. When these are skillfully drawn on fine paper, painted on exquisite porcelain, or chiseled in low relief on marble or bronze, they make singularly artistic and satisfying figures. Not only do they form unlimited motives for the decoration of art products, but the conspicuous achievements of the people in the various branches of their artistic industry, especially as regards taste and decoration, are indubitably due in some measure to the skill acquired by the painting of Chinese word characters with the brush and ink. All of the six different styles of writing employed by the Chinese (which correspond to black letter, script, italic, roman, etc., in English) are reproduced with great skill by the Japanese, particularly the *chuen shu*, or the style known to foreigners as the *seal character*, from its use in seals and ornamental inscriptions. The most popular and widely used is perhaps the *li shu*, or style of official attendants, an elegant and highly artistic form employed chiefly in engrossing documents.

The man of ordinary education in Japan is supposed to write at least three of the various styles, the two most popular of which, for regular use, are the *kaisho* (formal, regular, or square style) and the *gyōsho*, a semi-cursive style occupying an intermediate position between the square and

the cursive. As a rule children learn about 500 of the Chinese ideographs, and many do not acquire more when they grow up. For this reason in newspapers and books written for popular reading there are generally placed by the side of the Chinese characters their Japanese sounds or meaning in *kana* — a necessary addition to insure an understanding of them. The ability of the Japanese to read the Chinese characters enables the two peoples to communicate easily in writing. They cannot, however, understand the spoken language, for, although the Chinese root-characters have remained the same, their pronunciation has, under the influence of the euphonious Japanese idiom, undergone a remarkable metamorphosis — the guttural sounds of the Chinese having wholly disappeared. 'Thus, like the Chinese, the Japanese has ceased to distinguish many abstract words by their pronunication, and has kept an astonishing number of homonyms, whose various meanings can easily be recognized by the context and the order of the words, and in some cases by the written characters. Literally the language is a combination of two different idioms, of which one descends from the old Japanese, the *Yamato kotoba* (language of Yamato, or Japan), the other from the Chinese. It has been compared to the English composed from Teutonic and Romance sources. As the stock of words employed by a cultivated Englishman shows a higher percentage of Romance than of Teutonic words, so, too, the better-educated Japanese prefers to make use, at all events in writing, of the Chinese portion of his conglomerate speech. But these two elements of the language of Japan, thoroughly as they are intermingled and fused in oral intercourse, preserve, in writing, their original character, in so far that the words of Chinese origin are reproduced in their old root-signs, and those of Japanese origin in the syllabic writing.'

The Japanese possessed no letters or written characters until the introduction of certain features of Chinese civilization in the 5th cent. 'The Chinese and Japanese languages being radically different, the Chinese characters could not be used at once, and it was by a gradual process that the present alphabet was evolved. The Chinese use ideographs to represent words, mostly monosyllabic. On the introduction of Chinese literature into Japan these signs were made use of in two ways: one as signs of sounds; the other as signs of words, as in the original, but calling them by their Japanese equivalents. Gradually, in using them as sounds, a method developed, so that certain characters were always used for particular Japanese sounds. The native way of expressing these sounds in writing changed with time, so that after the lapse of centuries they differed materially from the originals, and gave rise to two sets of characters for the Japanese alphabet.' (*Baron Kikuchi.*) The celebrated scholar *Kōbō-Daishi* (p. 511), who spent many years in China and who knew Chinese as well as Sanskrit and Pali (writes *Dr. Rein*), introduced in the 9th cent. the *kata-kana*, the Japanese syllabic writing, selecting 47 Chinese ideograms which he simplified and adopted as signs for as many syllables, to which a 48th sign was added for the final and nasal *n* of many Sinico-Japanese words; for this *kata-kana* served also for the transliteration of Chinese signs for all those who did not understand them. The Japanese alphabet which thus came into use is also called, after its first three syllables, *I-ro-ha*. Besides the simple angular and quadratic signs of the *kata-kana* there gradually came into use (about

809) a cursive writing, the *hira-kana* (*hira* means flat, smooth), in which the corners are rounded off, and the lines connected with one another. This *hira-kana* is the writing of the people, while the educated and official classes employ exclusively or predominantly the Chinese ideograms.

The name *kata-kana* is derived from *kata*, 'the half of a pair,' *kari*, 'borrow' and *na*, 'name.' They are syllables which were borrowed from the halves of Chinese names, or ideograms. There are 4 styles of *kana* characters: *manyo*, or antique; *hentai*, or modified; *hira*, or plain; and *kana*, or curt. The *manyo* and *hentai* styles are limited in use and are employed by antique and classic writers. The *hira-kana* (also ascribed to *Kōbō-Daishi*), though much more widely used than the *kata-kana* (which is somewhat inconvenient for writing in a running hand), is yet less generally serviceable, and there is a tendency to displace the former by the latter. Both, being independent letters, fulfill each their function, so that a knowledge of one of them can be recognized as forming the rudiments of primary education. As the *kana* characters are phonetic they can be written just as they are sounded or pronounced, and being rhythmic (the 47 letters form a poem called *Iroha-uta*, known to almost every child), though few in number, they can express complicated ideas and can represent a great variety of speech. They are simple in their composition, and can be learned with little effort. The student of Japanese often meets with the *Iroha* in ingenious and fanciful applications, one being the *Iroha-datoe*, or 47 popular sayings, each of which commences with a different syllabic sound.

The foreigner, anxious to gain a quick knowledge of Japanese without having to undertake the laborious task of learning to read and write the native symbols, has recourse usually to transliterated Japanese as expressed phonetically under the system adopted by the *Rōmaji Kwai*, or Romanization Society, — whose aim is to replace with roman letters the ideograms and tokens employed in the Chinese and Japanese styles of writing. This will, however, give him linguistic facility only, as the newspapers and most of the books are printed in Chinese and *kana;* only a few dictionaries, phrase-books, signs, and an occasional novel being printed in the roman types.

The Rōmaji alphabet employs 22 of the letters used in English, *l* and *v* having no corresponding sounds in Japanese, and *q* being disregarded. The unabridged dictionary printed in *Rōmaji* gives an inkling of the sound of the spoken language by showing that about 2160 words begin with the letter *a;* 1960 with *b;* 2000, *c;* 1400, *d;* 600, *e;* 1080, *f;* 1440, *g;* 5160, *h;* 2960, *i;* 1600, *j;* 13,600, *k;* 4880, *m;* 2800, *n;* 2160, *o;* less than 100, *p;* 1440, *r;* 10, 240 *s;* 5560, *t;* 1640, *u;* 520, *w;* 2540, *y;* and 800, *z.* — *C* is never used in its hard sound, or *g* in its soft sound. The vowels *a, e, i, o, u,* though supposed to have only one sound each, are often shorter and flatter than the rule would indicate; unless marked with the sign of long quantity they are usually pronounced full and clear as in Spanish and German.

a is pronounced like *a* in *father* (as *Shiba* — she′-bah).
e " " " *ay* in *may* (as *Meiji* — may′-jee).
i " " " *i* in *machine* (as *Manji* — mahn′-jee).
o " " " *o* in *oh* (as *Kobe* — koh′-bay).
u " " " *u* in *rule* (as *Sumida* — soo-me′-dah).

Syllables are not unfrequently contracted, and the vowels, when a horizontal line is placed over them, become long; *ō* then has the sound of *o* in *bone*, and *ū* that of *oo* in *moon*. This is supposed to be the only stress used in the language, but the quick ear will detect a slight tonic accent in many words, varying in different localities. The lengthening of the sound often

gives a different meaning to the word, and corresponds in a way to the inflection in the Cantonese tongue, as: *dōzo*, please; *dozō*, a godown, or storehouse. The long *ā*, *ē*, and *ī* are seldom used, except in interjections. When such sounds occur they are usually represented by doubling the letters, as *aa*, and *ii*. When two vowels come together, as *ai*, *au*, *iu*, and *ou*, they should be pronounced separately. The vowel *i* is usually short and often loses its sound, as *hito* (man), *shita* (tongue), which very nearly have the sound of *h'to* (or *shtoh*) and *shta*. The letter *u* is often mute, particularly in a word like *Hakusan* (pronounced *Haksan*). In the *Rōmaji* spelling, mute vowels are often shown with a curved line over them, as: I ŭ, etc. *F* is not a labio-dental as in English; the sound is made by letting the breath escape softly through the lips. *S* before *a*, *e*, *o*, and *u* (as *sa*, *se*, *so*, and *su*) is pronounced as in English. In the syllable *shi*, the *sh* is pronounced nearly as in English, or like the German *sch* and not like a simple *s*. The correct pronunciation is something between *s* and *sch* (an *s* sound with an appended aspirate for the *h*). In the syllable *chi* the *ch* is sounded as in English and as the German *tsch*, and in *ji* the *j* is sounded like something between *ds* and *dsch*. *R* is commonly pronounced as in English. In some places it has a rolling sound, while in others it almost verges into *l*. In many localities in *Kyūshū*, and in some places in the N. part of the Main Island, *r* is pronounced with difficulty, or sometimes never uttered. *G* has a hard sound at the beginning of a word, nearly throughout the whole Empire. In some places it has a sound like *ng* in *among* and *sing*, when in the middle of a word. Thus Nagasaki is pronounced *Nang-ah-sah'-key;* kago, *kang'-oh*, etc. *Y* is pronounced like the German *j*, though not throughout the whole series of syllables beginning with it, for *yi* is even by its character not distinguished from *i*, and *ye* but slightly so from *e*. The two letters *y* and *i* are often used interchangeably. *Z* is usually pronounced as a soft *s*. The *T* in words like *Tsuruga* is often silent, as *soo-roong'-ah*.

The phonetic transliteration of the language has many inconveniences, as at best it represents merely the shadow of the thing, while the ideograms are its substance. In the absence of fixed methods, individuals undertake orthographic reforms with the result that a great diversity is manifest in the spelling of different words. The common tendency is to eliminate and condense. The material progress of the Japanese during the last few decades has had a singularly condensing and shortening effect on the spoken language, which is in a state of constant transition. Those writers who have broken away from the old traditions seem to be consciously or unconsciously searching for a new style suitable to the age. Despite the manifold advantages of the *Rōmaji*, only a very few thousands out of the 50 million Japanese read it, and when these seek to express words after the system, they frequently elide letters, chiefly consonants. It thus befalls that in modern writing Gwaimushō (Foreign Office) is usually spelled *Gaimushō:* shiwo is often *shio;* kwan is usually *kan;* kwaisha, *kaisha;* kwannon, *kannon;* midzu, *mizu;* Shidzuoka, *Shizuoka;* and so on. What the traveler will, therefore, often consider mistakes in spelling are merely idiosyncracies. While some writers use the hyphen for joining words, others leave it out. Students who seek words in a *Rōmaji* dictionary, and are unable to find them, may often have light thrown on the subject by referring to *Nigori*.[1] So rapidly is the language changing

[1] Nigori, or the modification of impure syllables, is employed extensively in the Japanese; the law governing its use is that the initial surd (*ch*, *sh*, *f*,

that a grammar written 20 yrs. ago is now considered pedantic in some quarters. The tendency in Tōkyō is to swallow terminations and join words as the French do, — particularly when the second word begins with a *g*. Students of the language are often perplexed by the refusal of certain squeamish persons to use words possessing a double meaning, such as *shi*, which means *four* and also *death* — distasteful in its suggestiveness. Likewise *shichi*, the accepted word for *seven*, but which means *death-door*. *Nana*, the more polite term for the number, is used by many.

The honorifics so often referred to by writers are not as grandiloquent as they might seem, and they usually serve as a polite form of address to which cultured Japanese are so accustomed that no special note is taken of them. They should not be applied to one's self. Nor should the traveler take too literally the native custom of deprecating everything Japanese, as such expressions are usually as airy as Spanish compliments — and as meaningless. The words *Ijin-san*, which travelers hear so often from the lips of children, though meaning 'foreign barbarian' in its broadest sense, is meant merely to qualify one as a foreigner. Country-folks usually say *Gwai-koku-jin*, or 'outside-country man.' *Ketōjin*, 'hairy foreigner,' is used in a contemptuous sense.

The traveler may like to remember that the curious and inelegant jargon current along the China coast, and not inaptly called 'broken china,' is not used in Japan, as the Japanese who sets himself the task of learning English usually does it exceptionally well. Even some coolies speak English with a facility not at all flattering to the linguistically deficient Anglo-Saxon, who cherishes the hollow belief that as English will some day become the universal language he need make no effort to learn any other. While some natives during the learning stage speak English in a clipped manner, eliminating articles and prepositions, and employing the infinitives of verbs instead of the tenses, their speech bears no resemblance to the droll *pidgin*-English of the Chinese littoral. There is, in fact, no *Lingua Franca* deserving of the name in Japan.

A speaking knowledge of the numerals shown hereinafter will be found useful in many cases. The menus in hotels and restaurants often have numbers opposite the Japanese names of dishes, and in the treaty ports houses are often known by numbers rather than by the names of the occupants.

h, *k*, *s*, *ts*, or *t*) of an independent word — especially of a noun — changes into the corresponding sonant (*j*, *b*, *g*, *z*, or *d*) when the word is used as the second member of a compound, as: *ryori-Jaya*, "an eating-house"; from *ryori*, "cookery," and *Chaya*, "a tea-house"; *yane-Bune*, "a house-boat," from *yane*, "a roof," and *Fune*, "a vessel," etc.'

Japanese Vocabulary

Above, *ue ni.*
After, *no nochi ni.*
Afterward, *nochi ni.*
All; whole, *mina.*
Also, *yahari.*
Among, *uchi ni.*
At, *ni.*

Become, (to) *ni naru.*
Before, *no mae ni.*
Behind, *no ushiro ni.*
Beneath, *shita ni.*
Besides, *no hoka ni.*
Between, *no aida ni.*
Beyond, *no saki ni.*
Big, *ōkii.*
Bill of fare, *kondate.*
Black, *kuroi.*
Blue, *aoi ; ai.*
Boat, *june ; kobune.*
Boil (water), *wakasu.*
Box, *hako.*
Boy, *otoko no ko.*
Bread, *pan.*
Breakfast, *asa-han.*
Bridge, *hashi ; bashi.*
Broad, *hiroi.*
Brown, *kuri-iro.*
Busy, *isogashii.*
Button, *botan.*
Buy (to), *kau.*
By, *ni ; de.*

Call (to), *yobu.*
Can (able), *dekiru.*
Carry (to), *hakobu.*
Cat, *neko.*
Catch (to), *tsŭkamaeru.*
Chair, *isu.*
Charcoal, *sumi.*
Child, *kodomo.*
China, *Shina.*
Cigar, *maki-tabako.*
Cigarette, *kami-maki-tabako.*
Clean, *kirei na.*
Clever, *rikō na.*
Clock (or watch), *tokei.*
Clothes, *kimono.*
Cloud, *kumo.*
Coal, *sekitan.*
Coat; overcoat, *uwagi.*
Coffee, *kōhi.*
Cold, *tsumetai.*
Cold weather, *samui.*
Color, *iro.*
Comb, *kŭshi.*
Come (to), *kuru.*
Consul, *ryōji.*
Consulate, *ryōjikwan.*
Cool, *suzushii.*
Corkscrew, *kuchi-nuki.*
Cotton, *momen.*
Crab, *kani.*
Crape, *chirimen.*
Crowd, *ōzei.*
Cry (to), *naku.*
Cup, *chawan.*
Curtain, *mado-kake.*
Custom-house, *zeikwan.*

Damp, *shimeppoi.*
Dance (to), *odoru.*
Dangerous, *abunai.*
Dark, *kurai.*
Daughter, *musŭme.*
Dawn, *yo-ake.*
Day, *hi.*
Daytime, *hiru.*
Dear (high), *takai.*
Deck (ship's), *kampan.*
Deep, *fŭkai.*
Dentist, *ha-isha.*
Devil, *oni.*
Diarrhea, *geri.*
Dictionary, *jibiki; jisho.*
Die (to), *shinuru.*
Different, *betsu no.*
Difficult, *muzukashii.*
Dining-room, *shokuma.*
Dinner, *ban-meshi ; yū-shoku.*
Dirty, *kitanai.*
Disease, *byōki.*
Dish, *sara ; bon.*
Dislike (to), *kirau.*
Do (to), *suru ; itasu.*
Dog, *inu ; chin.*
Door, *to ; mon.*
Down, *shimo ; shita.*
Downfall, *horobi.*
Downward, *shita ni.*
Drawer, *hiki-dashi.*
Dreary, *uttōshi.*
Drink (to), *nomu.*
Drop (to), *ochiru.*
Dust, *gomi ; chiri.*
Duty (custom's), *zei.*

Ear, *mimi ;* (of corn), *ho.*
Earth, *tsŭchi.*
Earthquake, *jishin.*
East, *higashi ; tō.*
Easy, *yasui ; tayasui.*
Eat (to), *taberu.*
End, *shimai ; owari.*
Envelope, *jōbukuro.*
Even, *demo; sae.*
Ever, *itsu-made mo.*
Every, *goto ni.*
Everywhere, *doko nite mo.*
Except, *hoka-ni.*
Eye, *me ; manako.*
Face, *kao ; tsura.*
Fall (to), *ochiru.*
Fan, *ōgi ; sensu.*
Fare, *chin ; chinsen.*
Fast, *hayaku.*
Father, *chichi.*
Feel (to), *oboeru.*
Fever, *netsu.*
Few, *sŭkunai.*
Fill (to), *mitaseru.*
Find (to), *au ; ataru.*
Fine (choice), *hosoi ; rippa na.*
Finger, *yubi.*
Finish (to), *shimau.*
Fire, *hi; kwaji.*
Fire-arm, *teppō.*
First-rate, *dai-ichiban-no.*
Flea, *nomi.*
Floor, *yuka.*
Flower, *hana.*
Fly (insect), *hai ; abu.*
Follow (to), *tsuite iku.*
Foot, *ashi.*
For, *tame ni.*
Foreign, *gwai.*
Foreigner, *gwaikokujin.*
Forget (to), *wasureru.*
Fork (pronged), *niku-sashi.*
From, *kara ; yori.*
Front, *omote.*
Fruit, *mizu-kwashi.*
Full, *ippai ; mitsuru.*

Garden, *niwa ; kōen.*
Germany, *Doitsu.*
Get (to), *uru ; ukeru.*
Girl, *musŭme.*
Give (to), *yaru.*
Glad, *ureshii.*
Glass, *garasu ; biidoro.*
Glove, *tebukuro.*
Go (to), *iku ; yuku.*
Go down, *kudaru.*
Go up, *noboru.*
Go with, *tomonau.*
Good, *yoroshii ; yoi.*
Great, *ōkii.*
Green, *aoi ; midori.*
Guarantee, *ukeai.*
Guest, *kyaku.*
Guidebook, *dōchūki.*

Hair, *ke ; kami.*
Half, *han ; hambun.*
Hand, *te.*
Handkerchief, *hankechi.*
Harbor, *minato.*
Hard, *katai.*
Hat, *bōshi; shappo.*

Have (to), *motsu; aru.*
He, *ano hito; are.*
Head, *atama; kashira.*
Headache, *zutsū.*
Hear (to), *kiku.*
Heavy, *omoi; omotai.*
Heel, *kakato.*
Hell, *jigoku.*
Help (to), *sewa wo suru.*
Hen, *mendori.*
Here, *koko; kochira.*
High, *takai.*
Him, *kare; are.*
Himself, *mizukara.*
Hold (to), *motsu; tamotsu.*
Hole, *ana.*
Holiday, *matsuribi.*
Honest, *shōjiki na.*
Hospital, *byōin.*
Hot, *atsui.*
How, *dō; ikaga.*
However, *keredomo.*
Husband, *otto.*
Hush (to), *shizumeru.*

Ice, *kōri; hizai.*
Idle, *asobu.*
Idol, *zō; moku-zō.*
If, *moshi; naraba.*
Ignorance, *shiranu koto.*
Ignorant, *shiranu.*
Ill (sick), *ambai warui.*
In, *ni.*
Indeed, *jitsu ni.*
Indecent, *busahō na.*
Insect, *mushi.*
Inside, *naka ni.*
Insipid, *aji no nai.*
Instantly, *sokuji ni.*
Instead, *kawari ni.*
Intelligence, *saichi.*
Into, *ni; uchi; naka.*
Introduce, *tebiki wo suru.*
Itself, *hitori de.*
Ivy, *tsuta.*

Jackass, *roba.*
Jail, *rōya.*
Japanese, *Nippon no.*
Jelly, *ame.*
Jewelry, *tamazaiku.*
Joke, *jōdan; share.*
Jolt, *ugoku; ureru.*
Journey, *tabi; ryō-ko.*
Joy, *yorokobi; etsu.*
Jug, *tokkuri.*
Juggler, *yashi.*
Jump, *tobu; haneru.*
Junction, *awaseru koto.*
Junk, *june.*
Just (adv.), *chōdo.*
Just now, *tadaima.*
Just so, *ari no mama.*

Kettle, *tetsubin.*
Key, *kagi.*
Kick (to), *keru.*
Kill (to), *korosu.*
Kind (sort), *shurui.*
Kind (good), *shinsetsu.*
Kiss (to), *kuchisū.*
Kiss (a), *kuchitsuke.*
Knee, *hiza.*
Knife, *hōchō; kogatana.*
Know (to), *shiru.*

Label, *fuda; meifuda.*
Lady, *onna.*
Lamp, *rampu.*
Large, *ōkii.*
Last, *owari no.*
Late, *osoi.*
Laugh (to), *warau.*
Learn (to), *narau.*
Least, *ichi-ban chiisai.*
Leather, *kawa.*
Leave (to), *shirizoku.*
Left, *hidari no.*
Leg, *ashi.*
Legation, *kōshikwan.*
Legging, *kyahan.*
Length, *nagasa.*
Leper, *raibyō-yami.*
Less, *chiisai.*
Lesson, *nikkwa.*
Letter (missive), *tegami.*
Liar, *uso-tsuki.*
Lie, *uso wo tsuku.*
Life, *inochi.*
Lift (to), *mochi-ageru.*
Light, *karui; akari.*
Lightning, *inazuma.*
Like (similar), *onaji.*
Like (to), *konomu; suku.*
Likely, *tabun.*
Likewise, *mata; yappari.*
Lily, *yuri.*
Liquid, *mizu-mono.*
List, *tammono.*
Listen (to), *kiku.*
Literature, *gakumon.*
Lithograph, *ishizuri.*
Little, *sukoshi; chiisai.*
Live (to), *oru; iru.*
Lively, *ki no karui.*
Liver, *kan no zō.*
Lizard, *imori.*
(a) Load, *da; katsugi.*
Lobster, *kuruma-ebi.*
Lock, *jō; jōmae.*
Lock (to), *jō wo orosu.*
Lonely, *samushii.*
Long, *nagai; chō.*
Look (to), *miru.*
Loot, *bundori-mono.*
Lose (to), *ushinau.*
Loss, *son-shitsu.*
Lost, *nakunatta.*
Loud, *takai; tsuyoi.*

Louse, *shirami.*
Love (to), *ai suru.*
Lovely, *kawai.*
Luggage, *nimotsu.*
Lump, *katamari.*
Lunatic, *kichigai.*

Madam, *oku-sama.*
Magnificent, *rippa na.*
Maid-servant, *jochū.*
Mail (P-O), *hikyaku; yūbin.*
Make (to), *koshiraeru.*
Malaria, *jaki; akki.*
Mamma, *okka-san; haha.*
Man, *hito; nin.*
Manager, *shihai-nin.*
Many, *takusan.*
Map, *kuni-ezu; chizu.*
Mark, *shirushi.*
Market, *ichi; sōba.*
Marvelous, *ayashii.*
Master, *danna.*
Match (sulphur), *tsukegi.*
Meal (repast), *meshi.*
Meaning, *kokoro.*
Meanwhile, *sono aida ni.*
Measurement, *nori; sumpō.*
Meat, *niku; tabemono.*
Medicine, *kusuri.*
Melon, *uri.*
Melt (to), *tokasu.*
Mend (to), *naosu.*
Merchant, *akindo.*
Message, *kōjō.*
Messenger, *tsukai.*
Middle, *mannaka.*
Mild, *umai; hodoyoi.*
Mile, *ri; mairu.*
Milk, *chichi; gyū-nyū.*
Mine (personal), *watakushi no.*
Mirror, *kagami.*
Miserable, *nanjū na.*
Missionary, *kyōshi.*
Mistake, *ayamachi.*
Mistress, *okami-san.*
Money, *kane; kinsu.*
Money-changer, *ryōgaeya.*
Monkey, *saru.*
Moonlight, *tsuki-akari.*
More, *motto; mada.*
Mosquito, *ka.*
Mouse, *hatsuka-nezumi.*
Mouth, *kuchi.*
Move (to), *ugoku; ugokasu.*
Much, *takusan; tanto.*
Mucilage, *nori.*
Muck, *koyashi.*
Mud, *doro.*
Muddy, *nigosu.*
Muggy, *shikki no.*

Mulberry, *kuwa ; kōzu.*
Mule, *usagi-uma ; ra.*
Music, *gaku ; hayashi.*
Musk-melon, *makuwa-uri.*
Must (*adv.*), *kanarazu.*
Mustard, *karashi.*
My (pronoun), *watakushi no.*

Nail, *kugi ; tsume.*
Naked, *hadaka na.*
Name, *na ; namae.*
Napkin, *kuchifuki.*
Narrow, *semai ; hosoi.*
Nasty, *mazui ; musai.*
Nation, *jim-min ; koku-min.*
Naughty, *warui ; ashiki.*
Near, *chikai ; tejikaku.*
Nearly, *chikaku ; masani.*
Neat; nice, *kirei na.*
Necessary, *kanarazu.*
Neck, *kubi ; nodo.*
Necklace, *kubi-tama.*
Need, *yō ; iriryō.*
Needle, *hari.*
Needlework, *nuimono.*
Neighborhood, *kinjo.*
Neither, *nao mata.*
Nervous, *shinkei no.*
Nest, *su.* Net, *ami.*
Neuralgia, *shinkei-tsū.*
Never, *itsu-mademo.*
Nevertheless, *keredomo.*
New, *atarashii ; shin.*
Newspaper, *shimbunshi.*
Next, *tsugi no.*
Nicely, *yoku.*
Night-clothes, *nemaki.*
No, *iiye ; iya ; nai.*
Nobody, *dare mo nai.*
Noise, *oto ; ne.*
Noiseless, *oto no nai.*
Noisy, *yakamashii.*
None, *dare mo nai.*
Nonsense, *oroka naru koto.*
Nor, *mo ; nao ; mata.*
North, *kita.*
Nose, *hana.*
Not yet, *mada.* Is not, *nai.*
Nothing, *nani mo nai.*
Now, *ima ; tōji.*
Nowhere, *doko ni mo nai.*
Number, *ban ; insū.*
Nurse, *mori ; kaihō-nin.*
Nut, *mi.*
Nut-shell, *kara.*

Oak, *kashi no ki.*
Oar, *ro.*
Ocean, *umi.*
Of, *no.*
Of course, *mochiron.*
Office, *yakusho.*
Officer, *yakunin.*
Often, *tabi-tabi.*
Oil, *abura ; yū.*
Oily, *aburake aru.*
Old (thing), *furui.*
Olive, *kanran.*
Omnibus, *noriai-basha.*
On, *ue ni.* Once, *ichido.*
One's self, *jibun.*
Onion, *negi.*
Only, *bakari.*
Onward, *susumu.*
Open, *hiraita.*
Opposite, *mukai no.*
Optician, *meganeshi.*
Or, *aruiwa ; ka ; ya.*
Ordinary, *tsune no.*
Original, *moto no.*
Other, *hoka no ; betsu no.*
Ought, *beki ; hazu.*
Our, *watakushi-domo.*
Out; outside, *soto.*
Over, *ue ; yo.*
Over again, *kaeru.*
Oversleep, *ne-sugiru.*
Owner, *nushi.*
Oyster, *kaki.*

Package, *tsutsumi.*
Pack-horse, *ni-uma.*
Paint, *penki ; nurimono.*
Pan, *sara ; nabe.*
Papa, *ototsan.*
Paper, *kami.*
Parasol, *higasa.*
Pass (to), *tōru.*
Path, *komichi.*
Pay (to) *harau.*
Peg, *ki-kuge.* Pen, *fude.*
Pencil, *empitsu.*
Pepper (black), *koshō.*
Pepper (red), *tōgarashi.*
Perfectly, *mattaku.*
Perfumery, *kaori-mono.*
Perhaps, *ōkata ; tabun.*
Permit, *menjō.*
Pick up (to), *hirou.*
Piece, *kire ; hashi.*
Pillow, *makura.*
Pin, *hari.*
Pistol, *pistoru.*
Place, *tokoro.*
Plate, *sara.*
Platform, *dai.*
Pneumonia, *haikinshō.*
Pocket, *kakushi.*
Poison, *doku.*
Pongee, *tsumugi.*
Poor, *bimbō.*
Pretty, *kirei na.*
Price; cost, *nedan.*
Pull (to), *hiku.*
Put in (to), *ireru.*

Quaint, *mezurashii.*
Quick, *hayai.*
Quickly, *hayaku.*
Quiet, *shizuka na.*
Quietly, *shizuka ni.*
Quilt, *futon.*
Quit (to), *yameru.*

Rag, *boro.*
Rain, *ame.*
Rain-coat, *kappa.*
Raisin, *hoshi-budō.*
Rapidly, *isoide.*
Rather, *kaete.*
Read (to), *yomu.*
Ready, *shitaku ga aru.*
Real, *jitsu na.*
Red, *akai.*
Ride (to), *noru.*
Risky, *abunaki.*
Road, *michi.*
Room, *heya.*
Rope, *nawa.*
Rough, *arai.*
Round, *marui.*
Run (to), *kakeru.*
Rusty, *sabita.*

Saddle, *kura.*
Saucer, *sara.*
See (to), *miru.*
Sell (to), *uru.*
Servant, *hōkōnin.*
Shirt, *shatsu.*
Shoe, *kutsu.*
Short, *mijikai.*
Shoulder, *kata.*
Show (to), *miseru.*
Side, *kata ; katawara.*
Since, *kara.*
Size, *ōkisa.*
Skin, *kawa.*
Sleep (to), *neru.*
Slow, *osoi ; yurui.*
Small, *chiisai.*
Smell (to), *kagu.*
Smelly, *kusai.*
Smoke, *kemuri.*
Soap, *shabon.*
Soft, *yawaraka na.*
Softly, *yawaraka ni.*
Some, *aru ; saru.*
Somebody, *aru hito.*
Somehow, *tokaku.*
Soon, *jiki-ni.*
Sour, *suppai.*
South, *minami.*
Spoil (to), *sonjiru.*
Spectacles, *megane.*
Spider, *kumo.*
Spoon, *saji.*
Square, *shikaku na.*

Stand (to), *tatsu.*
Star, *hoshi.*
Sticky, *nebai.*
Stone, *ishi.*
Stop (to), *tomaru.*
Storm, *arashi.*
Straight, *mattsugu.*
Strangely, *ayashiku.*
Stranger, *shiranai hito.*
String, *ito; nawa.*
Strong, *tsuyoi.*
Study (to), *manabu.*
Stupid, *don na.*
Sugar, *satō.*
Sun, *hi; nichirin.*
Sunlight, *hinata.*
Supper, *yū-meshi.*
Sweet, *amai; umai.*
Sweetheart, *ki-ni-iri.*
Swim (to), *oyogu.*
Sure, *tashika naru.*
Sword, *katana.*

Table, *tsukue.*
Table-cloth, *handai-shiki.*
Tack, *byō.*
Take (to), *toru.*
Talk (to), *hanasu.*
Tall, *sei-takai.*
Taste, *aji; ajiwa.*
Than, *yori.*
That, *sore; are.*
Them, *karera wo.*
Then, *sono toki.*
There, *achi; achira.*
They, *kare-ra; sore.*
Thief, *dorobō.*
Thing, *mono.*
Think (to), *omou.*
This, *kore; kono.*
Though, *keredomo.*
Thread, *itō.*
Through, *tōru.*
Thumb, *oya-yubi.*
Tide, *shio.*
Tiffin, *hiru-gozen.*
Tight, *katai.*
Tightly, *kataku.*
Till, *made.*
Time, *toki.*
To, *ni; ye; made.*
Together, *isshō ni.*
Tongue, *shita.*
Too, *sugiru.*
Tooth, *ha; me.*
Tooth-brush, *yōji.*
Touch (to), *ataru.*
Tough, *katai.*
Toward, *mukatte.*
Town, *machi; jōka.*
Transfer, *utsushi.*
Trouble, *shimpai.*
Trunk, *hako; hitsu.*
Turn (to), *mawaru.*
Twice, *ni-do; futa-tabi.*

Ugly, *mi-nikui.*
Ultimately, *hate ni.*
Umbrella, *karakasa.*
Unable, *dekinu.*
Unbearable, *koraera-renu.*
Unbecoming, *niawanu.*
Unbolt (to), *hiraku.*
Unbutton (to), *hazusu.*
Uncivil, *aisō-mo-nai.*
Uncle, *oji-san.*
Unclean, *kegareru.*
Uncomfortable, *ki ni kanawazu.*
Uncommon, *mezurashii.*
Under, *no shita ni.*
Under-clothing, *shitagi.*
Underdone, *nama-yake.*
Undermost, *ichiban shita.*
Underneath, *shita.*
Undo (to), *hazusu.*
Undressed, *hadaka naru.*
Undrinkable, *nomarenu.*
Uneatable, *taberarenu.*
Unequal, *sorowanu.*
Uneven, *fu-soroi.*
Unexpected, *fui no.*
Unfair, *tadashikaranu.*
Unfinished, *sumanu.*
Unfit, *kanawanu.*
Unfold, *hirogeru.*
Unfortunate, *fukō na.*
Unfurnished, *dōgu nashi.*
Ungraceful, *busahō na.*
Unhealthy, *doku ni naru.*
Up, *ue; kami.*
Upon, *ue ni.*
Upper, *ue no.*
Upside down, *saka-sama.*
Us, *watakushi-domo.*
Use (to), *tsukai.*
Useless, *yō nitatanu.*
Usually, *taitei.*

Vacant, *kara.*
Value, *atai; nedan.*
Various, *iro-iro no.*
Vermin, *mushi.*
Very, *taisō; hanahada.*
View, *keshiki.*
Vile; vulgar, *iyashii.*

Wages, *kyū-kin.*
Walk (to), *aruku.*
Walking-stick, *tsue.*
Walnut, *kurumi.*
Want (to), *hoshii.*
Warm, *atatakai.*
Wash (to), *arau.*
Water (cold), *mizu.*
Water (hot), *yu.*
Water-melon, *suika.*
Way, *michi; dō.*
Weak, *yowai.*
Weary, *tsukareru.*
Weather, *tenki.*
Weight, *mekata.*
West, *nishi; sai.*
Wet, *nuretaru.*
Wet (to), *nureru.*
Wharf, *hatoba.*
What, *nani.*
Whatever, *nani nite mo.*
When, *itsu; toki.*
Whenever, *itsudemo.*
Where, *tokoro; doko.*
Wherever, *dokodemo.*
Whether, *dochira.*
Which, *dochira; dore.*
While, *toki; ori.*
Whip, *muchi.*
White, *shiroi; haku.*
Whither, *doko ye.*
Who, *dare; donata.*
Whoever, *daredemo.*
Whom, *dare; dono hito.*
Whose, *dare no.*
Why, *naze; nani yue.*
Wicked, *aku na.*
Wide, *hiroi.*
Widow, *goke.*
Wife, *tsuma.*
Willingly, *shinkara.*
Wind, *kaze; fū.*
Window, *mado.*
Windy, *kazegachi na.*
Wine, *sake; budōshu.*
Wing, *hane.*
Wish, *negai.*
With, *to issho ni.*
Within, *uchi; naka.*
Without, *soto; hoka.*
Woman, *onna.*
Word, *kotoba; ji.*
Work, *shigoto.*
World, *sekai.*
Worm, *mushi.*
Worse, *nao warui.*
Worthless, *ne-uchi ga nai.*
Wrap up (to), *tsutsumu.*
Write (to), *kaku.*

Yellow, *ki-iro.*
Yes, *hai; sayō.*
Yet, *mada.*
Yonder, *asuko.*
You, *anata.*
Young, *wakai.*
Your, *anata no.*
Yourself; *anata-jibun.*
Youthful, *itokenai.*

Japanese Phrases

Good-morning,	*O hayō.*
Good-bye,	*Sayōnara.*
Good-evening,	*Komban wa.*
Good-night,	*O yasumi nasai.*
Thank you,	*Arigatō.*
Welcome,	*Irasshaimashi.*
Please come in,	*O hairi nasai.*
Please sit down,	*Dōzo o kake nasai.*
I don't know,	*Shirimasen.*
What time is it?	*Nan-ji desŭ ka?*
When is it?	*Itsu desŭ ka?*
What is it?	*Nan desŭ ka?*
Which is best?	*Dochi ga yoroshii?*
What is the fare?	*Chinsen wa ikura?*
What do you say?	*Nan to osshaimasŭ?*
It is too dear,	*Amari takai.*
Come here,	*Oide nasai.*
That won't do,	*Sore ja ikemasen.*
That is not so,	*Sō ja nai.*
Do you understand?	*Wakarimasŭ ka?*
Look at it,	*Go-ran nasai.*
Wait a minute,	*Sŭkoshi mate.*
Don't do that,	*Sō shīcha ikenai.*
Can you go?	*Ikaremasŭ ka?*
Are you ready?	*Mō yoroshii ka?*
I can,	*Dekimasŭ.*
I can't,	*Dekimasen.*
That is enough,	*Mō yoroshii.*
It does n't matter,	*Kamaimasen.*
No more,	*Mō takusan.*
Is that so?	*Sō desŭ ka?*
I beg your pardon,	*Gomen nasai.*
I don't understand,	*Wakarimasen.*
Who is it?	*Dare desŭ ka?*
Where is it?	*Doko desŭ ka?*
How much is it?	*Ikura desŭ ka?*
Please show me,	*Misete kudasai.*
That will do,	*Sore de yoroshii.*
I don't want that,	*Are wa irimasen.*
It is cheap,	*Yasui.*
Take care!	*Abunai yo!*
That is all right,	*Yoroshii.*
Look here!	*Chotto!*
What do you want?	*Nan no go yō desŭ ka?*
How are you?	*Ikaga desŭ ka?*
Show him in,	*O tōshi mōse.*
Please hurry!	*Hayaku!*
I can't go,	*Ikaremasen.*
I tell you I don't know,	*Shiranai yo.*
Wait there,	*Achira ye matte.*
Let us go,	*Ikō ya.*
If possible,	*Narubeku wa.*
This won't do,	*Kore de wa ikenai.*
That is bad, this is good,	*Are wa warui; kore wa yoroshii.*
What is your name?	*O namaye wa nan to iu?*
In a few days,	*Kinjitsu.*
Stop!	*Mate!*
Go away!	*Ike!*
It can't be helped,	*Shĭkata ga nai.*
Anything will do,	*Nandemo ii.*
It is very nice,	*Kekko desŭ.*
I see! Indeed!	*Naruhodo!*
I won't wait,	*Machi wa shimasen.*
Is there?	*Arimasŭ ka?*
Is it far?	*Tōi desŭ ka?*
I am hungry,	*Hara ga hette iru.*
I am an American,	*Watakŭshi wa Amerika-jin desŭ.*
I am an Englishman,	*Watakŭshi wa Igirisu-jin desŭ.*
Is that all right?	*Sore de yoroshii ka?*
Pray don't mention it,	*Dō itashimashīte.*
What is the fare to the hotel?	*Hoteru made no chinsen wa ikura desŭ ka?*
Where is the Post Office?	*Yūbin-kyoku wa dochira de gozaimasŭ ka?*
What do you call this in Japanese?	*Kore wa Nihon de nan to mōshimasu ka?*
I don't care,	*Kamai ya shinai.*
There is,	*Arimasŭ.*
Is it near?	*Chikō gozaimasŭ ka?*
I am thirsty,	*Nodo ga kawakimashīta.*
Do you speak English?	*Ei-go wo go-zonji desŭ ka?*
What is the matter?	*Do nasŭtta no desŭ ka?*
I feel very sorry,	*Sore wa o kinodoku sama de gozaimasŭ.*
I am very glad to see you,	*Yoku o ide nasaimashīta.*
Where is the W. C.?	*Benjo wa doku desŭ ka?*
Where is the Railway Station?	*Suteishon wa dochira de gozaimasŭ ka?*
Please write the address in Japanese,	*Dōka Nihon no moji de tokore wo kaite kudasai.*
My name is *Suzuki,*	*Watakŭshi wa Suzuki to mōshimasŭ.*
Both of them,	*Riōnin to mo.*
Until to-morrow,	*Miyōnichi made.*
From Yokohama to Tōkyō,	*Yokohama kara Tōkyō made.*
It is not worth mentioning,	*Iu made mo nai.*
Has he come?	*Kita ka?*
Has he gone?	*Itta ka?*

Numerals. The Japanese employ two series: their own, and those borrowed from the Chinese; the former extend no further than the number ten.

List	*Chinese*	*Japanese*
One	*Ichi*	*Hitotsŭ*
Two	*Ni*	*Fŭtatsŭ*
Three	*San*	*Mitsŭ*
Four	*Shi*	*Yotsŭ*
Five	*Go*	*Itsutsŭ*
Six	*Roku*	*Mutsŭ*
Seven	*Shichi*	*Nanatsŭ*
Eight	*Hachi*	*Yatsŭ*
Nine	*Ku*	*Kokonotsŭ*
Ten	*Jū*	*Tō*
11	*Jū-ichi*	
12	*Jū-ni*	
13	*Jū-san*	
14	*Jū-shi*	
15	*Jū-go*	
16	*Jū-roku*	
17	*Jū-shichi*	
18	*Jū-hachi*	
19	*Jū-ku*	
20	*Ni-jū*	
21	*Ni-jū ichi*	
22	*Ni-jū ni*	
23	*Ni-jū san*	
24	*Ni-jū shi*	
25	*Ni-jū go*	
26	*Ni-jū roku*	
27	*Ni-jū shichi*	
28	*Ni-jū hachi*	
29	*Ni-jū ku*	
30	*San-jū*	
31	*San-jū ichi*, etc.	
40	*Shi-jū*	
41	*Shi-jū ichi*, etc.	
50	*Go-jū*	
51	*Go-jū ichi*, etc.	
60	*Roku-jū*	
61	*Roku-jū ichi*, etc.	
70	*Shichi-jū*	
71	*Shichi-jū ichi*, etc.	
80	*Hachi-jū*	
81	*Hachi-jū ichi*, etc.	
90	*Ku-jū*	
91	*Ku-jū ichi*, etc.	
100	*Hyaku* (or *Ip-pyaku*)	
200	*Ni-hyaku*	
300	*Sam-byaku*	
400	*Shi-hyaku*	
500	*Go-hyaku*	
600	*Rop-pyaku*	
700	*Shichi-hyaku*	
800	*Hap-pyaku*	
900	*Ku-hyaku*	
1000	*Sen* (also 1 cent)	
2000	*Ni-sen*	
3000	*San-zen*	
4000	*Shi-sen*	
5000	*Go-sen*	
6000	*Roku-sen*	
7000	*Shichi-sen*	
8000	*Has-sen*	
9000	*Ku-sen*	
10,000	*Ichi-man*	
100,000	*Jū-man*	
A million	*Hyaku-man*	

Ordinal Numbers can be formed of the above by prefixing *Dai*, as *Dai-ichi*, first; *Dai-ni*, second; *Dai-go*, fifth; *Dai-jū*, tenth; *Dai-jū-go*, fifteenth, etc.

House Numbers can be expressed by the addition of *ban*, as: Number 1, *Ichi-ban;* No. 2, *Ni-ban*; No. 28, *Ni-jū-hachi-ban;* No. 242, *Ni-hyaku shi-jū-ni-ban.*

Expressions of Time

Second	*Bĭō*
Moment	*Kata-toki*
Minute	*Fun* (*pun*)
(1 minute	*ip-pun*
5 minutes	*go fun*)
An hour	*Ichi-jikan*
½ "	*Han-jikan*
¼ "	*Jūgo-fun*
A day	*Ichi-nichi*
To-day	*Konnichi*
Yesterday	*Sakujitsu*
To-morrow	*Myōnichi*
Midday	*Mahiru; Shōgo*
Night	*Yoru*
Midnight	*Yonaka*
Evening	*Yūbe*
Morning	*Asa*
Sunrise	*Hi-no-de*
Sunset	*Hi-no-iri*
Afternoon	*Hirusugi*
Every day	*Mai-nichi*
A week	*Isshū*
Every week	*Mai-isshū-kan*
Next week	*Tsugi no isshū-kan*
A fortnight	*Nishū-kan*
A month	*Hitotsŭki*
A year	*Ichi-nen*
A century	*Hyaku-nen*
Leap-year	*Urū-doshi*
Christmas	*Kirisŭto no tanjō-bi*
New Year's day	*Ganjitsu*
The Holidays	*Kyūjitsu*

The Seasons

Spring	*Haru*
Summer	*Natsu*
Autumn	*Aki*
Winter	*Fuyu*

The Hours

One	o'clock	*Ichi-ji*
2	"	*Ni-ji*
3	"	*San-ji*
4	"	*Yo-ji*
5	"	*Go-ji*
6	"	*Roku-ji*
7	"	*Shichi-ji*
8	"	*Hachi-ji*
9	"	*Ku-ji*
10	"	*Jū-ji*
11	"	*Jū-ichi-ji*
12	"	*Jū-ni-ji*

Days of the Week

Sunday	*Nichiyō bi*
Monday	*Getsuyō bi*
Tuesday	*Kayō bi*
Wednesday	*Suiyō bi*
Thursday	*Mokuyō bi*
Friday	*Kinyō bi*
Saturday	*Doyō bi*

Bi (or *hi*) " day " is often omitted. Thus for Sunday one may say *Nichiyō-bi* or *Nichiyō*.

Days of the Month

1st, *Tsuitachi*
2d, *Futsŭka*
3d, *Mikka*
4th, *Yokka*
5th, *Itsŭka*
6th, *Muika*
7th, *Nanuka*
8th, *Yōka*
9th, *Kokonoka*
10th, *Tōka*
11th, *Jū-ichi-nichi*
12th, *Jū-ni-nichi*
13th, *Jū-san-nichi*
14th, *Jū-yokka*
15th, *Jū-go-nichi*
16th, *Jū-roku-nichi*
17th, *Jū-shichi-nichi*
18th, *Jū-hachi-nichi*
19th, *Jū-ku-nichi*
20th, *Hatsŭka*
21st, *Ni-jū-ichi-nichi*
22d, *Ni-jū-ni-nichi*
23d, *Ni-jū-san-nichi*
24th, *Ni-jū-yokka*
25th, *Ni-jū-go-nichi*
26th, *Ni-jū-roku-nichi*
27th, *Ni-jū-shichi-nichi*
28th, *Ni-jū-hachi-nichi*
29th, *Ni-jū-nichi*
30th, *San-jū-nichi*
31st, *San-jū-ichi-nichi*

The last day of the month is *Misoka;* of the year, *Omisoka.*

The month is usually divided into 3 *jun*, the first 10 days being called *jōjun*, the 2d *chūjun*, and the 3d *gejun*. One day is *ichi-nichi*, not *tsuitachi*.

The Months

January (or *Ichi-getsŭ*)	*Shō-gatsŭ* —1 month)
February	*Ni-gatsŭ*
March	*San-gatsŭ*
April	*Shi-gatsŭ*
May	*Go-gatsŭ*
June	*Roku-gatsŭ*
July	*Shichi-gatsŭ*
August	*Hachi-gatsŭ*
September	*Ku-gatsŭ*
October	*Jū-gatsŭ*
November	*Jū-ichi-gatsŭ*
December	*Jū-ni-gatsŭ*

The Years

1928	is the year of the	Dragon (*Hi-no-e Tatsu*)
1929		Serpent (*Hi-no-to Mi*)
1930		Horse (*Tsuchi-no-e Uma*)
1931		Goat (*Tsuchi-no-to Hitsuji*)
1932		Monkey (*Ka-no-e Saru*)
1933		Cock (*Ka-no-to Tori*)
1934		Dog (*Mizu-no-e Inu*)
1935		Boar (*Mizu-no-to I*)
1936		Rat (*Mizu-no-e Ne*)
1937		Ox (*Mizu-no-to Ushi*)
1938		Tiger (*Ki-no-e Tora*)
1939		Hare (*Ki-no-to U*)

The above 12 signs of the zodiac (*jū-ni-shi*) begin with the Year of the Rat and repeat themselves when the Year of the Boar is reached: thus, 1940 will be the Year of the Dragon. Roughly speaking the old Japanese calendar is about one month behind the present Gregorian dates.

Many additional Japanese equivalents of English words will be found under their proper headings throughout the Guidebook.

III. Geographical Sketch

The Japanese Empire, exclusive of Korea, consists of 5½ large islands and about 4000 small ones, which stretch in a long, thin, uneven line for upward of 2000 M. between 22° and 51° of lat. N. and 120° and 156° of long. E. of Greenwich. Formosa, the 3d largest, at the S.W. limit, and the Kuriles at the N.E., are antipodal geographically as well as climatically, since the former, astride the Tropic of Cancer, is as sunny and as hot as the latter are foggy and cold. To most foreigners the real Japan is the Main Island (*Hondō*, or *Honshu* — 'main part'; also *Jikata* — 'mainland') which curves like a great crescent-shaped barrier reef for 800 M. (1170 M. long by the rly.) up and down the Russian-Asiatic littoral from which it is separated by the Japan Sea. At no part is *Hondō* more than 200 M. wide, and the average width is about 75 M. On this great island (said to be the 5th largest in the world), with its beautifully indented coast-line of 6630 M., are 38 millions of people, and the important cities of Tōkyō, Yokohama, Kyōto, Ōsaka, Kobe, 42 lesser cities, 960 towns, and 8641 villages. Its estimated area of 86,300 sq. m. makes it approximately the size of Great Britain, or of New York and Indiana States combined.

Viewed from the mainland (of Siberia) the island resembles the inner edge of a boomerang curved in its own plane to nearly an arc of a circle, with Aomori at its topmost point, and Shimonoseki at the bottom. Tōkyō, lying about midway of these places, facing the Pacific Ocean, at the heel of the instrument, marks a point where the land bends gracefully and sweeps due N. and S. Between the capital and Shimonoseki the trend is southward with a westwardly pull. At the last-named point, Kyūshū, the 4th largest of the islands, is visible across the narrow Shimonoseki Strait, pending N. and S. like a gigantic pear-shaped pearl. It counterbalances in a striking way the great northern island of Yezo (the 2d largest), and makes of the 3 chief islands a well-defined reverse curve. Nagasaki, Kumamoto, Kagoshima, the famed province of Satsuma, the active volcano of Aso, and the quaint hot springs of Beppu, are the places in Kyūshū best known to foreign travelers. East of this island, across the Bungo Channel, lies Shikoku, the 5th island, separated from the S.W. coast of *Hondō* by the renowned and romantically beautiful Inland Sea, which with *Fuji-san* is perhaps the best known of all the physical features of the Japanese Empire. Saghalien, the S. half of which belongs to Japan, lies to the N. of Yezo (see the map). The most important of the remaining possessions are the Loochoo and Bonin Islands, Sado, Ōshima (largest of the Seven Isles of Izu), Oki, Awaji, Tsushima, and the Gotō group. The total area of the Japanese possessions (barring Korea) is

172,852 sq. m. — which is practically that of Sweden, and which, crowded into the borders of the American State of Texas, would still leave the Texans a margin in their favor of 92,928 sq. m.

Agriculture. — The land of the Empire proper (*Hondō, Kyūshū, Shikoku, Yezo*, and the minor islands) is marked by numerous artificial terraces (*dai*) upon which centuries of time and labor have been expended, and which now produces the vast rice-crop (50 million *koku* valued at 800 million *yen*) that partly feeds the nation. Some of these terraces extend far up the mt. slopes, and are not unfrequently held in place by massive stone walls. Much of the land is worthless *hara*, — broad surfaces that spread like rolling prairies round the bases of the high mts., and are covered with sword-like bamboo-grass that cuts the intestines of sheep that essay to feed upon it. Forests (*hayashi*) cover about 59% of the country, and with the bare ridges and miles of sand-hills along the coast, coupled with the mts., make up four fifths of the total area of 140,000 sq. m. This leaves an estimated tillable area of 17% with an actual cultivated area of 12%, or less than one eighth of the entire country. On this limited surface agricultural products valued at 1½ billion *yen* are produced annually — two crops a year being taken from one third of the arable area. Sixty per cent of the population are engaged in farming, thus confirming the proverb that agriculture is the prop of the country — '*No wa kuni no moto.*' This result is attained only by the utmost diligence, as the soil, which is largely the product of old shales, and granite and trachytic eruptions decomposed by the weather, has small natural fertility. Newly broken ground yields but scant harvests. Nowhere else in the world is fertilizer (*koyashi* or *koe*) more carefully and industriously collected and drawn from various sources, or more rationally utilized than in Japan.

In Central Japan there are vast sylvan stretches as primitive as they were a millennium ago. The (approx.) 56 million acres of practically virgin forest (which have been under the direct protection of the Imperial Gov't since the 9th cent.) are divided into Protection and Utilization Forests; the former is subdivided into Ordinary and Absolute; the latter consists of about 12,000 acres maintained intact, the felling of trees being forbidden. The increasing demand for timber for shipbuilding, rly. ties, housebuilding, etc., made it necessary (in 1907) for the Gov't to revise the Forestry Laws; trees are now planted according to system, and efforts are being made to maintain the forests at a certain standard of productiveness. Most of the mts. are heavily wooded far up their sides and are belted with a host of fine deciduous and evergreen trees, prominent among them Spanish chestnuts, beeches, magnolias, cryptomerias, oaks, pines, bamboos, many varieties of

maples, cherries, etc.; and they impart a perennial greenness like that of Ireland or Ceylon. Scattered among them is an unusual lot of beautiful flowering trees, and these, along with the omnipresent camellias and other flowers, add greatly to the country's charm. Plains extend along the lower courses of certain of the large rivers, but they are few in number. The most important are the Plain of the Kwantō, N. of Tōkyō Bay, on the Tone and Sumida Rivers; the Plains of Mino, Owari, and Ise on the Kisogawa and the Ise-no-umi; the Plain of Ōsaka, on the Yodogawa; that of Echigo on the Shinano River; Sendai, on the Abukuma and the Bay of Sendai, and, lastly, the Plain of Ishikari, in Yezo. As a rule, hill and valley continually succeed each other on the Main Island. Yezo is practically a mountain mass. A landscape view without mountains is as rare in Japan as a seascape without ships.

Geologically Japan is a young and growing country. Many active volcanoes are constantly at work on it, and in many parts of it the earth's crust is never quite still. In some places (notably at *Beppu*) the volcanic fires are so near the surface, and the crust or skin is so thin, that the people utilize the natural heat for cooking purposes. In the geological formation of the main island plutonic rocks, especially granite; volcanic trachyte and dolerite, and Palæozoic schists, predominate. The basis of *Hondō* consists of granite, syenite, diorite, diabase, and related kinds of rock. Often the old crystalline rocks are for long distances overlaid by very old schists and quartzites. In general they follow the main direction of the island from S.W. to N.E. In some districts Mesozoic sand- and limestone are found in connection with it, and frequently Tertiary formations. Volcanic masses break through and overlie all these rocks and deposits in innumerable places. Granite plays a prominent part in the composition of many of the mts.

High Mountains stud the Empire throughout its length, and the massive axial chain which reaches from Yezo to Kyūshū covers, with its paralleling and intersecting ranges, about seven eighths of the entire country. From the seacoast the land slopes up gradually into hills, thence into lesser peaks and high plateaus, and finally into lofty ridges. From the shores the land plunges abruptly into deep water, confirming the belief that Japan is the emerged crest of a vast submarine mt. — 'perhaps the edge of the hard rock left by the submergence of the earth-crust which now floors the Sea of Japan and the Gulf of Tartary.' While stern, sky-scraping ramparts and beetling crags are conspicuous features on the Main Island, — particularly in Central Japan, — rounded forms predominate and aid materially to produce the exquisite landscapes for which the country is celebrated. Hundreds of the mts. now quiet were once blazing furnaces; of the 200 or more volcanoes, 50 are said to be periodically active. A correct list

of the most violent ones is difficult to form, since every now and then some alleged dead volcano comes suddenly to life, and if it does not devastate its surroundings, it succeeds in terrorizing the people by its threatenings. Volcanoes not unfrequently form on the floor of the Pacific Ocean adjacent to Japan, and often, after poking a fiery head above the surface of the sea, retire to submarine depths amid a great hissing and spluttering. If they solidify into geographical points, and become permanent neighbors, they not unfrequently give rise to international bickerings, and become touchstones to the greedy, land-grabbing nations whose ships seem to lie in wait for such uprisings. Besides the masses and fields of scoria one meets with almost everywhere, other evidences of the fierce unrest of the past are noticed. Solfataras exist in active operation in many places; beds of sulphur abound, and sulphur springs may be found in almost every province.

The culminating point of the Japanese Empire is *Mt. Morrison*, in Formosa. The highest peak in Japan proper is the lordly *Fuji-san*,' which always gets into one's mental background at the mention of Japan.' The most stupendous mountain mass is the Shinano-Hida Range, an awe-inspiring group of colossal granite giants astride the border of Shinano and Hida Provinces, whence the name. Their culminating point (2d highest on the Main Island), is Yarigatake, often referred to as the Japanese Matterhorn. To the S., but linked to it by a great *arête*, is *Hodaka-yama* (10,150 ft.), spoken of as the highest granite peak in the country. Its name, 'mountain of the standing ears of corn,' is due to the picturesque towers and pinnacles which rise from its ridges. The loftiest peak of the great Kiso Range, of Shinano Province, is *Komagatake. Tate-yama*, or 'beacon mountain' (often called by its Chinese name, *Ryūsan*, or 'Dragon Peak'), rises 9700 ft. above the sea, in Etchu Province, and attracts thousands of pilgrims yearly. One of the most imposing peaks on the W. Coast is the snow-capped *Haku-san* (*Shiro-yama*), called poetically the 'White Mountain of Kaga' (province). Nearly every high peak with any pretense to grace or beauty, and from which fine panoramas are visible, has been sanctified by the nature-loving people, and the Buddhists have erected shrines on their summits to which thousands of religionists go each year. All the mt. peaks of any prominence are mentioned in their proper places in the Guidebook. Mts. of eternal snow are not features of Japan proper; many of the loftiest peaks are heavily mantled with snow from Oct. to late spring, but the summer sun melts most of it, and leaves only streaks and patches.

Strangers unacquainted with the unruly nature of the supposed extinct volcanoes of Japan will do well to approach them cautiously, as they are not to be trusted. *Bandai-san* slept for a millennium, then suddenly exploded, blew off its cap, and

killed 400 persons. *Asama-yama,* the most accessible active volcano on the Main Island, has periods of sullen quiescence, but it is as rude and as vicious as a rogue elephant, and seems to try to kill all who come within its sphere. Hoary-headed *Fuji* is thought by many to harbor white-hot passions in its heart, and to be gathering its forces for another outbreak. The traveler, desirous of seeing a volcano at work without running the risk of incurring its displeasure, is recommended to try the grouchy but harmless *Aso-san,* in *Kyūshū.* Though one of nature's most colossal ruins, and still addicted to smoking violently, it is in reality as gentle as an old cow, and contents itself with grumbling and puffing out huge jets of steam. Ladies can reach the summit without undue exertion, and there are no knife-ridges or disconcerting precipices to upset one's physical poise. Steam rises incessantly from a host of the peaks scattered throughout the Empire, and the daily newspapers refer to any unwonted or violent eruptions.

Mountain Climbing must be done in summer, for when the peaks are snow-covered, the authorities consider them unsafe and officially 'close' them until the snows melt. The 'opening' of the best-known mts. is usually heralded in the newspapers. No high passes should be attempted before May. Guides often refuse to ascend them before this date. The 'mountain opening' (*yama-biraki*) of the so-called sacred peaks is usually attended by an elaborate religious ceremony conducted by the priests in charge of the shrine at the top, and aimed to propitiate the gods. While the gov't officials will not forcibly restrain a determined winter climber, except in cases of particularly dangerous volcanoes, travelers should remember that attempts to scale *Fuji-san* out of season, when avalanches are on the move, have resulted in disaster. Outfits can be bought at the Yokohama and Kobe stores which make a specialty of them. In his excellent book, *Mountaineering in the Japanese Alps,* the *Rev. Walter Weston* gives prospective climbers much valuable advice.

Political Divisions. — The Empire is divided into Nine Circuits, or groups of provinces that correspond in a way to the Eastern, Central, Middle, Western, etc., States of the U.S.A. The system is said to have been inaugurated by the *Empress Jingō* in A.D. 250, when she divided the original provinces of her realm into the imperial domains now known as the *Gokinai* (or *kinai*), 'Five Home Provinces.' Originally each province (*shū,* in Chinese) had only a Chinese name. The subjoined list shows them with both the Chinese and Japanese nomenclature.

GOKINAI, OR FIVE HOME PROVINCES, MAIN ISLAND

Japanese name	*Chinese name*	*Prefecture in which located*	*Superficial area of the prefecture in sq. m.*	*Seat of prefectural gov't*	*Population of prefecture*
Yamashiro	*Jōshū*	Kyōto	1760	Kyōto	1,032,481
Yamato	*Washū*	Nara	1200	Nara	595,654
Kawachi	*Kashū*	Ōsaka	689	Ōsaka	1,563,143
Izumi	*Senshū*	Ōsaka	689	Ōsaka	1,563,143
Settsu	*Sesshū*	Hyōgo	3320	Hyōgo	1,883,568

TŌKAIDŌ (EASTERN SEA ROAD), WITH 15 PROVINCES, MAIN ISLAND

Iga	*Ishū*	Miye	2190	Tsu	1,092,789
Ise	*Seishū*	Miye	2190	Tsu	1,092,789
Shima	*Shishū*	Miye	2190	Tsu	1,092,789
Owari	*Bishū*	Aichi	1860	Nagoya	1,789,275
Mikawa	*Sanshū*	Aichi	1860	Nagoya	1,789,275
Tōtōmi	*Enshū*	Shizuoka	3000	Shizuoka	1,375,525
Suruga	*Sunshū*	Shizuoka	3000	Shizuoka	1,375,525
Kai	*Kōshū*	Yamanashi	1720	Kōfu	573,261
Izu (Idzu)	*Zushū*	Shizuoka	3600	Shizuoka	1,375,525
Sagami	*Sōshū*	Kanagawa	926	Yokohama	942,876
Musashi	*Bushū*	Saitama	1580	Urawa	1,304,397
Awa	*Bōshū*	Chiba	1940	Chiba	1,384,768
Kazusa	*Sōshū*	Chiba	1940	Chiba	1,384,768
Shimōsa	*Sōshū*	Chiba	1940	Chiba	1,384,768
Hitachi	*Jōshū*	Ibaraki	2290	Mito	1,273,123

TŌSANDŌ (EASTERN MOUNTAIN ROAD), WITH 13 PROVINCES, MAIN ISLAND

Ōmi	*Gōshū*	Shiga	1540	Ōtsu	759,959
Mino	*Nōshū*	Gifu	4000	Gifu	1,074,858
Hida	*Hishū*	Gifu	4000	Gifu	1,074,858
Shinano	*Shinshū*	Nagano	5080	Nagano	1,393,539
Kōtsuke	*Jōshū*	Gumma	2420	Maebashi	913,466
Shimotsuke	*Yashū*	Tochigi	2450	Utsunomiya	923,242
Iwaki	*Ōshū*	Fukushima	5070	Fukushima	1,225,444
Iwashiro	*Ōshū*	Fukushima	5070	Fukushima	1,225,444
Rikuzen	*Ōshū*	Miyagi	3220	Sendai	950,227
Rikuchū	*Ōshū*	Iwate	5350	Morioka	800,665
Mutsu	*Ōshū*	Aomori	3620	Aomori	716,118
Uzen	*Ushū*	Yamagata	3580	Yamagata	938,016
Ugo	*Ushū*	Akita	4490	Akita	893,970

HOKUROKUDŌ (NORTH-LAND ROAD), WITH 7 PROVINCES, MAIN ISLAND

Wakasa	*Jakushū*	Fukui	1620	Fukui	666,509
Echizen	*Esshū*	Fukui	1620	Fukui	666,509
Kaga	*Kashū*	Ishikawa	1600	Kanazawa	828,815
Noto	*Nōshū*	Ishikawa	1600	Kanazawa	828,815
Etchū	*Esshū*	Toyama	1580	Toyama	829,596
Echigo	*Esshū*	Niigata	4910	Niigata	1,955,992
Sado (Is.)	*Sashū*	Niigata	4910	Niigata	1,955,992

SANIN-DŌ (SHADY-SIDE-OF-THE-MOUNTAIN ROAD), WITH 8 PROVINCES, MAIN ISLAND

Tamba	*Tanshū*	Kyōto	1760	Kyōto	1,032,481
Tango	*Tanshū*	Kyōto	1760	Kyōto	1,032,481
Tajima	*Tanshū*	Hyōgo	3320	Hyōgo	1,883,568
Inaba	*Inshū*	Tottori	1335	Tottori	452,411
Hōki	*Hakushū*	Tottori	1335	Tottori	452,411
Izumo	*Unshū*	Shimane	2590	Matsue	757,678
Iwami	*Sekishū*	Shimane	2590	Matsue	757,678
Oki (island)	*Inshū*	Shimane	2590	Matsue	757,678

SANYŌDŌ (SUNNY-SIDE-OF-THE-MOUNTAIN-ROAD), WITH 8 PROVINCES, MAIN ISLAND

Harima	*Banshū*	Hyōgo	3320	Himeji	1,883,568
Mimasaka	*Sakushū*	Okayama	2500	Okayama	1,226,014
Bizen	*Bishū*	Okayama	2500	Okayama	1,226,014
Bitchū	*Bishū*	Okayama	2500	Okayama	1,226,014
Bingo	*Bishū*	Hiroshima	3100	Hiroshima	1,595,259
Aki	*Geishū*	Hiroshima	3100	Hiroshima	1,595,259
Suwō	*Bōshū*	Yamaguchi	2320	Yamaguchi,	1,068,952
Nagato	*Chōshū*	Yamaguchi	2320	Yamaguchi	1,068,952

The two foregoing circuits are generally referred to as Chūgoku, or Central-Lands.

NANKAIDŌ (SOUTH-SEA ROAD), WITH 6 PROVINCES, MAIN ISLAND, AWAJI, AND SHIKOKU ISLANDS

Kii	*Kishū*	Wakayama	1850	Wakayama	754,414
Awaji Island	*Tanshū*	Hyōgo	3320	Hyōgo	1,883,568
Awa (Shikoku)	*Ashū*	Tokushima	842	Tokushima	749,791
Sanuki (Shikoku)	*Sanshū*	Kagawa	676	Takamatsu	755,643
Iyo (Shikoku)	*Yoshū*	Ehime	2030	Matsuyama	1,101,137
Tosa (Shikoku)	*Toshū*	Kōchi	2740	Kōchi	681,739

SAIKAIDŌ (WEST-SEA ROAD), WITH 9 PROVINCES, KYŪSHŪ, IKI, AND TSUSHIMA ISLANDS

Chikuzen (Kyūshū)	*Chikushī*	Fukuoka	1890	Fukuoka	1,587,860
Chikugo (Kyūshū)	*Chikushū*	Fukuoka	1890	Fukuoka	1,587,860
Buzen (Kyūshū)	*Hōshū*	Ōita	2400	Ōita	905,206
Bungo (Kyūshū)	*Hoshū*	Ōita	2400	Ōita	905,206
Hizen (Kyūshū)	*Hishū*	Saga	954	Saga	703,585
Higo (Kyūshū)	*Hishū*	Kumamoto	2770	Kumamoto	1,276,206
Hyūga (Kyūshū)	*Nisshū*	Miyazaki	2900	Miyazaki	529,803
Ōsumi (Kyūshū)	*Gūshū*	Kagoshima	3560	Kagoshima	1,299,235
Satsuma (Kyūshū)	*Sasshū*	Kagoshima	3560	Kagoshima	1,299,235
Iki Island	*Ishū*	Nagasaki	1400	Nagasaki	945,039
Tsushima Island	*Taishū*	Nagasaki	1400	Nagasaki	945,039

The Loochoo Islands (Ryūkyū or Okinawa), with a Prefectural Office at Okinawa, are included in the above.

Hokkaidō (North-Sea Road), or Hokushū (or Yezo), includes the Kurile Islands, and is divided into Oshima, Shiribeshi, Ishikari, Teshio, Kitami, Iburi, Hidaka, Tokachi, Kushiro, and Nemuro Provinces. Superficial area, 35,739 sq. m. Pop. 1,137,460. (See the Index.)

In ancient times a barrier extended from Ōsaka to the border of Yamato and Ōmi Provinces, and separated the (then) 33 E. from the 33 W. provinces. The former were called *Kwansei* (or *Kuwansei*), 'Westward of the Gate,' and the latter *Kwantō* (or *Kuwantō*), 'Eastward of the Gate.' During the Tokugawa régime, when the *shōgun* had his capital at Yedo, the pass over the Hakone Mts. was strictly guarded by a great gate (*kwan*), and by extension the Kwantō was considered to embrace the 8 provinces (Musashi, Awa, Kazusa, Shimōsa, Kōtsuke, Shimotsuke, Hitachi, and Sagami) to the E. of the Hakone Mts. The provinces to the W. of these mts. are known collectively as *Kwansei*. All the provinces of Japan together are known as *Goki hachidō*.

The **River System** is more varied than extensive. The narrowness of the Main Island, the relatively small size of the others, and the general rugged configuration, converts most of the short rivers (*kawa; gawa*) into impetuous torrents which plunge down from the mts. and in their swift course to the sea form many beautiful waterfalls, rapids, and cascades. The longest rivers are navigable by big boats only for a short distance from their mouths. As a rule they take their names from the mt., province, or *ken* at their source; changing them often to correspond with those of the districts through which they flow. Nearly all run through unusually picturesque surroundings, and nearly all abound in fine fish. The area kept permanently waste by the unruly nature of the rivers is enormous. After a heavy storm small streams not infrequently become torrents a mile or more wide, that sweep resistlessly over a

wilderness of stones and gravel where fruitful fields ought to be. The traveler, who to-day crosses a clear, whimpering brook on a plank flung athwart it, may to-morrow find it a roaring flood bearing wrecked houses and trees to the sea. All the important rivers, lakes, and waterfalls are mentioned in their proper places in the Guidebook.

The **Japanese Lakes** (*ko; kosui; mizuumi*), particularly those of the highlands (*Chuzenji, Yumoto, Haruna,* etc.), are famed for their beauty and picturesque environment. The chain of lakelets girdling *Fuji-san* are veritable gems, and besides possessing excellent fish, they have no visible outlets. In the deep-blue, splendidly transparent and reflective waters are fine salmon-trout (*masu*) generally found only in rivers communicating with the sea; as well as two other species of the Salmonidæ (the *amemasu*, and the *iwana*). These lakes are as much a puzzle to the Japanese as the seal-infested Baikal is to the Russians. The largest of the lakes of Japan is the poetic and romantically beautiful *Lake of Ōmi* (see Index).

The **Inland Sea** (*Seto Uchi*, or *Seto-uchi-no-umi*, 'Sea within the strait') celebrated as one of the most beautiful natural features of Japan, extends for about 240 M. along the Pacific side of the Main Island, from Shimonoseki at the W. to Ōsaka at the E. Its width varies from 3 to 30 M., and it is bounded on the S. by Shikoku Is. It communicates with the Japan Sea through Shimonoseki (anciently Van der Capellen) Strait, and with the Pacific Ocean through the Bungo Channel (between Kyūshū and the W. coast of Shikoku), and the Kii Channel (at its E. end). At this point, between Awaji Is. and Shikoku, is the dreaded *Naruto Whirlpool*, where the angry sea boils and eddies with a loud noise and races seaward with extreme violence. Despite its relative shallowness (4 to 40 fathoms) the Inland Sea can be navigated with safety at all seasons. Fog and the many islets with which it is sown are the chief hindrances. The smoothness of its fish-infested waters and the beauty of its embayed shores appeal to sailors and travelers alike, and most ships plying along the Nippon coast navigate it on the voyage between Kobe and Nagasaki. Its divisions (*nadas*, or 'seas') are named for the provinces whose shores they wash. Thus, the E. section as far as Akashi Strait is called *Izumi-nada*, and proceeding W. there follow the *Harima-, Bingo-, Iyo-,* and *Suwō-nada*. The stretch off Kobe is called *Kobe-no-minato*, and that off Ōsaka, *Ōsaka-no-minato* (also *Naniwa-no-tsu*, 'swift-waves bay'). Many of the islands of the Inland Sea are terraced to their summits and covered with paddy-fields or pine groves. The fishing-hamlets of the shore are strikingly picturesque. A yachting trip through this exaggerated lake in fine weather is something long to be remembered. Yachts fully manned by experienced, English-speaking seamen can be hired of the *Nippon Yusen Kaisha* or the

Ōsaka Shosen Kaisha. Travelers of modest means can enjoy its beauties from the deck of one of the several steamships of the *Ōsaka Shosen Kaisha* plying between Kobe and Miyajima–Shimonoseki–Beppu, etc. For hours of sailing, rates of passage, etc., consult any of the company's agents.

The **Kuro-shiwo** (*kuro*, black; *shiwo*, salt, or brine), a warm oceanic surface current spoken of by sailors as the Japan Stream, and often referred to (erroneously) as the Japan Gulf Stream (because of its similarity to the Atlantic Gulf Stream), plays an important part in the meteorological phenomena of Japan; in the production of its flora and its fauna, as well as in the character and habits of its people. (Comp. **Climate**.) It arises from the N. equatorial current of the Pacific Ocean at a point between Luzon and Formosa; from about lat. 20° N. it flows along the E. side of Formosa and along the S. of the Loochoos to about the 26th parallel, where it forks, the main current trending N. and N.E. until it washes the E. coasts of Kyūshū, Shikoku, and Hondō in succession. Above lat. 38° N. it takes a more easterly direction, finally bending S. of the Aleutian Islands and making for the coast of North America, which it follows from the N.W. from Sitka to Cape St. Lucas (Lower California) under the name of the North Pacific Drift. A small arm of it maintains the N.E. direction N. of lat. 38°, and at some distance from the coast between Kamchatka and the Aleutian Islands, flows into Behring Sea. The main body of the current is joined S. of Formosa by the N.E. drift from the China Sea, where its limits and velocity are considerably influenced by the monsoons which sweep over that sea. As it approaches Kyūshū a small offshoot retains the N. direction, and rushing round the W. of this island and the Gotō group it flows E. of Tsushima (by which name it is often called) and enters the Sea of Japan through the Korea Strait. Flowing across the Sea of Japan from S.W. to N.E., it proceeds partly through the Tsugaru Straits (but principally out through the Straits of *La Pérouse*) and soon merges with the S. waters of the Okhotsk Sea. It washes the W. of Yezo and the S.E. of Saghalien, and may be observed here as far as Patience Bay.

The *Kuro-shiwo* was observed by the Dutch navigator *Vries* as early as 1643, on his voyage in the *Castricum*, and it is also mentioned by many later discoverers. Its velocity between Formosa and *Van Diemen Strait* is 30–50 M. a day, during the S.W. monsoon, and somewhat less in the N.E. monsoon. Between the meridians of *Van Diemen Strait* and the Gulf of Tōkyō, the velocity is 20 to 100 M. a day, being greatest in the axis of the current, decreasing toward the edges, and somewhat less in the winter than in the summer. Its mean rate in this locality is about $2\frac{1}{2}$ knots an hr. The rate decreases to 20 to 40 M. a day eastward of Japan and is less than that E. of the meridian of 150° E. Its breadth between Formosa and

the Miyakojima group is about 100 M.; in lat. 30° N., W. of the Tokara Islands, it is 200–250 M. wide; and E. of *Van Diemen Strait*, to about the meridian of 133° E., it is about 250 M. broad in winter and 300 M. in other seasons of the year. Between the meridians of 133° and 140° E., its breadth is upwards of 300 M. in winter, 400 in spring and autumn, and 500 in summer. The surface temperatures of the *Kuro-shiwo* are not always equal; W. of the Nansei group it has its minimum mean temperature in Feb. and March, when it is about 67°; and its maximum mean in Aug., when it is about 83°. It varies considerably at other places along its course. It is usually 5° to 15° warmer than the waters that bound it on either side, while in Feb. on the S. coast of Japan it is from 8° to 14° warmer than the air (in Aug. the air is 2° warmer than the water). Where it meets the cold Arctic counter-currents, or where islands (especially the Loochoos) and shallows produce eddies and whirlpools, there result great breakers and high waves; then violent rainstorms in the S. and thick fogs in the N. are frequent, and the sea snarls and surges and makes some transpacific travelers uncomfortable while they are crossing the current. Occasionally some unknown force (perhaps a submarine volcanic disturbance) will set the *Kuro-shiwo* running in toward the entrance to Tōkyō Gulf and the N. shore of the island, and if this occurs in the winter (which not infrequently happens) Tōkyō and Yokohama experience spring weather, and winter decamps from Kamakura and the sheltered resorts to the S. of it. Under a cloudy sky the color of the *Kuro-shiwo* is gray; in sunshine a deep, dark blue, and this conspicuously dark tint gives rise to its name 'Black Current,' since the Japanese sailor is said not to distinguish between dark-blue and black.

The **Kuro-shiwo** is of peculiar and abiding interest to Americans, since many striking analogies support the hypothesis that the forebears of the countless thousands of Indians who once roamed over the American continent reached its shores on the bosom of this tepid stream. History records that the Apaches (of the Athapascan family, whose original home was in Alaska), the Toltecs, the Chichimecs, the Aztecs or *Mexica*, and many of the kindred races of the Nahuatlacs who came successively from the misty North down to the Gulf of Mexico, swarmed off, at some remote date, from a great hive of tinted nations in the Far Northwest — perhaps near the point where the *Kuro-shiwo* sweeps close in to the American shore. More than one dismantled Asiatic junk has drifted on the bosom of this stream to the Pacific Coast of America, and such a vessel could go easily from China to California and not be out of sight of land for more than a very few days at a time. 'Without ascending to the high northern latitudes, where the continents of Asia and America approach within fifty miles of each other, it would be easy for the inhabitant of Eastern Tartary or Japan to steer his boat from islet to islet, quite across to the American shore, without ever being on the ocean more than two days at a time.' On June 3, 1912, a Japanese fishing-boat (the *Sumiyoshi Maru*) was blown off shore near *Kinkazan Is.* (p. **312**), and after 45 days of drifting without rudder, oars, or sails, it landed its five half-starved fishermen on the California coast near San Francisco. Many curious points of resemblance with the early Mexicans are discernible in the Mongol races, some of them quite extraordinary. The description (by *Marco Polo*) of Kublai Khan's court might well pass for

that of Montezuma as described by *Bernal Diaz* in his *Historia de la Conquista de Méjico*. The peculiar chronological system of the Aztecs, their method of distributing the years into cycles, and of reckoning by means of periodical series instead of numbers, was anciently used by the various Asiatic nations of the Mongol family from India to Japan. Both the Tartars and the Aztecs indicated (as do the Japanese to-day) the year by its signs; as the 'year of the hare,' or 'tiger,' etc. Many of the sacerdotal rites of the *Mexica* resemble those of the Buddhists, while the *Otomi* language (which anciently covered a wider territory than any other but the *Nahuatl* in New Spain) shows a singular affinity to the Chinese of the Middle Kingdom. The fact that the first *Yucatecos* seen by Columbus (in 1502, on his 4th and last voyage) wore queues and had slanting eyes, and that not a few of the people of Yucatan, as well as those of Dominica, still have the latter obliquely cast, leads one to speculate upon the possibility of the early settlers of those regions having been aberrant Chinese, Koreans, or Japanese.

Though not startling in its novelty it is nevertheless more than a mere coincidence that certain of the architectonic phases of the oldest Korean temples suggest a strong affinity with the ruined palaces of Palenque, in the Mexican State of *Chiapas;* and of *Chichen-Itza*, in Yucatan. [Comp. Terry's *Mexico*, pp. 566, and 581]. That the tylfot (or swastika) should occur as frequently on prehistoric Mexican pottery (as well as that of the Mound-Builders of Ohio) as it does on Greek antiquities of the Mycenæan epoch, and ancient ware of China, Korea, and Japan, is no less significant than the fact that the *Yang* and *Yin*, the two principles of Chinese philosophy, have been found incised on shell gorgets of the 'people of the Flints,' who existed æons of ages ago along the Red River of Arkansas. When *Hernan Cortez* came to Mexico in 1519, the illiterate *Tarascan Indians* of *Michoacan* (State) knew how to harden copper, and to make beautiful pictures by cunningly attaching the resplendent plumage of the wings of humming birds to different fabrics, just as the Cantonese do to-day with bird-wings and metal.

Next in importance to the *Kuro-shiwo*, is the *Oya-shiwo*, a cold current which flows down from the polar regions along the W. coast of Kamchatka toward the Kuriles, which it washes in their entire length after receiving a weaker current from the E. side of the great Siberian peninsula near Cape Lopatka. Flowing down the E. coast of Yezo, and materially altering the climatic conditions of that island, it proceeds down the E. coast of *Hondō*. Another current from the Sea of Okhotsk, running between the continent and Saghalien, is flooded by the cold water of the Amur, to later trail S. through the Tataric channel and along the W. coast of the Sea of Japan. These and certain other currents account for the remarkable differences of climate and temperature which one often notes in Japan in places but a few geographical miles apart. Certain of the N. currents are similar to the Labrador current along the North American coast, in that they bring with them a great wealth of fine fish, mollusks, crustacea, and other valuable marine creatures; the catching, preparation, and sale of which give employment to thousands of Japanese, Koreans, and Chinese, and add immense riches to the three nations.

Hot Mineral Springs (*onsen ; ideyu*) abound in Japan and are the surface expressions of the intense volcanic energy which everywhere underlies it. Of the thousand or more known springs (430 of which are of medicinal value), saline, sulphur,

and acid waters predominate — ranging in temperature from icy cold to 220° F. The hot sulphur springs usually occur on the slopes of dying or quiescent volcanoes, most often from 2000 to 3000 ft. above the sea level. The solfataras are generally classified as Big Hells (*ō-jigoku*) or Little Hells (*ko-jigoku*), and with their accompanying springs are used by ailing Japanese in thousands, of both sexes, who often bathe in them in innocent promiscuity. The higher the temperature of the water, the greater sanatory qualities the natives think it possesses, and it is not unusual for bathers to enter pools heated naturally to 120° F. The *Yubana*, or 'hot-water flowers,' deposited in the solfataras are taken home by ailing ones and used in a similar way to the Sprudel Salts of Karlsbad. The iron deposits are used for dyeing cloth. While certain of the springs are marked by a geyser-like rhythm of ebb and flow, there is but one real geyser in the Empire (at *Atami*). Certain of the cold springs (notably the *Tansan Spring* at *Takaradzuka*, near *Kobe*), produce delicious table-water which is exported to many parts of the world.

Mines. — Mining for coal, gold, silver, and copper is said to have been carried on as early as the 7th cent. Many mines were opened during the 15th cent., but as the tools used by the miners (*kanehori*) consisted only of a hammer and a wedge, the workings were on a small scale. That the old mines were productive is evidenced by the writings (in 1779) of *Kaempfer*, who says that between 1600 and 1641 the Dutch traders carried away a yearly average of 50 tons of silver valued at over £411,700; and that later they exchanged their wares for copper only and carried away about 1000 tons a yr. In 10 yrs., writes *Arai Hakuseki* (in 1708), 'this empire is drained of all the gold, silver, and copper (to the value of £2,250,000) extracted from the mines during the sway of *Ieyasu* and since his time; mainly exchanged for trinkets and gewgaws.' The first explosives used in mining were introduced in 1872 by an American named *Pumpelly* (counselor of the Gov't Mining Dep't), who used an explosive in a lead mine in Yezo. In 1868, *Nabeshima*, the feudal lord of Saga Province, in conjunction with an Englishman named *Glover*, sunk the first European shaft (in Sakashima). After the Restoration the Imperial Gov't took over the mining industry and placed the chief mines and collieries under the Bureau of Mining (*Kōzankyoku*). Foreigners were employed, Occidental systems of mining, smelting, and transportation were adopted, and at the same time (1872) an engineering school for instruction in mining and metallurgy was established. When these sciences had received the impetus aimed at by the Gov't, the latter began releasing the mines, to be worked under private ownership. Since 1900, foreigners have been able legally to hold mining concessions, provided they work under Japanese laws. The mining law

recognizes as minerals and mineral ores: gold (exclusive of placer-gold), silver, copper, lead, tin (sand tin excluded), hematite, antimony, quicksilver, zinc, iron (with the exception of iron sand), manganese and arsenic, plumbago, coals, kerosene, sulphur, bismuth, phosphorus, peat, and asphalt. Sand-ore diggings are distinguished by law from other kinds of ore, and no foreigner is allowed to hold an interest in this industry. The scope of a concession has been limited to a minimum of 10,000 *tsubo* and a maximum of 600,000 *tsubo* for coal; and from 3000 to 600,000 *tsubo* for other minerals. The chief exports from the mines are coal and copper.

Copper (*dō*, or *akagane* — 'red metal') is one of the greatest national assets, as Japan is now the 2d largest producer (the U.S. is 1st) of the world's annual output of copper. The number of mines producing over 60 tons each of blister copper (specially valued for its purity) per yr. is 48; the annual output being upward (increasing steadily) of 55,000 tons. The Ashio Mine (Rte. 14) and the Besshi Mine (Rte. 38) are among the largest producers. German and American machinery is used. The 3 principal veins (of the 30 or more) of the former mine (33, 20, and 6 ft. respectively) are found in liparite of the Palæozoic strata. The Besshi mine is in the *Dō-san*, or copper mountain, celebrated throughout the country. The ore is copper pyrite, with considerable iron pyrites. Copper is seldom found native or in oxydized form in Japan; the principal ores are chalcopyrite and bornite; iron pyrites and zinc blende being almost always present, often with galena. A complex sulphide ore, composed of a close mixture of barite zinc blende and galena, and often containing pyrites and chalcopyrites, is widely distributed in Japan. The gold and silver found in it add to its value.

Coal (*sekitan*), which with copper forms 80% of the mineral output of Japan (total value 110 million *yen* a year), is found in many places, and upward of 16 million tons, valued at approx. 56 million *yen*, are mined annually. The largest coal mines (*sekitan-kō*) are in Kyūshū, where the finest quality is produced. Unlike the coal-producing formation in Europe and America, where the coal is found in the Carboniferous strata (later era of the Palæozoic age), the oldest of the coal-bearing seams in Japan are in the rocks of the Mesozoic era, and its origin is of lacustrine formation. Many leaf impressions of deciduous plants are found in the shales accompanying it.

Oil (*sekitan-yu*) is found in various parts of the country and occurs chiefly in the Eocene of the Tertiary formation, although it is encountered in small quantities in the diluvium and alluvium. It is usually contained in shale and sandstone between impervious layers under pressure, so that it escapes sometimes under considerable force. The wells vary in depth from 300 to

2000 ft. The crude product resembles more closely the Russian and Californian oil rather than that of Pennsylvania, and it provides about 50% burning oil. Each year adds to the number of fields and the output. Natural gas issues from numerous places in Japan. The annual production of gold, silver, iron, and petroleum ranges between 4 and 5 million *yen* in value. Cinnabar and quicksilver are produced in the Hokkaidō.

IV. The Constitution. Flag. National Hymn. People. Newspapers. Geisha. Beggars. Thieves.

The **Constitution**[1] **of Japan** (*Seitai*), promulgated Feb. 11, 1889, provides that the Empire shall be reigned over and governed 'by a line of Emperors unbroken for ages eternal'; the executive power is therefore vested in the Emperor, and is exercised by him through ten ministers whom he appoints and who are responsible to him. The Imperial Throne is succeeded to by male descendants in the male line of Imperial ancestors — customarily by the Imperial eldest son. Upon the accession to the throne a new era (*nengō*) is inaugurated (a system modified at the time of the Restoration), and the name of it remains unchanged during the whole reign. The Emperor's son, who is Heir-apparent, is called *Kōtaishi* (or *Kōtaishi denka*, 'His Highness the Prince Imperial'); if the Heir-apparent is the Imperial grandson, he is called *Kōtaison;* both attain their majority at 18. Should the Emperor be a minor, a Regency is instituted. The Imperial Family usually includes the Grand Empress-Dowager; the Empress-Dowager; the Empress; the *Kōtaishi* and his consort; the Imperial Princes and their consorts; the Imperial Princesses; the Princes and their consorts; and the Princesses. The members of the Imperial Family are under the control of the Emperor, who is said to support them all. From his funded property (supposed to amount to about 50 million *yen*) he grants handsome sums with patents of nobility; makes liberal allowances to cabinet ministers by way of supplement to their salaries; pays the honoraria that goes with orders and medals; gives large amounts to charity, and devotes considerable sums to the encouragement of art.

The present *Showa*, or 'Era of Radiant Peace,' followed the *Taisho*, or 'Era of Great Equity'; which in its turn succeeded the *Meiji*, or 'Era of Enlightenment.' The present Mikado, *Hirohito* (125th of the line from Jimmu Tennō), succeeded to the mikadoate in Dec. 1926, on the death of the Emperor *Yoshihito*. See p. cclxxxii.

[1] The **Constitution**, a famous document sometimes referred to as the 'Magna Charta of Japanese Liberty,' replaced the feudal system (abolished in 1871) of the *Tokugawa Shōgunate* (overthrown in 1868), and was drawn up chiefly by *Marquis Itō Hirobumi*, and *Barons Suyematsu* and *Kaneko*. The law of local self-government for cities, towns, and villages became operative April 1, 1889.

The word 'Mikado' is derived from *mi*, 'exalted,' and *kado*, 'door' (as in the *Sublime Porte*). The Chinese characters employed to express the term mean 'Honorable Gate.' The notion is that the Mikado is too far above ordinary mortals to be spoken of directly; hence the Gate of the Palace is used as a figure for him. As it is considered disrespectful to call an emperor by his name, the Japanese Emperor is known colloquially as *Tenshi Sama* ('Son of Heaven'). Rulers of other nations are called *Kōtei* ('August Emperor'). The custom of giving a canonical name (*okurina*) to an Emperor after his death or abdication (a name signifying some characteristic which distinguished him or his reign) was introduced from China in the 8th cent., when a scholar named *Mifune* selected (by the order of the *Emperor Kwammu*) canonical names for all the Emperors down to that time. An Empress regnant is styled *Tennō* ('Heavenly Augustness').

In theory the Japanese Gov't is patriarchal. The Emperor is the sire; his officers the responsible elders of the provinces, prefectures, and departments, as a father of a household is of its inmates. Its policy toward the people (*kōmin*) is unusually benevolent and paternal, few gov'ts being more genuinely solicitous of the welfare of its children. In practice the gov't is a bureaucracy, as the leaders, being responsible only to the Emperor, cannot be dismissed by the people in a direct way.

Beside a Privy Council (*Sūmitsu-in*), which is composed of statesmen of wisdom and experience, who are consulted by the Emperor on important matters, the Imperial Cabinet (*Naikaku*), whose tenure of office depends solely upon the will and pleasure of the Sovereign, is appointed by him and cannot be dismissed by Parliament. This consists of the Prime Minister, or Premier (salary ¥10,000 a yr.); the Minister of Foreign Affairs (whose office, the *Gaimushō*, is usually called Foreign Office); Minister of the Interior (*Naimushō*, or Home Dept.); Minister of Finance (*Okurashō*, or Financial Dept.); Minister of War (*Rikugunshō*, or War Dept.); Minister of the Navy (*Kaigunshō*, or Dept. of the Navy); Minister of Justice (*Shihōshō*, or Dept. of Justice); Minister of Education (*Mombushō*, or Dept. of Education); Minister of Agriculture and Commerce (*Nōshōmushō*, or Dept. of A. and C.); and Minister of Communications (*Teishinshō*, or Dept. of C.), who rank officially in the order named. To these should be added the *Kunaishō*, or Imperial Household Dept. located within the compound of the Imperial Palace. The Imperial Gov't Rly. Bureau (*Tetsudō-in*) is under the control of the Dept. of Communications. English might be said to be the official language, since it is spoken in all the depts. Most of the above represent a modified revival of the system of the Six Boards, introduced from China in the 7th cent., just as the local administrative system, though bearing a striking likeness to that of France, is likewise an adaptation of the early Chinese method.

The choice of the Premier is determined by various political reasons, and the other ministers, who are appointed on his advice, are usually supposed to share his political views. The

Diet (or Parliament) is comprised of two houses — a House of Peers (*Kizoku-in*), and a House of Representatives (*Shūgi-in*). It is convened every year; the session lasts 3 mos., and may be prolonged by Imperial order. When urgent necessity arises, an extraordinary session may be convoked. The House of Peers, with 300 or more members, consists partially of non-elected and partially of elected members. Princes and Marquises (some 55 in all) sit by right of heredity and title; in this non-elective section are also 120 or more Imperial nominees, selected by the Sovereign from among men of conspicuous erudition or public services, who sit for life. To the elective section belong Counts, Viscounts, and Barons, who are elected by their respective orders; and representatives of the highest taxpayers elected by their class, each prefecture returning one member.

The House of Representatives (or House of Commons) is composed of members (about 380) elected by the people in accordance with the Universal Suffrage law enacted in 1927. The first general election under it was in Feb. 1928. Both the Upper (members elected for 7 yrs.) and the Lower House (members elected for 4 yrs.) have each a President nominated by the Sovereign from among three names selected by the House. — The head of a dept. is usually assisted by a *Jikwan* (literally 'next official'), usually translated as Vice-Minister. The latter does not necessarily change with the Minister, notwithstanding he is so much identified with his policy, — for he has the right to speak in the Diet for or against any measure connected with the dept., by the order or with the consent of the Minister, and generally acts for the Minister in the committees, for personal or other reasons. At present it is more usual for a Vice-Minister to retire with the Minister than to remain under the next Minister. Below the Vice-Ministers there are directors of bureaus, secretaries, councilors in all the depts., besides certain officials who are peculiar to certain depts.

Under the direct control of the Imperial Cabinet are the Bureau of Decorations (dealing with awards of orders, medals, etc.); the Legislative Bureau (which drafts projects of laws and Imperial Ordinances); the Pension Bureau, and the Statistical and Official Gazette Bureaus. Attached also to the Cabinet is the State Higher Civil Service Examination Commission, which examines candidates for all Higher State Civil Service, excepting the Diplomatic Service — for which examinations are held under a different commission in the Dept. of Foreign Affairs. State officials are divided into 3 classes, according to their mode of appointment: the *Chokunin* (who are appointed by the Emperor on the recommendation of the Cabinet); the *Sōnin* (who are appointed by the Sovereign on the recommendation of the head of a dept.); and the *Hannin*,

whose appointments are made by the head of a dept., or sometimes even a lower authority. The two former are classed as high officials. The Cabinet Ministers, Privy Councilors, and a few others are called *Shinnin*. The average life of a Cabinet is 2 yrs.; to date, the longest has lived 4 yrs. and 8 mos.

The Empire proper (exclusive of Yezo and the Kuriles; Formosa, and Korea) was originally, for political purposes, divided (by *Sūjin Tennō*, 97–30 B.C., so it is said) into provinces (*kuni*), of which there are at present 84 (mentioned hereinbefore). For its better administration it is now parceled into 3 *fu* (Chinese: 'large department') or metropolitan districts (Tōkyō, Kyōto, and Ōsaka), and 43 prefectures (*ken*; Chinese: *Nan*, or 'walled inclosure'), each presided over by prefects, or prefectural governors (*chiji*), appointed by the Emperor on the recommendation of the Cabinet. Besides forming divisions of the state local administration, they are the largest self-governing bodies, with perhaps the exception of Korea, Formosa, and Yezo, each of which is administered as a dependency with its own prefectures. In each *ken* — which are often named for the principal towns within them, and which as often embrace one or more provinces — there is a prefectural assembly, composed of members elected by the people every 4 yrs. The number of members is 30 in a prefecture with a population under 700,000, increasing by one for every 50,000 above this up to 1 million, and for every 70,000 over 1 million. Each *ken* (or state), exclusive of the *shi* (*cities*), is subdivided into *gun* (districts or counties) or sub-prefectures having over each a *gunchō*, or sub-prefect, appointed by the Emperor on the recommendation of the Minister of the Interior; and a sub-prefectural assembly composed of members elected by the people. The districts are further subdivided into *chō* or *machi* (towns) and *son* or *mura* (villages). The *shi* (which are subdivided into *ku* or wards), the *chō*, and the *son* (or *chō-son*) are corporate bodies with complete self-governing powers. In a *shi* the administration is conducted by a *shi-chō* (mayor) who is appointed (by the Minister of the Interior) for a term of 6 yrs.; by ass't mayors (3 in Tōkyō, 2 in Kyōto, and 1 in Osaka) and elected by the assembly. A *chō* or *son* is governed by a *chō-chō*, or *son-chō* (mayor or headman), elected by the assembly for a term of 4 yrs. A prefectural office is called a *kenchō*. The Municipal Code (*shisei*) and a town and village code (*chō-sonsei*) were issued in 1888; the District Code (*gunsei*) appeared in 1898. Gov't grafters (or 'rats under the altar,' as the Chinese proverb puts it) are commendably rare. The gov't revenues — collected from taxation (including a stamp-tax), the customs-houses, the railway, salt, camphor, and tobacco monopolies, and from other sources — amount (in a normal year) to about 500 million *yen*; expenses are often more than this. The war which Japan was obliged to under-

take with Russia in order to protect her existence as a free nation added enormously to the national debt, which is now about 2 billion *yen*. An expensive army and navy add materially to the burden of taxation.

Under the present progressive Gov't, universities, colleges, and schools of various grades dot the country and are attended (compulsory) by 97% of the native children of school age. In all girls' schools the following woman's educational song composed of a poem written by the Empress (Dowager) in 1876, and set to music, is sung on appropriate occasions: —

'Migaka zu ba,	'If we polish not
Tama mo Kagami mo	A gem or a mirror
Nani ka sen,	What good will it be?
Manabi no michi mo	With the way of learning
Kaku koso ari kere.'	It is the same.'

The National Flag (*Hinomaru-no-hata*, or flag — *hata* — of the *hinomaru*, or red ball representing the sun) was adopted in 1859 to distinguish the ensign of commerce from the Imperial flag. It shows a brilliant red ball on a white ground, and is perchance symbolic of the purity of the 'Land of the Rising Sun.' The *War-Flag* shows a red sun radiating 16 beams to the edge of a white field. A gold chrysanthemum (*kiku*) on a purple ground shows on the standard borne before the Mikado, and also forms the Imperial Crest (*Kiku-no-hana-mon*) corresponding to the coat-of-arms in European heraldry. It replaced, in 1868, the trefoil crest of the *Tokugawa* feudatary, and is represented by 16 rounded petals, which radiate from a small circle in the center, and which at their outer edges are rounded and connected by 16 tiny arcs that represent a second circle of flower radii. Some authorities believe that it is a modified form of the Wheel of the Law; others that it is an emblem of the sun, since the number of petals corresponds to the number of rays which proceed from the sun depicted on the war-flag. The number is believed not to have been selected at haphazard, since it is one of those produced by multiplying two by itself, of which there are examples in the four cardinal points; the 8 *kwa*, or diagrams, of Chinese philosophy; the 32 points of the compass; and the 64 hexagrams of the *Yih-king*. Surface indications are that it is merely a differentiation of the order of ideas symbolized on the old Korean flag (see the index). So far as is known the chrysanthemum appeared for the first time upon the hilt of a sword belonging to the *Emperor Gotoba* (1186–98). It shows frequently now on gov't documents, banners, coins, etc., and its use is interdicted to the public.

A second crest (*Kiri-no-mon*) of a more private character, and used by the family of the Mikado, represents three leaves and clusters of flowers of the *Paulownia imperialis*, a genus of ornamental trees of the family Scrophulariaceæ, named after *Anna Paulowna*, daughter of the Czar Paul I.

The leaves are put together like those of the clove, and are connected through their central nerves by a ring. Of the 3 clusters of flowers which rise symmetrically above the grouped leaves, the central one bears 7 flowers, and each of the lateral ones 5. When individuals of the commonalty copy this crest they usually employ 5 and 3 flowers instead of 7 and 5. The tree, though not indigenous, is a striking and oft-recurring feature in Japanese landscapes. It is largely cultivated for its light wood, much used in the manufacture of lacquer-wares, bric-à-brac, *geta*, cabinet-drawers, play-things, and many small boxes, etc. It is remarkably strong and does not warp easily. As if cognizant of the Imperial favor and of its own dignity, the tree is rarely if ever found in groves, or otherwise like a forest tree, but is more often seen standing alone, or at some distance from its companions. The flowers are of a beautiful lilac or light purple, and at a distance look like catalpa. They are fragrant, resemble in form those of the 'lion's mouth,' and achieve perfection in May. A peculiarity is that toward the end of summer the flower-buds of the next season form on the branches. The large, heart-shaped leaves simulate those of the kindred catalpa varieties, but are a darker green, and appear earlier. The tree loves the south, and pines in the north.

The Japanese **National Hymn** (*Kimi ga yo*) has been translated by *Prof. Basil Hall Chamberlain*, as follows: *Kimi ga yo wa Chiyo ni Yachiyo ni Sazareishi no Iwawo to nari te Koke no musu made:* 'A thousand years of happy reign be thine; | Rule on, my lord, till what are pebbles now By age united to mighty rocks shall grow | Whose venerable sides the moss doth line.'

The **People** (comp. lxiv, lxxix). Ten different native races dwell within the Japanese Empire between the habitat of the Saghalien *Giryaks* and the head-hunters of Formosa, and of these the Nipponese proper are the most numerous. Scattered among the 85 million subjects (27,000 of whom are lunatics; 70,000 blind; and 60,000 always in prison) are 18,000 foreigners, — 9000 Chinese, 2500 British, 1700 Americans, 800 Germans, 600 French, and the remainder divided among 33 different nations. The last 4 nationalities cited are a picked class above the average in intelligence. Half-castes (called generally by the more euphemistic term 'Eurasians') are numerous and are represented by persons one of whose parents is European, or of pure European descent, and the other Asiatic. There are about 102 men for every 100 women, and with the exception of the U.S. and Russia the population increases (now 1.37% per annum, against $2\frac{1}{2}$% for the entire century which ended with 1846) at a more rapid rate than that of any other civilized country. Upward of 500 among the Japanese are millionaires, 154 of whom live in Tōkyō. Despite the thousands of babies, 'with little soiled faces and unattended noses,' which one sees on the streets (the open-air nurseries of Nippon), infant mortality is high. Among the well-conditioned classes many persons die between 40 and 50 yrs. of age. Notwithstanding their lives of unremitting toil, some of the heavy, round-faced peasants reach the century mark. All age early in life, and there is a notable lack of hale old people.

The Japanese have been described so often and so minutely

by superior writers that no effort at soul-vivisection will be attempted here. Almost every graphic adjective in the English language has been applied to them at one time or another, in cloying praise or vitriolic abuse — without appreciable results. Whosoever would essay to know them and to get along with them must first divorce from his mind nine tenths of the frothy nonsense written about them by enthusiastic and inexact impressionists, and consider them as just what they appear to be — an intensely human, earnest, industrious, proud, clever, amiable, non-snobbish, helpful, friendly, songful, untuneful, non-whistling, cheerful, but not always happy, people. They are not all artists or *samurai*, poets or Chesterfields. The polished gentleman and the truculent, uncultured boor exist side by side, and the good is mixed with the bad in a thoroughly human proportion — about equal to that in their nearest European analogue, the high-strung, whimsical, wonderfully artistic, but practical and likable, French nation. They possess qualities that are peculiarly endearing to sympathetic Occidentals, who read in their faces the indelible impress which 20 centuries of strange history has left upon them.

While the traveled Japanese is as broad-minded as any other keen observer, and appreciates the advancement of the West, the innocently hidebound stay-at-home considers chop-sticks decidedly more civilized than pronged forks, and the native culture and customs superior to all others. To attempt to change this rigid belief is like arguing against the Equator. Therefore, the traveler who approaches Japan in a tolerant, non-critical, appreciative mood, will get through it with a minimum of friction, and while enjoying his visit as he would perhaps to no other country on the globe, will in turn leave pleasant memories wherever he stops.

The racial dislike for Occidentals, which lies near to the heart of all Orientals, is admirably repressed by the sagacious Japanese, who present to foreigners a front much more pleasing than that shown by other tinted races. In no country is consideration for aliens or the code of social courtesy so much in evidence, and the people as a whole extend this ungrudgingly to whosoever visits their country — be he enemy or friend. Fanatics and malevolent persons are rarely met. By being non-controversial and dignified; by refraining from mistaking the people for Mongolians and calling them 'John' or 'Little Japs';[1] by not referring to them as 'natives' (in a tribal sense) or as 'butterflies' (which assuredly they are

[1] The people dislike being called 'Japs,' as they consider it a depreciative term. With them butterflies are symbols of inconstancy. In using the word 'native,' and the abbreviations 'Jap' and 'Japs' in this Guidebook the author has aimed only at euphony and economy of space. He means no disrespect to the Japanese people, for whom he entertains a profound and unalterable esteem.

not), the stranger will gain the esteem of those whose good opinion is worth prizing. In dealing with the Japanese — who with justice consider themselves the equals of any civilized peoples — nothing can be gained by arrogance or threats. Mildness and forbearance are virtues which will stand the traveler in good stead. Courtesy is the shibboleth of all classes, and the lowest coolie (a term applied to the unskilled native laborer) usually responds to it instantly. They are rightly very sensitive to profanity when applied to them, and as their own language offers them no profane equivalents, they sometimes retaliate by physical force. An appeal or a request in Japan is always more potent than a command, — and a gentle irony will burn deeper than profanity into the Japanese soul.

Many of the national customs are the results of more than 2000 yrs. of inheritance, and they are in consequence difficult to break away from. Some are so superior to Occidental practices that it were a pity to attempt to change them. Each traveler will form his own opinion of their ethical worth — which opinion may or may not prove correct, and which may perhaps be discarded entirely after a lengthy stay in the country. Things one sees in Japan are not always readily understood, and those which are the most simple in appearance are often distinguished by an almost unbelievable complexity. More than one effort has been made by Westerners to uncover the Japanese soul-stream, but usually without success. The gifted *Lafcadio Hearn,* who was one of the greatest Occidental interpreters of Japanese motives of his epoch, wrote: 'After living a long time among the Japanese I know and understand them no better now than the first day I landed among them. The spirit of the nation is unique; it combines Oriental virtue and European practicality. The Japanese have absorbed all of our civilization and yet keep it concealed under the flower and poetry of ancient Nippon. From this union of apparently discordant characteristics is born an inscrutable, strange, and mysterious forcefulness.'

Newspapers (*shimbunshi*) are found in every Japanese city of importance (about 2000 in the Empire), and while some of them compare favorably with the great journals of Europe and America, others constitute the real 'Yellow Peril' of international relations. Of the 40 or more daily newspapers printed in the vernacular in Tōkyō, about 20 are important. There are 11 Press Bureaus in the metropolis and a huge reading public avid for news of the outer world and its progress. From 1 to 2 *sen* is the customary retail price, and the newsboys are distinguished by clusters of small bells at the waist, which jingle as the wearers speed through the streets. The Japanese newspapers (of Tōkyō, the center of journalism in Japan) quoted most frequently by the foreign press are perhaps the following: The *Tōkyō Asahi* ('Morning Sun'), a companion

sheet of the excellent *Ōsaka Asahi*), a non-partisan, liberal, progressive and dignified journal much liked by the better classes; impartial and trustworthy. The *Jiji Shimpō* ('Times'; 'Gazette'), the semi-official organ of commerce and industry, finds most of its readers among officials and business men. Its famous founder *Yukichi Fukuzawa*, the Sage of Mitla, brought it to a high standard of excellence before his death. The *Kokumin Shimbun* ('Nation'), formerly the political organ of a certain one-time powerful *Cabinet*, devotes considerable space to foreign matters (has an English dept.), is newsy, progressive, well written, and has a daily circulation of about 200,000. It is essentially a citizen's paper, and by striving to interpret foreign advancement introduces many new ideas to the Japanese. The *Hōchi Shimbun* ('News'), a saffron-hued daily (A.M. and P.M. editions), enjoys a huge circulation among the Fourth Estate and gratifies its feverish taste by war-talk and lurid illustrations. The *Yorodzu* (lit. 'all sorts of things') opposes the Gov't and frequently dips its editorial pen in vitriol. The *Mainichi*, the *Nichi-Nichi*, the *Miyako*, and many others are read and liked by separate classes. Illuminated SUNDAY EDITIONS containing translations of foreign fiction (French novels are popular); agony columns, pornographic pictures, and some of the good and bad features of Occidental newspapers, characterize many of them, and all exercise a certain influence within their respective spheres. The poor paper on which most of them are printed is made in Japan (where some of the finest paper in the world is produced). Newspapers are controlled by the Press Law, which is liberal. There are a number of lady journalists of note.

There is also a well-organized and active international news agency. Modern methods prevail in the newspaper offices, and alert, English-speaking Japanese reporters for the chief papers of the vernacular press meet incoming ships from America and Europe, snap-shot travelers in true American style, frisk the visitor for his impressions and the latest foreign news, and in short order have spread this before their readers. The Japanese are fast becoming a reading people, and no greater power exists in Japan for the spread of western intelligence than the native newspapers. Each day adds to their influence, and each year the Press advances to a higher level of intelligence, efficiency and power.

Perchance of greater immediate interest to foreign travelers than the vernacular press are the uniquely excellent dailies (and weeklies) printed in English. Some of them are veritable mines of information about the country, its people and institutions, as they are conducted by scholarly men versed equally in the lore of the East and the affairs of Europe and the West. Few foreigners know the highways and byways of Japan, or understand the people better, than these editors,

and few individuals have wielded so powerful an influence for good in the progressive upbuilding of the present Empire. While apprising foreigners of the trend of the undercurrent of Japanese thought, they perform an invaluable work for Japan by keeping its people in touch daily with the ideals and progress of the Occident. Most of the papers were founded about the time of the Restoration, and as a rule each possesses characteristics which distinguish it from its fellows. These features are often of immediate interest to visiting strangers; conspicuous among them are the foreign cablegrams; arriving and sailing dates of the principal steamships; daily rates of exchange (of direct value to travelers carrying letters of credit, etc.); the whereabouts (within the Empire) of tourists (hotel lists, etc.); valuable information (advertisements and special data) relating to the different hotels; descriptions, accompanied by excellent sketch maps, of various country trips; railway time-tables; weather reports; and many minor matters. All devote some space to daily happenings in China and the Philippines. Particularly noteworthy features of the leading newspapers are the WEEKLY EDITIONS, which contain in a condensed form the political, commercial, financial, and general news, and which are adapted for mailing abroad and for filing as records of the daily progress of events. The usual subscription rate for the daily papers is about that of the best of the American newspapers, ¥2.50 a month, and ¥1 extra for foreign postage. Some of them have a wide circulation in the Far East and abroad, and are regarded by American and English merchants as valuable advertising mediums. The Directories issued by certain of the papers are a combination of year-book, blue-book, etc., and contain an immense amount of interesting information relating to the country. Trustworthiness and moderation rather than sensationalism are salient features of certain of the foreign journals in Japan. The following are the most prominent and the best liked by foreigners.

The **Japan Chronicle,** the leading morning daily newspaper (printed in Kobe) of W. Japan, was established in 1868, and is noted for its brilliant editorials; its progressive, altruistic, fearless character; and as a splendid type of dignified British journalism transplanted to alien soil. It bears practically the same relation to Japan that the excellent London *Standard* does to England, or the Boston *Evening Transcript* to New England.

The WEEKLY EDITION is a summary of the most important happenings of the week; per annum ¥20 ($10. American money); postage paid.

The CHRONICLE DIRECTORY, corrected and issued yearly from the Chronicle Press, contains lots of information about the chief cities of the Empire, the addresses of Commercial Firms, Residents, etc. Valuable as a Reference Book.

The **Japan Advertiser** is printed every morning in Tōkyō, and is a typical live, hustling, newsy, pithy, adaptable, and resourceful American newspaper. Its management, methods, and ideals are American, and its circulation is large and far-reaching. Independent and aggressive, it is a power in the business world and represents the highest type of strictly American journalism in the Far East. It stands for the interests of foreigners of whatever nationality or creed. Branch offices in Yokohama and other cities of the Empire.

The **Trans-Pacific,** a high-class trustworthy financial and economic monthly magazine covering Japan, China, Siberia, the Philippines, the Dutch East Indies, Australia and New Zealand, is also published by *Mr. B. W. Fleisher* (the proprietor and editor of the *Japan Advertiser*) and is regarded as the best medium of its kind. Its contents are made up of articles by the most reliable authorities, practical business men and economic writers, and of the latest commercial, financial and industrial facts and statistics concerning the various countries in its field. The magazine is printed on high-grade enamel paper, and its articles are fully and handsomely illustrated with half-tones, maps and drawings.

The Japan Times & Mail, printed daily, in English, at Tōkyō, ranks among the best and most widely read and liked English newspapers in the Empire. Its erudite editor is non-partisan, just, friendly to foreigners, and will take up the cudgel for them as quickly and with as much enthusiasm as for his own nationals.

The Ōsaka Mainichi & Tōkyō Nichi Nichi, printed daily (in Ōsaka — *Hikoichi Motoyama,* president; *Shingoro Takaishi,* Editor-in-chief) in English, is similar in many respects to the Times, and covers a wide field in Western Japan. Both of these (non-partisan) newspapers are liked and read by a large foreign clientele. Both are good advertising mediums for foreign products. Both print much foreign news, issue roto-gravure and special Sunday supplements, and daily contain news and information of value to foreign residents and tourists in Japan.

The Japan Year Book, a cyclopædia of general information and statistics relating to Japan and her territorial possessions, is edited and printed annually (in English, with an excellent index) by *Professor Y. Takenobu* (of the Waseda University — a journalist of repute and intellectual attainments), and contains a mine of varied information for whosoever is interested in the many artistic, social, commercial and other activities of the Japanese people. It is a combined Who's Who in Japan, a Business Directory, a Statistical Reference Book covering a host of subjects, with maps, plans, charts and other valuable addenda, and a special Bibliography (valuable) of books on Japan and Japanese arts, crafts, etc.

Conspicuous among the subjects written by experts in their line, are those on Climate, Earthquakes and Volcanoes, Diplomacy, Banks & Banking, Public Work, Architecture, Finance, Medicine and Sanitation, Railways and Railway Building and progress, Shipping & Shipbuilding, Social Problems, Labor, the Army, Navy, Military Aviation, Mountaineering, Fauna & Flora, Foreign Trade, Forestry, Insurance, Sericulture, etc. The problems of Population, Food Supply, Emigration, and whatnot are explained with clearness and skill. The book should be in the library of everyone interested in Japan and her government, her progress and her ideals.

The Japan Year Book is painstakingly exact, authoritative, the best book of its kind, and is recommended. For sale at all bookstores (*Kyo-Bun-Kwan*, and *Maruzen*, Tōkyō; *Yoshikawa Bookstore*, Yokahama; *J. L. Thompson & Co.*, Kobe, etc.).

While there exist a number of other small newspapers and magazines printed in English for foreign readers the foregoing are the most prominent and the best.

Geisha (in the Tōkyō dialect an 'accomplished person'; *geiko* and *maiko* in the Ōsaka and Kyōto dialect) bear more or less the same relation to life in Japan that *nautch*-girls do to that of India, and ballad-singers to China. They came prominently into vogue during the 9th cent. when their prototypes, the *shirabiyoshi*, or 'White-measure Markers' (so-called because they appeared originally in snow-white robes, carrying a white-sheathed sword and wearing a man's head-dress) made themselves so popular at the Imperial Court that the *Emperor Uda* 'took one of them to his arms,' and by so doing elevated and popularized their profession. Their influence has always been powerful, and it is recorded that in 1710, dancing-girls as a class were 'such potent perverters of good morals that the authorities endeavored to suppress the growing evil by prohibiting the teaching of dancing under penalty of expulsion from house and district.' Despite adverse legislation the *geisha* throve and is to-day apparently an ineradicable feature of the national life. Nearly every big ward in Tōkyō has its *geisha* quarter (*geisha-machi*), where from 200 to 500 women are visited (usually in *machiai*, or assignation houses) by all classes. Says an authority: 'While the *geisha* is mistress of all the seductive arts, seduction is not necessarily her trade, and whereas she never forgets to be a lady, she takes care never to be mistaken for one. Although dancing contributes much to her grace of movement, it constitutes only a minor part of her professional rôle. This she may tread lawfully by purchasing a special license in addition to her *geisha* ticket, or she may follow it in secrecy and danger. She earns hundreds of *yen* monthly, for if she is in vogue, she has invitations to "present her face" at many reunions on the same day. A banquet is considered incomplete without *geisha*, and they are often called in to enliven a simple luncheon, to accompany boating-parties, etc.' — Foreigners usually find *geisha* entertainments painfully destitute of interest or excitement. The women themselves are often not only deficient in good looks, but sometimes are bad dancers as well. Though they do not lead the

life of vestal virgins, coquettish ardor and passion rarely show themselves in their dances. Occidentals soon tire of their pantomimic evolutions, their falsetto voices, and their doleful, recitative singing, and one is rarely willing to sit through a second performance. In his somewhat idealized descriptions of life in Japan, *Mr. Lafcadio Hearn* writes (in *Glimpses of Unfamiliar Japan*, vol. II, p. 525 *et seq.*):

'Nothing is more silent than the beginning of a Japanese banquet; and no one, except a native, who observes the opening scene, could possibly imagine the tumultuous ending. The robed guests take their places, quite noiselessly, and without speech, upon the kneeling-cushions. The lacquered services are laid upon the matting before them by maidens whose bare feet make no sound. For a while there is only smiling and flitting, as in dreams. You are not likely to hear any voices from without, as a banqueting-house is usually secluded from the street by spacious gardens. At last the master of ceremonies, host or provider, breaks the hush with the consecrated formula: *O-somatsu degozarimasu ga! dōzo o-hashi!* whereat all present bow silently, take up their chop-sticks, and fall to. But *hashi*, deftly used, cannot be heard at all. The maidens pour warm *sake* into the cup of each guest without making the least sound; and it is not until several dishes have been emptied, and several cups of *sake* absorbed, that tongues are loosened.

'Then, all at once, with a little burst of laughter, a number of young girls enter, make the customary prostration of greeting, glide into the open space between the ranks of the guests, and begin to serve the wine with a grace and dexterity of which no common maid is capable. They are pretty; they are clad in very costly robes of silk; they are girdled like queens; and the beautiful dressed hair of each is decked with mock flowers, with wonderful combs and pins, and with curious ornaments of gold. They greet the stranger as if they had always known him; they jest, laugh, and utter funny little cries. These are the *geisha*, or dancing-girls, hired for the banquet. *Samisen*, or native guitars, tinkle. The dancers withdraw to a clear space at the farther end of the banqueting-hall, always vast enough to admit of many more guests than ever assemble upon common occasions. Some form the orchestra, under the direction of a woman of uncertain age; there are several *samisen*, and a tiny drum played by a child. Others, singly or in pairs, perform the dance. It may be swift or merry, consisting wholly of graceful posturing, — two girls dancing together with such coincidence of step and gesture as only years of training could render possible. But more frequently it is rather like acting than like what we Occidentals call dancing, — acting accompanied with extraordinary waving of sleeves and fans, and with a play of eyes and features, sweet, subtle, subdued, wholly Oriental. There are more voluptuous dances known to *geisha*, but upon ordinary occasions and before refined audiences they portray beautiful old Japanese traditions, like the legend of the fisher *Urashima* (p. cclix), beloved by the Sea God's daughter; and at intervals they sing ancient Chinese poems, expressing a natural emotion with delicious vividness by a few exquisite words. And always they pour the wine, — that warm, pale yellow, drowsy wine which fills the veins with soft contentment, making a faint sense of ecstasy, through which, as through some popped sleep, the commonplace becomes wondrous and blissful, and the *geisha* Maids of Paradise, and the world much sweeter than, in the natural order of things, it could ever possibly be.

'The banquet, at first so silent, slowly changes to a merry tumult. The company breaks ranks, forms groups; and from group to group the girls pass, laughing, prattling, — still pouring *sake* into the cups which are being exchanged (as compliments between guests and friends) and emptied with low bows. Men begin to sing old *samurai* songs, old Chinese poems. One or two even dance. A *geisha* tucks her robe well up to her knees; and the *samisen* strikes up the quick melody, *Kompira fune-fune*. As the music plays she begins to run lightly and swiftly in a figure of 8, and a young man, carrying a *sake* bottle and cup, also runs in the same figure of 8. If the two meet on a line, the one through whose error the meeting happens must drink a cup of *sake*. The music becomes quicker and quicker and the runners run faster and

faster, for they must keep time to the melody; and the *geisha* wins. In another part of the room, guests and *geisha* are playing *ken*. They sing as they play, facing each other, and clap their hands, and fling out their fingers at intervals with little cries; and the *samisen* keep time. Now, to play *ken* with a *geisha* requires a perfectly cool head, a quick eye and much practice. Having been trained from childhood to play all kinds of *ken* — and there are many — she generally loses only for politeness, when she loses at all. The signs of the most common *ken* are a Man, a Fox, and a Gun. If the *geisha* makes the sign of the Gun, you must instantly, and in exact time to the music, make the sign of the Fox, who cannot use the Gun. For if you make the sign of the Man, then she will answer with the sign of the Fox, who can deceive the Man, and she loses. And if she makes the sign of the Fox first, then you should make the sign of the Gun, by which the Fox can be killed. But all the while you must watch her bright eyes and supple hands. These are pretty, and if you suffer yourself, just for one fraction of a second, to think how pretty they are, you are bewitched and vanquished.

'Notwithstanding all this apparent comradeship, a certain rigid decorum between guest and *geisha* is invariably preserved at a Japanese banquet. However flushed with wine a guest may become, you will never see him attempt to caress a girl; he never forgets that she appears at the festivities only as a human flower, to be looked at, not to be touched. The familiarity which foreign tourists in Japan frequently permit themselves with *geisha* or with waiter-girls, though endured with smiling patience, is really much disliked, and considered by native observers an evidence of extreme vulgarity. For a time the merriment grows; but as midnight draws near, the guests begin to slip away, one by one, unnoticed. Then the din gradually dies down, the music stops; and at last the *geisha*, having escorted the last of the feasters to the door, with laughing cries of *Sayōnara*, can sit down alone to break their long fast in the deserted hall.

'The *geisha* is only what she has been made in answer to foolish human desire for the illusion of love mixed with youth and grace, but without regrets or responsibilities: wherefore she has been taught, besides *ken*, to play at hearts. Now, the eternal law is that people may play with impunity at any game in this unhappy world except three, which are called Life, Love, and Death. Those the gods have reserved to themselves, because nobody else can learn to play them without doing mischief. Therefore, to play with a *geisha* any game more serious than *ken*, or at least *go*, is displeasing to the gods.'

Beggars (*kojiki*) are relatively scarce in Japan, as there is usually work for all and all are generally willing to work. A few slinking, wheedling mendicants congregate about the temples of the large cities and at popular resorts, but they are never as importunate as the foreign beach-combers of Yokohama — frowsy jetsam who make a business of imposing upon the charitably disposed and by means of hard-luck tales secure enough each day to keep them supplied with vitriolic grog. Strangers are warned against the wiles of the foreign sailor who has 'lost his ship,' etc., and who in reality is an old resident of the locality. The local charities and the Salvation Army look out and care for the worthy poor, and visitors can help them in their noble and self-sacrificing work by contributions of cash.

Thieves (*dorobō; nusubito*, etc.) are rapidly on the increase, and the 140-odd prisons of the Empire receive each year upward of 18,000 persons convicted of thefts of property. The Japanese proverb: *Hin surcba don suru*, 'Poverty makes a man stupid (and thievish),' no doubt has much to do with the rapid growth of crime, for untold thousands of the poorer class find life, in a financial sense, an almost intolerable burden.

As a race the nation is honest. The traveler from those Latin countries, where only the atmosphere can be left out of doors with impunity, marvels at the host of attractive things strewn across the open shop-fronts and in the streets of Japanese towns, as well as at the apparent carelessness with which money and valuable objects are left unprotected. While foreigners have hitherto been more or less neglected by the *dorobō*, they now have to be on their guard against them, particularly the pickpockets (*suri*), as this light-fingered gentry has learned that foreign pockets are usually more opulent and get-at-able then the native *kakushi*, and special attention is being accorded them. Hotel thefts are rare. The wily Nipponese thief prefers generally to pick a pocket in a crowded car or thoroughfare, or to obtain money by some subtle ruse rather than to risk his precious neck by a burglarious operation; or to steal openly and run for it. *Geisha* are at the bottom of many breaches of confidence on the part of young men in Japan. — The Japanese police are amazingly efficient in locating stolen things, and by reporting a loss promptly to police headquarters, one stands an excellent chance of recovering the goods.

V. Jūjutsu. Wrestling. Harakiri. Tattooing.

Jūjutsu or **Judō** (pron. jew-joots′, jew-doh′), perhaps one of the most subtle and unique of the Oriental sciences, is popular among Japanese, by whom it is extensively practiced. Complete self-control and an intimate knowledge of physics as related to the human body are its prominent characteristics. Possessed of it a *jūjutsu* expert (*jūjutsuka*) is usually able to win in very unequal physical contests and to overpower an opponent of considerably greater muscular strength. While it has its nearest analogue in wrestling, it is of much greater refinement and potency; the stratagem of causing the aggressor to injure himself, in direct proportion to his loss of self-command and to the force exerted by him, is frequently employed. Historians disagree as to its origin. Some believe it was known in mythological times and was used by crafty gods one against the other. It gradually came into prominence in Japan about 3 centuries ago. According to the records of one popular school of the art, in the 16th cent. a learned physicist, *Akiyama Shirobei*, of Hirato (in Kyūshū), in order to add to his knowledge, went to China. There, during a three years' course of study, he learned some special tricks of a Chinese system of boxing called (by the Japanese) *hakuda*. In this Confucian game striking and kicking are said to have been chiefly employed to disable an adversary. On his return to Japan *Shirobei* taught this system, but as it was neither scientific nor extensive, its vogue soon lapsed. Thereupon he set about its

elaboration. Being a Shintō devotee he repaired to the celebrated shrine of *Tenjin*, at Dazaifu, in Chikuzen Province, where he prayed earnestly, fasted rigorously, and meditated long and deeply. Toward the end of a trying fast, he fell into a deep sleep and dreamed that he saw a tall pine and a willow tree defending themselves against a great snowstorm. The former put forth its great strength and resisted the weight of the snow on its branches, only to have them broken. The willow branches, being both supple and pliant, bent far enough beneath the weight to permit it to slip off, then sprang back to position unhurt.

Realizing that an important secret — that of apparently yielding, but in reality winning, by pliancy — had been revealed to him, the student worked upon the system until he had developed more than 300 tricks, which he taught in a school called by him *Yo Shin-ryū*, or 'Spirit of the Willow-Tree School.' This was later merged with other schools where slightly different systems were taught, under the name of the *Tenjin Shin yo ryū;* so-called from the shrine where the secret was revealed. In time other schools became known as *jūjutsu* (the nearest English equivalent of which is the 'art of pliancy) *taijutsu* ('body-art'), *yawara* ('gentle-art'), etc.; but all had for their fundamental principle the substitution of craftiness for strength, the crippling of an adversary by deflecting his own strength against him, and of winning by ostensibly yielding. For many years the science was the predilection of the warlike *samurai*. In their hours of leisure and practice they developed it to a high degree, passing its secrets down to posterity. With the abolition of feudalism, *jūjutsu* shared the fate of many mediæval things and fell into decadence. In 1882, *Prof. Jigoro Kano*, an eminent educationist and at present the greatest living exponent of *jūjutsu*, revived it, and after years of study began to teach it to young Japanese. Elaborating and advancing it to an extent undreamed-of in feudal times, and calling it by the name *judō* ('principle,' or 'doctrine' of pliancy; by which name it is now commonly known), he succeeded in establishing scores of schools throughout the Japanese Empire, as well as awakening a world-wide interest in the singular art.

The advanced system of *judō* embodies the best qualities of the numerous other systems supplemented by a scientific application of psychology and physical dynamics wanting in its earlier development. Its highest secrets (which are possessed by only a very few) are entrusted only to those of known integrity and morality, for its possibilities are too lethal to be entrusted to ignorant hands. A master of this dangerous science, which 'starts from the mathematical principle that the stability of a body is destroyed so soon as the vertical line passing through its center of gravity falls outside its base,' is

said to be able, by slight pressure, to paralyze an opponent's limbs (by applying a 'breaking pressure' to them), to dislocate a bone, twist a muscle, or to render one unconscious; then, by another application of skill to resuscitate the disabled one. An intimate knowledge of the most vital and vulnerable parts of the human body is no doubt the secret of this power. The course of *judō* exercises includes manœuvers so many and so variously executed that to attempt a description of them would serve merely to bewilder the reader. The most celebrated school in Japan is that of *Prof. Kano*, the *Kōdō-Kwan* at *Sakashitamachi 114, Koishikawa-ku*, Tōkyō. The largest exercise-room (where strangers may see *jūjutsu* practiced) is at *Shimotomizaka-chō 18, Koishikawa-ku*, Tōkyō. Classes are held between 3 and 6 P.M. on week days, and between 8 and 12 A.M. on Sundays; but the visitor will not always witness the best exercises at these times. To inculcate stoicism and tenacity of purpose students (a number of whom are women) are required to attend the school at 4 A.M. (classes are held till 7 A.M.) during the coldest period of the year at Tōkyō — usually about 30 days in Jan.-Feb. The same principle is applied during the noon hours of the hottest summer days. The enthusiastic young Japanese zealously abide by these severe monastic rules, since those who have successfully withstood the ordeal are given certificates (greatly prized, as indicating success in other undertakings) certifying to their physical and mental fitness.

From 150 to 300 lessons of 1 hr. a week, or a period of exercise covering from 3 to 5 yrs., are necessary for an average person to acquire a fairly intimate knowledge of the art. An earnest student can get a valuable working knowledge in about 30 lessons if he takes these from a special, individual teacher. Conditions and costs vary widely. It might be said that there are two ways open for a foreigner to learn *jūjutsu*. The first is to attend the regular school along with the native students, who are taught *en masse*. Being practically headquarters of the science in Japan, the *Kano* school is considered of such great public utility that it is supported by endowments. The cost to the student is thereby reduced to an entrance fee of 2 *yen* and a nominal charge of 30 *sen* (15c. U.S. money) a month for the use of the schoolrooms. Any one can attend who will promise to obey the rules and regulations of the institution. The instructors are all Japanese. A special, English-speaking teacher employed to devote his time to a single foreign student would cost from 50 *sen* to 5 *yen* an hr. depending upon whether a private room were desired; upon how deeply versed in the intricacies of *judō* the teacher might be; whether the pupil would want to name the hrs. devoted to him, and so forth. At the higher price the learner could take as many lessons a week as he could assimilate. Under favorable conditions the right kind of a teacher could be had for from 1 to 3 *yen*.

Students are either graduates (*yudansha*, or 'those with grades'), and under-graduates (*mudansha*, or 'those without grades'). The latter are divided into 6 classes; the former into 10. The master mentally estimates the student's attainments, and when he has gauged his power of self-control, he decides in his own mind how many degrees, so to speak, he may receive. The terrific power of advanced *judō* is said to make this necessary. Whosoever has reached the 6th grade in the graduate class is considered to have attained to a comprehensive knowledge of the physical side of the art. Not until he acquires the 10th, or last, degree, is he a *shihan* (master, or 'model teacher'). Many *jūjutsuists* call themselves *shihan* who are not really such. The highest rank (open to all) acquired by any foreigner from the *Kano* School is the first in the graduate course, and this degree is held by but 4 men — 2 of whom live in Tōkyō. Many of the Japanese police, and not a few military men, know something of *judō*. A smattering of it often enables a slight man to subjugate a powerful aggressor. The object of *judō* is threefold; it teaches methods of self-defense, it imparts mental poise and a high sense of self-discipline, and it gives its possessor a greater control over the muscles of the body than is perhaps possible in any other system of physical culture. — Consult the various monographs (in the vernacular; an English translation is in preparation) by *Prof. Kano*. *The Fighting Spirit of Japan*, by *E. J. Harrison* (London, 1912).

Wrestling (*sumō*) is one of the most popular of the Japanese sports, and the bouts held in Tōkyō in Jan. (usually from the 12th to the 22d) and May of each year arouse as much enthusiasm as baseball does in the U.S.A. Legend traces the practice to one *Kehaya* (nicknamed the 'quick-kicker'), a man of extraordinary strength, who lived at *Toma*, in *Yamato* Province about B.C. 23. His pride in his muscle became known to the *Emperor Suinin*, who sent for *Nomi-no-Sukune*, a strong man of Izumo; the two wrestled in the presence of the Sovereign, and *Sukune's* attacks were so rude that *Kehaya* died on the spot from the injuries received. Posterity refers to this as the first recorded wrestling-match; the place in Yamato still known by the name *Koshi-orida*, or 'hip-breaking field,' is said to mark the place where *Kehaya* lived. *Sukune* is regarded as the tutelary deity of wrestlers, and shrines stand to his memory. In A.D. 809, the *Emperor Heijō* ordered men of strength to be sent to the Imperial Court from all parts of the realm. His successor established a special dept. for the management of palestral affairs, and in 834 the *Mikado Nimmyō* ordered that wrestling should be encouraged as an important military accomplishment. The first public matches (*hatsu-zumō*) on record in Yedo took place in 1632; though several times prohibited by the authorities, the bouts grew in importance and frequency, and about 1820 the temple inclo-

sure of *Eko-in* (p. 231) became the established center of the annual exhibitions. Anciently wrestlers were classified according to their skill, and competing squads were called 'right and left' sides. The present classification of 'Eastern and Western Camps' dates from *Tokugawa* times and is believed to represent the E. and W. provinces respectively. The men on each side are of 5 grades, those of the highest rank being called *Ozeki*. When one of these leaders in either camp defeats his rival and stands without a peer, he is ranked as *Hinoshita kaisan* ('universal champion') and is entitled to wear the much-coveted *Yokozuna*, or rope-belt of bleached hemp originally conferred upon champion wrestlers by a noble family in Kyōto. Since *Akashi Shiganosuke* received this honor first in 1624 less than a score of men have worn the championship belt. Prior to 1868 wrestlers enjoyed privileges almost as great as those of *samurai*, to whom they were next in military rank. Their treatment was in marked contrast to that of actors, who were referred to as 'riverside beggars,' and who were compelled when traveling to hide their faces in deep wicker hats.

There are 48 recognized hands (*te*) or grips; classified into throwing, grappling, twisting, bending, etc.; each with 12 submethods of which wrestlers may avail themselves to overcome an opponent; besides certain individual kinks known to some of them. Wherever a man is able to use a hand in a dangerous fashion, such, for instance, as slapping an antagonist (permitted) in the face with sufficient violence as to disable him, he is forbidden to use it, notwithstanding it may be a legitimate one. As the men wrestle in an almost nude state, good holds are hard to get; the best are made possible by the loin-cloth, or *mawashi*, a species of long belt which goes several times round the waist. The rich and costly damask apron (often beautifully embroidered in gold and silver) worn by wrestlers during the preliminary ceremonies — and which bears the same relation to them that the silken *capa* does to the *espada* in a bullfight — is removed when the wrestling begins. From early morning on the day preceding wrestling-matches, drums are beaten in 5 quarters of the city, to announce to lovers of the sport that the bouts are to be held on the following day.

Wrestlers in Japan are as unmistakable as bull-fighters in a Spanish country. They are immensely heavy, gladiator-like, beefy men, sometimes weighing 300–350 lbs. and standing head and shoulders above the average native. It is said that they observe no special regimen in their diet, other than that they eat two or three times as much meat as the ordinary native and drink considerably more *sake* than the average man. In size and muscular development they are abnormal; but some do not approach the normal in intelligence. One who aspires to become a wrestler must apply to a *toshiyori* (or *sumō-*

doshiyori) — a man who has retired from the ring and who takes part in the management or supervision of wrestlers. Considerable hard work is necessary before the tyro is admitted to the great wrestling arenas in Tōkyō; where, if he is strong and proficient, he may be allowed to wrestle early in the morning (of wrestling days) before the regular matches take place. One who wins in a bout is butted against a second opponent, and if he wins twice consecutively he receives a mark. On the 4th, 7th, and 10th days of the great matches these marks are counted, and by their number the aspirant's position is fixed. If he has sufficient marks, he becomes a regular wrestler. The salaries of the best men are astonishingly small; the champion receiving about 100 *yen* for his 10 days' work. The honor, the plaudits of the crowd, the smiles, and the gifts which the *geisha* fling into the ring in their excitement and enthusiasm, appeal strongly to the men, some of whom have patrons whose munificence adds to their meager pay. There are upward of a thousand wrestlers in Tōkyō under the control of the Tōkyō Wrestling Association. The contests are held in the *Kokugikwan*, next to the *Eko-in Temple*, and at the newer pavilion of the same name in *Asakusa Park*. Twenty-four men from the E. and a like number from the W. Camp compete for honors. The practically continuous performance usually begins at 4 A.M. and lasts till 6 P.M. The admission ranges from 50 *sen* (gallery) to ¥4 for a chair, and ¥14 for a box which will seat 5 persons. The arena is raised a trifle above the ground and is sometimes shaded by a canopy supported by 4 posts, one with a green band wound round its upper part, another red, a 3d white, and a 4th black, — symbolic of the 4 seasons. A purple curtain adorned with figures of white plum blossoms envelops the upper part of the posts. The old custom required that within the 4 pillars, 2 concentric circles of rice-bags be placed, the inner line forming the ring — about 12 ft. in diameter. Close at hand are small pails of water, some paper, and salt; the former revives the flagging spirits, and is said to be emblematic of the water which is given to the dying (as wrestlers are supposed to be prepared for death). The paper is used for wiping the face, and the salt for purifying the arena. A referee selected from among the *Toshiyori* sits at each pillar, the wrestlers sit on the E. and W. sides of the ring awaiting their turn, and the umpire generally stands on the N. side, and faces S. as he pronounces results. Early in the morning before wrestling begins, water is sprinkled over the arena to sanctify it; rice is offered, and prayers are made to the gods, particularly to *Nomi-no-Sukune*, a shrine dedicated to whom is usually to be found near wrestling-halls. When the matches begin the contestants and the referees sit on both sides of the arena, while the caller-out (*yobidashi*) comes forward with a fan in his hand and announces the names of the

wrestlers. The umpire makes a similar announcement, and two matched men come into the arena from either side. Each turns a pillar on his side, then resting a hand on each knee, raises his legs wide, one after the other, in a half-sitting posture and stamps on the ground 5 times. Those above a certain rank face each other sitting on their heels, and clap their hands and stretch their arms as a sign that they will abide by the umpire's decision and will bear their antagonists no malice, whatever the result may be. As they close in and face each other, the umpire stands by them with his fan in his hand. If a wrestler attempts to tussle before the other is ready, the latter tells him to wait. The delays are sometimes made on the principle that by so doing one can wear a competitor out. The wrestler is defeated if he is thrown by his opponent; if his foot crosses the inner ring; or his hand or knee touches the ground. Some gain a victory by suddenly springing upon the adversary; others by sheer weight, by lifting him and dropping him out of the ring, by pushing him down, dodging, tripping, and by other unscientific moves. The men stop frequently to take a drink of water, wipe faces with the bits of paper, and throw pinches of salt into the ring. When a wrestler is victorious he squats on his side of the ring while the umpire points his fan at him and pronounces his name. The vanquished leave the ring without ceremony. The matches begin with the lowest class, and rise gradually to the highest. When the Tōkyō bouts are ended, the victors leave for a starring tour of the provinces. Advertisements of coming events are inserted in the newspapers printed in English.

Harakiri (pron. hah-rah-key'-ree) or (more politely) *seppuku* ('belly-cut'), a method of suicide believed to be peculiar to Old Japan, is not widely popular at present. It came into practice among the *samurai* during the early years of the military domination (of the *Ashikaga*), and replaced the more ancient form of suicide by strangulation. The military custom of permitting a vanquished *samurai* to perform *harakiri* rather than endure the shame of execution or disgrace, appears to have been generally established about the close of the 15th cent. Afterwards it became the recognized duty of such a one to kill himself at the word of command. 'All *samurai* were subject to this disciplinary law, even lords of provinces; and in *samurai* families, children of both sexes were trained how to perform suicide whenever personal honor or the will of a liege-lord, might require it.' Women performed *jigai*, which consisted of piercing the throat with a dagger so as to sever the arteries by a single thrust. Where two persons die together, by mutual consent, the act is referred to as *junshi*. Perhaps the most remarkable suicide of this kind in modern times was that of General *Count* and *Countess Nogi*, who killed themselves with dramatic punctiliousness at their residence in Tōkyō,

Sept. 13, 1912, so that the Count might follow his master, the dead *Emperor Mutsuhito*, to the other world.

A typical case of peculiar interest to foreigners is described in *Mitford's Tales of Old Japan.* 'The condemned man was *Taki Zenzaburō*, an officer of the *Prince of Bizen*, who gave the order to fire upon the foreign settlement at Hyōgo (Kobe) in Feb., 1868. The ceremony, which was ordered by the Mikado himself, took place at 10.30 P.M. in the *Seifukuji*, the headquarters of the Satsuma troops at Hyōgo. A witness was sent from each of the foreign legations. From the ceiling of the high roof of the dark hall of the temple supported by dark pillars of wood hung a profusion of gilt lamps and ornaments peculiar to Buddhist temples. In front of the high altar, where the floor, covered with beautiful white mats, is raised some 3 or 4 in. from the ground, was laid a rug of scarlet felt. Tall candles placed at regular intervals gave out a dim mysterious light, just sufficient to let all the proceedings be seen. The 7 Japanese took their places on the left of the raised floor, the 7 foreigners on the right. After an interval of a few minutes of anxious suspense, *Taki Zenzaburō*, a stalwart man, 32 years of age, with a noble air, walked into the hall attired in his dress of ceremony, with the peculiar hempen-cloth wings which are worn on great occasions. He was accompanied by a *kaishaku* and 3 officers, who wore the *jimbaori* or war surcoat with gold-tissue facings. The word *kaishaku*, it should be observed, is one to which our word "executioner" is no equivalent term. The office is that of a gentleman: in many cases it is performed by a kinsman or friend of the condemned, and the relation between them is rather that of principal and second than that of victim and executioner. In this instance the *kaishaku* was a pupil of *Zenzaburō*, and was selected by the friends of the latter from among their own number for his skill in swordsmanship. Slowly, and with great dignity, the condemned man mounted onto the raised floor, prostrated himself before the high altar twice, and seated himself on the felt carpet with his back to the high altar, the *kaishaku* crouching on his left-hand side. *Zenzaburō's* posture was that usually adopted by the Japanese, with knees and toes touching the ground, and body resting on the heels. In this position, which is one of respect, he remained until his death. One of the 3 attendants then came forward, bearing a stand of the kind used in temples for offerings, on which, wrapped in paper, lay the *wakizashi*, the short sword or dirk, 9½ inches in length, with a point and an edge as sharp as a razor. This he handed, prostrating himself, to the condemned man, who received it reverently, raised it to his head with both hands, and placed it in front of him. Then allowing his upper garments to slip down to his girdle, he remained naked to the waist. Carefully, according to custom, he tucked his sleeves under his knees to prevent himself from

falling backward; for a noble Japanese gentleman should die falling forward. Deliberately, with a steady hand, he took the dirk that lay before him; he looked at it wistfully, almost affectionately; for a moment he seemed to collect his thoughts for the last time, and then stabbing himself deeply below the waist on the left-hand side, he drew the dirk slowly across to the right side, and, turning it in the wound, gave a slight cut upwards. During this sickeningly painful operation he never moved a muscle of his face. When he drew out the dirk, he leaned forward and stretched out his neck; an expression of pain for the first time crossed his face, but he uttered no sound. At that moment, the *kaishaku*, who, still crouching by his side, had been keenly watching his every movement, sprang to his feet, poised his sword for a second in the air; there was a flash, a heavy, ugly thud, a crashing fall; with one blow the head had been severed from the body.'

Tattooing, or *Horimono* (*horu*, to dig; *mono*, thing), was anciently more popular than it is at present, since the governmental decree expressing disapproval of it caused it to decline in favor. The art (*horimonojutsu*) has always been confined to the unlettered class, since cultured Japanese consider its application a mark of extreme vulgarity. Coolies, bravos, and foreign sailors (53% of American seamen, and 35% of the enlisted marines are thus adorned) are the chief patrons of tattooers, and female beauties, popular heroes, flowers, birds, ship's anchors, love-emblems, and the like are the popular patterns. While the extraordinarily expert tattooers of Japan (Yokohama and Tōkyō are headquarters) practice the Polynesian style of pricking, it is rather significant that the Ainu of Yezo (where not a few women handle the delicate knives and needles with skill) employ the Melanesian method of cutting. The operation requires time and patience, but is not necessarily painful. Blood is seldom drawn. Sepia and vermilion are the usual colors; brilliant greens, yellows, and blues being considered dangerous.

VI. Architecture of Buddhist Temples.

Architecture (*zōcijutsu; kenchiku-gaku*). The ecclesiastical architecture which grew up in Japan after the introduction of Buddhism, has qualities, in its best examples, that are peculiarly attractive to art-lovers. Occidentals in particular find the gorgeously decorated Buddhist temples and their later expressions — the still more wonderful and elaborate mortuary shrines — replete with interest. Both furnish an extensive illustration of the transfer from the continent to the soil of an island empire, of a notable phase of depictive art — one inherently Hindu-Persian, yet tinged with the lasting impress of Koreans and Chinese. With their accompanying pagodas,

opulent bell-towers, intricately sculptured gateways (which in themselves often represent the choicest type of florid Buddhist architecture in Japan), pavilions, revolving libraries, and other structures, they make a strong appeal, — particularly when set down in a magnificent environment that adds materially to their beauty. The effective blend of nature, religion, and art impresses so many travelers that in time they learn to reverence the monumental old temples as the tangible symbols of a beautiful faith. Time and again they return to their sacrosanct and singularly tranquil precincts to study the inspiring faces of the beautiful golden images, of Buddha and the Bödhisattvas, and to marvel at the strength of a creed which for so many centuries has held an unthinkable number of the human race under its sway. The wave of reform which is making such an impression in secular architecture in Japan — particularly in the large cities — has as yet had no effect on the ecclesiastical structures, in which there has been little or no development for the last two centuries. Many of these show a pronounced similarity in their essential architectural members and decorations, which though varying in detail are constant in type. But for certain differences peculiar to localities, or for decorations applicable to the local tutelar or to the bonze to whom the temple owes its physical being, there would be considerable uniformity among them. As it is, the traveler who has seen a few of the most celebrated types may feel amply justified in foregoing an inspection of the remainder, as some of them, though expressive of a rich and florid imagination, are not necessarily indicative of a highly developed artistic sense. The interior adornments are often disappointing to those who expect to find the splendid paintings and beautiful stained-glass windows of European cathedrals.

The architecture of the Chinese (and consequently that of the Japanese, who received their constructional ideas from them) suggests, in its general outline and the peculiar concave roof, a canvas tent as its primary motive, though there is no further proof than this likeness of its origin. From the palace to the hovel, in temples and in private dwellings, this type everywhere stands confessed, and almost nothing like a dome or cupola, a spire or turret (except in the fortresses), is anywhere found. While few instances occur anywhere in China of an attempt to develop this simple model into a grand or imposing building, the Japanese, as if skipping a generation and going back to the (for them) fountain head, emulated the example of the Mogul princes in India (who perhaps got their architectural ideas from Persia and Arabia) and reared costly mausolea to perpetuate the memory of their dead sovereigns and glorify their reigns. The manifest solidity of Japanese masonry as expressed in walls and castles bears a striking likeness to similar construction work in Hindustan, and in some cases an even finer conception of the mechanical principles of the art is observable. None of the Japanese structures, however, possess the wonderful acoustic arrangements of certain of the Mohammedan edifices. The well-known inertness of the imaginative faculty in the Chinese mind has been overcome by the Japanese in a singularly brilliant manner; due perhaps, in a way, to the fact that the Chinese never had either a dominant priesthood or a hereditary nobility. *Fergusson* points out that the absence of the former class is important, because it is to sacred art that architecture has owed its highest inspiration, and sacred art

is never so strongly developed as under the influence of a powerful and splendid hierarchy. In the same manner the want of a hereditary nobility is equally unfavorable to domestic architecture of a durable description. Private feuds and private wars made fortalices and fortified mansions necessary, and the mass and solidity of these give a marked character to certain of the edifices in Japan.

Native historians refer to four stages of sacred architecture in the history of the Empire: the *Suiko*, of the earliest Buddhist epoch — the best representative of which is the now tottering *Hōryū-ji* (Rte. 34), erected near Nara in A.D. 607; the *Fujiwara*, as expressed in the *Byōdō-in*, erected at Uji (Rte. 33) in 1052; the luxurious Kyōto epoch, of which the dazzling *Nishi Hongwanji* built at Kyōto (Rte. 27) in 1591 is the best type; and the *Tokugawa*, or Yedo epoch, which brought forth in the 17th cent. the brilliant mausolea of Shiba (Tōkyō) and Nikkō (Rte. 14). While the painfully plain and crude *Hōryū-ji* is significant of the state of architecture at the remote period of its erection, and stands forth as the best example extant of what Japanese like to refer to as the Old Yamato type, it is in striking contrast to the gorgeous *Nishi Hongwanji*, often mentioned as one of the most perfect works of Buddhist art in Japan. Though the former is marked by an austerity that could scarcely be more pronounced, the latter is, in places, colored as elaborately as the Alhambra, with considerable flat or painted work suggestive of it. Expressive also of the expansion of the art is the perfect understanding of the laws of composition in the grouping and the distribution of the parts, while nearly every panel, beam, or screen carries some poetic or Buddhistic significance. Besides the frankly organic character of the structural work in Buddhist temples, a noteworthy trait — perhaps also an acquisition from Arabia through India and China — is the shrewd concentration of ornament at the high altar. To this, one is often led abruptly, from a monochromatic, time-stained exterior, to a dazzling, polychromatic interior blazing with an outburst of gold and opulent fancy — emblematic of the precious golden truths glowing at the heart of Buddha's outwardly austere law. The contrast between the plain and the decorative parts of some of the typical monumental temples in Japan is of the strongest description, producing, in the height of emphasis thereby attained, an extraordinary vividness of effect. This decoration does not, however, falsify the temple by its enrichment; the aim in many cases is to render the leading structural members prominent by color or treatment. That this is successful, is shown by the fact that scarcely anything in the architectural world is more splendidly effective than the cyclopean, gold-sheathed supporting columns of *keyaki*-wood, gleaming like a mass of solid metal, and imparting by their very plainness an air of astonishing richness. At times a striking effect is attained by almost covering the façade with extraordinarily rich and masterful

wood carvings, in monotone or in the natural tint of the wood, then supplementing them within by similar sculpture emblazoned with vivid colors and scintillating with gold.

The Buddhist Temples of Japan generally sit back from the street in a wide, sanded inclosure reached through one or more grand one- or two-storied gateways continually left open to the public. These entrances are oftentimes constructed like miniature temples, and are so ornate as frequently to be mistaken by strangers for the fane itself. The beauty and glitter of the finer gateways — particularly those giving ingress to a compound containing a mausoleum — are often so marked as fairly to dazzle one. Not uncommonly they are lacquered in a rich, lustrous Indian red, and further ornamented with metal enrichments to which time imparts a beautiful patina. When gold-leaf is employed profusely, and exposure to the elements harmonizes the polychrome colors, the general effect is not easily forgotten, particularly if the structure reposes in a setting of deep-green foliage. A massive granite water-basin, a belfry, a number of bronze or stone lanterns, along with a pagoda and other edifices usually occupy the same compound with a temple — which is generally oblong and raised some 4 ft. from the ground. In some cases there is an inner and an outer sanctuary (*honden*) separated by an interval room, or by a screen or blind; the separation being sometimes emphasized by a different treatment of the ceilings of the two. 'These buildings vary greatly in size, there being in the larger temples an interior peristyle — or other arrangement of columns, to support the roof — forming an ambulatory or aisle round the oratory, or sometimes round 3 sides of it, leaving the fourth to be occupied by the sanctuary and secondary temples on either side.'

The huge Temple Roofs, covered sometimes with a system of imbricated tiles, sometimes with sheets of copper-bronze dulled by time and the weather to a rich old green with here and there a glint of gold, loom above their surroundings, or appear through their sacred groves in a mass almost cyclopean in its imposing grandeur. The absence of intense cold weather in Central and Western Japan makes the use of copper-bronze possible for this purpose, and certain of the roofs, notably those of the mausolea of the *shōguns* in Uyeno Park, in Tōkyō, show that formerly the baser metal was covered with gold-foil — a custom which gave *Marco Polo* the chance to tell Europe that in *Cipangu* the roofs of the palace buildings were of massive gold! At certain points on the beams of these structures there is an efflorescence of rich metal ornamentation or a series of gilded crests which are strikingly attractive and picturesque. The forms of the roofs are various, though for the most part they commence in a steep slope at the top, gradually flattening toward the eaves so as to produce a slightly concave

appearance — this concavity being rendered more emphatic by the tilt which is given to the eaves at the four corners. The appearance of the ends of the roofs is half hip, half gable, while in the spandrel below the ridge-pole are not unfrequently placed splendid wood sculptures of gigantic size. Heavy ribs of tile-cresting with large terminals are carried along the ridge, hip, and the slope of the gable. The result of the whole is very striking, with the advantage of looking equally satisfactory from any point of view. To foreigners many of the roofs seem disproportionately heavy; looking as if ready to weigh down and crush the slender structures below. Some of the poorer temples, which cannot afford tiled roofs, are thatched with straw, after the fashion of the primitive *Shintō* shrines; still others are covered with the dull, leaden gray pantiles so common on dwelling-houses. The forbidding color of these is sometimes enlivened by lines of white cement, and in certain localities they are replaced by tiles with a brown glaze. Crest-tiles are common, but instead of being stamped with conventional figures, they usually carry the particular crest of some great person — mayhap the *shōgun* to whose generosity the structure owes its being. Every temple in the land, from the wealthiest to the tiny, tin-pot affair of the poorest hamlet, has its particular crest, and from it the stranger is often enabled to guess to what divinity it is consecrated, or what great personage supports (or has supported) it or is deified therein.

In view of the national penchant for bizarre and distorted animal forms, for demonology and all its allied grotesquery, one rather looks for the picturesque mediæval gargoyles that would prove such attractive concomitants to the style of the temple roofs. Their absence is often compensated for by elaborate antefixes (*abumi-gawara*) placed at the junction of the imbrices along the ridges, and embossed with crests or designs preserving the progressive continuity of the frets which encircle the structure. They often take the form of demonlets, scowling demon faces, flowers, dragons, and even the sluggish and unpoetic turtle. They vary with the district and are almost always attractive to strangers. The squatting, straining, squashed-looking figures which one sometimes sees high up in the gable ends of certain of the temples are known as *Daira-botchi*, the Japanese Atlas who bears a part of the weight of the temple roof just as the mythological Atlas bore up the pillars of heaven. The Coffered Ceilings of temples and mausolea are interesting in that the style is ascribed to the Koreans (who undoubtedly copied it from the Chinese). The rectangular coffers, usually not above 20 in. in diameter, often carry panels richly decorated with flowers, polychromatic dragons, scroll-work, phœnixes, and effective designs similar to those of certain palaces and temples of China. Very elaborate lacquer and metal clasps, often gold-plated, cover

the dividing ribs or ornament them at the joints. When hammered metal casings or clasps are absent the coffers are usually divided into a series of tiny ones with an appearance of latticework. The ceiling is connected with the walls by a large coving, traversed vertically by raised bars similar to those which divide the coffers into squares. Some temples are to be seen in which the ceiling of the nave and the loggia are boarded flat and decorated with huge paintings of dragons in black and gold, the *Dog of Fo*,[1] or of flying *tennin*.[2] In cases where there is no ceiling — for internally the temple construction varies — uprights resembling king-posts are often used, two customarily standing on the horizontal beam from which they rise. In some instances there is but one, and occasionally this is dispensed with. Then the interior takes on a conical shape, and the maze of beams recede to a central disc on which a coiled and glowering dragon is but dimly seen amid the gray smoke of incense.

Many of the temples show rich ADORNMENTS of metal, — usually brass and copper-bronze, — and not unfrequently this is chased or hammered in delicate and attractive designs. Utility as well as beauty are the guiding principles. The oftentimes beautiful old nails with which some of the immense doors are studded recall the splendid relics of the old *Mudéjar* style one sees in Southern Spain. The immense baldachins (*tengai*), which hang above the abbots' seats within the temples, require unusually strong hooks and chains to hold them. Brass and bronze are, in fact, as much employed in these structures as silver is in the Mexican cathedrals. The general effect is at once gorgeous and delicate, of splendid floridity, but with an absence of massiveness and grandeur. When time has stained the bronze a fine grayish-green, and subdued the rich burnish of the brass, the effect is still more pleasing. Even the plain dullness of many of the *Shintō* shrines, particularly those influenced by Buddhism, is often relieved by fine

[1] The **Dog of Fo** (or *Dog Fo*), the mythological lion so often represented in Chinese art, symbolizes the *Foh*, or *Fo*, a (Chinese) modification of *Bod* (Buddha), and by extension considered the guardian of Buddhist (*Fohist*) temples. It is supposed to be able to drive off demons, and perhaps for this reason is employed at *Shintō* shrines as well. In Japan they are known variously as *shishi* (lions), as Korean lions, etc. Generally sculptured out of gray granite, or cast in handsome bronze not unfrequently gilded or covered with brilliant paint, they are seen in pairs in front of temples, palaces, and shrines, or beside graves; squatting on their haunches, with their curly tails reaching far up their spines. Officially they are known as *Koma-inu* (lit., 'Korean dog,') and as *Ama-inu* ('Heavenly dog'). Flippant observers say the male animal is the one with its mouth closed; the female with it open!

[2] The **Tennin** ('Angels of Buddhism') are always represented as lovely young maidens, clad in long robes of many colors, hovering in the air playing with a plectrum upon some stringed musical instrument; or in the act of sounding the 17-tube Chinese flute (still used in sacred concerts at some of the temples), and in similar attitudes. The subject was a favorite with early painters. The pierced and gilded panels of sculptured *tennin* in high relief, in certain of the temple interiors, form some of the most strikingly beautiful objects in the whole range of ecclesiastical enrichment.

and strong brass bindings contrasting splendidly with the white wood of which they are constructed. The DECORATIONS may properly be divided into monochromatic and polychromatic. The former obeys the *Shintō* canons, and is seen in temples (frequently in the abbots' apartments), constructed of pure white, knotless pine, having elaborately chiseled and embossed metal caps, sockets, and bands applied to the ends of projecting timbers, to the joints of pillars and beams, to the corners of frames (door and panel), and to the bases and necks of posts. The effect is well described as 'an appearance of pale, ashen gray touched up richly with gold.' The decorator uses fearlessly the greatest variety of colors in juxtaposition, but generally separates adjoining tints by means of a white or gold line. The scheme may broadly be described as mural painting on a gold ground; carved panels, solid or pierced, the carving heavily gilt and sometimes picked out with various colors; pillars with decorations of embroidered drapery; and beams, brackets, etc., colored much on the same principle as the external members. The charm of the whole is greatly enhanced by the features of the surrounding landscape and the skillfully planned approaches, 'which are matters of no less importance in the eyes of the Japanese designer than the structure itself and its decorations.' The lotus, peony, and chrysanthemum often appear on the gold lacquered panels, painted by the loving hands of some religious devotee of the past, but they more often form the motives of the splendidly carved panels which run the length of the architrave or, as pierced woodwork, take the place of interior walls. The ancient Japanese wood carving is marked both by an excellent technique in the handling of this perishable material and by a bold freedom in design, with a large sweep in flowing movement as a conspicuous trait. Much of it is decorated in polychromatic tints with the mythological *ki-lin*, phœnixes, dragons, tortoises, flowers, etc., in high and low relief. Not unfrequently the carved woodwork in temples is left uncolored.

According to the old Chinese natural history Man stands at the head of all naked animals; the *Ki-lin* ('giraffe') leads and protects hairy animals; the Phœnix represents the feathered creation; the Dragon stands at the head of scaly animals; and the Turtle represents and protects all animals provided with a shell.

The Ki-lin (Japanese *Kirin*), a sort of Far Eastern hippograph, is pictured as resembling a stag in its body and a horse in its hoofs, but possessing the tail of an ox, and a parti-colored, or scaly skin. A single horn is usually shown on its forehead, whence the common belief that it is the Japanese conception of a unicorn. It is a favorite subject with sculptors and painters, and is often represented on tombs, in temples, etc. It is said to appear on the earth but once in a millennium, or when some transcendentally great man or sage, like Buddha or Confucius, is born. It is revered by Buddhists because of its great benevolence toward other animals; it never treads on live things nor eats grass.

The Phœnix, or *Hōwō*, so popular as an art motive, and which is so often and so elaborately represented in the mausolea of the *shōguns*, on the coffered ceilings of the Mikado's palaces and elsewhere, is considered by the

Japanese the king of birds, whence its frequent appearance in painted or sculptured form (common also in Syria) on the tombs of emperors, on palanquins, buildings, etc. The Chinese phœnix, from which the Japanese is derived, is probably based on the Argus pheasant; it is supposed to appear on the earth at or near the birth of a good ruler, wherefore it is the emblem of peace and good government. In Chinese the male is called *fung*, or *ho*, and the female *wang*, or *wo*, whence the generic name *fung-hwang* or *hōwō*. It is described as adorned with every color, and combining in its form and motions whatever is graceful and elegant, while it possesses such a benevolent disposition that it will not peck or injure living insects, nor tread on growing herbs. Like the *ki-lin*, it has not been seen since the halcyon days of Confucius, and, from the account given of it, it seems to have been entirely fabulous. The etymology of the character implies that it is the emperor of all birds. One Chinese author describes it 'as resembling a wild swan before and a unicorn behind; it has the throat of a swallow, the bill of a cock, the neck of a snake, the tail of a fish, the forehead of a crane, the crown of a mandarin drake, the stripes of a dragon, and the vaulted back of a tortoise. The feathers have five colors, which are named after the five cardinal virtues, and it is five cubits in height; the tail is graduated like Pandean pipes, and its song resembles the music of that instrument, having five modulations.' Virtue, obedience, justice, fidelity, and benevolence are symbolized in the decorations on its head, wings, body, and breast. It is a favorite decoration for musical instruments and is frequently interwoven in fabrics. Some authorities find a strong resemblance between this phœnix and the *quetzalli* (the Central American trogon) of the *Mexica*. It bears a yet stronger likeness to the remarkable South American Hoactzin (*Opisthocomus cristatus*), and it may be more than a mere coincidence that the first syllable of the name of this bird should be the same as that of the *hōwō*.

The **Dragon** (*tatsu*), a familiar object in Japanese decorative art, appears in the paintings and carvings of temples, dwellings, and tombs; is stamped on the old siver coins; is cut in low and high relief on the native bronze and silver; painted on lacquer, and is woven in the silk brocades, etc. It is the emblem of vigilance and strength, and like many of the art motives, originated with the Chinese, to whom it furnishes a comparison of everything that is terrible, imposing, and powerful. As it is there taken as the Imperial coat of arms, it consequently imparts these ideas to the Chinese person and state. There are 3 Chinese dragons, the *lung* in the sky, the *li* in the sea, and the *kiao* in the marshes. It has the head of a camel, the horns of a deer, eyes of a rabbit, ears of a cow, neck of a snake, belly of a frog, scales of a carp, claws of a hawk, and palm of a tiger. On each side of its mouth are whiskers, and its beard contains a bright pearl. The *lung-wang*, or 'dragon king,' answers to Neptune in W. mythology, and is worshiped and feared by the fishermen. The 5-claw dragon is reserved for the Imperial use; that with 4 claws being in use by the commonalty. The Japanese dragon is a slight modification of the Chinese, looking to foreigners like the Old Scratch himself, or a winged crocodile with a tufted snout, and cruel and malicious eyes. 'To the credulous among the natives it is a positive entity which exerts more or less influence over their lives. Serious native writers have time and again, and with ponderous and whimsical minuteness, solemnly described this fabulous monster to the smallest detail of his daily life; explaining how in the spring it lives in heaven, in the autumn in the water, in the summer among the clouds, and in the winter dormant in the earth. Volumes have been written about the several varieties created to disturb the dreams of the native clodhoppers — the yellow, violet, green, red, white, black, and flying dragon, those with and without scales and horns; how the breath of the white dragon enters the earth and is transmuted into gold; how the spume of the violet dragon becomes balls of pure crystal, of which gems and caskets are made; and how certain of them, who take their pleasure in killing human beings, possess the amazing ability to see everything within a hundred leagues.'

The fact that the first among the young dragons is a happy creature, and delights in harmonious sounds, accounts for the fact that the tops of most temple bells are cast in the form of a curved dragon, thus serving the double purpose of pleasing the dragon tribe and providing ears to hang the

bell by. The 2d of the litter of 9 which the dragoness produces at parturition 'delights in the sounds of musical instruments, hence the *koto*, or horizontal harp, and the *tsuzumi*, or girl's drum, struck by the fingers, are ornamented with the figure of the dragon; the 3d is fond of drinking, and likes all stimulating liquors, therefore goblets and drinking-cups are adorned with representations of this creature; the 4th likes steep and dangerous places, hence gables, towers, and projecting beams of temples and pagodas have carved images of this dragon upon them; the 5th is a great destroyer of living things, fond of killing and bloodshed, therefore swords are decorated with his golden figure; the 6th loves learning and delights in literature, hence the covers and title-pages of books and literary works show his picture; the 7th is renowned for its power of hearing; the 8th enjoys sitting, hence the easy chairs are carved in its images; the 9th loves to bear weight, therefore the feet of tables and of *hibachi* are shaped like his feet.' (*Griffis, Mikado's Empire.*) As the dragon is the most powerful animal in existence, so the garments of the Mikado are called 'dragon robes,' his face the 'dragon countenance,' his body the 'dragon body,' the 'ruffling of the dragon's scales' his displeasure, and his anger the 'dragon's wrath.' The dragon is to the Chinese and Japanese what the griffin was to the early Greeks, and it seems not unreasonable to suppose that the adoption of the one was suggested by the sight of the other.

The **Tortoise** (Chinese, *kwei;* Japanese, *kame*) has many fabulous qualities attributed to it, and it symbolizes longevity.

Religious themes are more often expressed with the chisel than with the brush, and many temples contain carvings depicting incidents in the lives of Buddha's chosen disciples; in those of notable examples of filial piety enshrined in the Chinese classics; in the life of Buddha himself and of scores of the saints and sinners supposed to have been influenced by him during his last incarnation. Good examples of this work may be seen in the technically excellent and amazingly intricate door and wall panels of the *Narita Temple* described in Rte. 12. Many temples possess veritable marvels of glyptic art, which, if they do not always form an integral part of the structure, are inseparably associated with hieratic architecture. While some fanes preserve a dozen or more skillfully chiseled seated or standing images of the tutelar saint, the founder of the institution, Buddha or his disciples, or native or imported gods, others have hundreds (even thousands) crowded into them. The frequently recurring 500 *Rakkan* are notable examples of this prodigality. Foreign critics regard some of them as greatly at variance with the oftentimes exquisitely harmonious *ensemble* of gold-lacquer, painted draperies, and the wealth of diaper-work in low fine tones characteristic of certain fanes. The Buddhist temples of Japan have no crypts. The **Temple Floors** are usually of wood, and these are oftentimes covered with soft mats of the same size as those used in dwellings. Many of the temple corridors, particularly in and about Kyōto, are laid with boards so loosely nailed that they rise perceptibly to the footfall, and, by rubbing one against another, produce a plaintive tweaking, or creaking noise, soft and not unmusical, and which suggests the twittering of drowsy young birds in a nest. They are called *Uguisu-bari* ('nightingale floors,' from the resemblance of the sound to a nightingale's

voice), and are attributed to an imaginative craftsman who lived about 300 yrs. ago. See **Buddhism**, p. clxxxix.

The **Mausolea** are planned differently from the temples, and consist of three buildings *en suite:* an oratory, flanked on both sides by an antechamber; an interval room, and a sanctuary. There are two inclosures and an outer one surrounded by a belt of cloisters; the general scheme of decoration is on a much more elaborate and magnificent scale than that of the temples. They belong properly to a later epoch, that of Yedo, and are to be seen in perfection in Tōkyō and at Nikkō, where the bodies of some of the *Tokugawa shōguns* are interred. It may be truly said of them that they display Japanese decorative art in its most profuse and splendid stage. The interiors are sometimes a curious blend of polished black and gorgeous colors, but the overhanging roofs shut out excessive light and soften what would otherwise be glaring defects. The exteriors are often in sharp contrast to those of even the richest temples, and show a perfect riot of color and ornamentation. The color begins with the lintels or ties near the top of the posts or pillars, and from this height the different beams and brackets, together with the flat spaces and raised carvings between are diapered, arabesqued, and variously picked out in bright colors and gilding. The treatment imparts a light elegance to the otherwise ponderous eaves, and the deep sun-shadows beneath the massive projections assist in subduing and harmonizing the bold contrast of color employed. Adjuncts of the mortuary shrines are the **Tombs** (*haka*) of which the finest examples extant are those in Tōkyō and Nikkō. They usually stand at the back or the side of the shrines, albeit in some cases the shrine may be in one spot and the tomb miles away in another city. Generally of heavy bronze or massive monolithic granite, they are remarkable chiefly for the decorative quality of their bronze gates or fitments. The shape is most always that of a low Buddhist pagoda (*hōtō*) or 'treasure shrine.' Some of the best examples, erected to the memory of dead *shōguns*, have suffered from vandalism.

VII. Shintō Architecture. The Torii.

Shintō Architecture (comp. p. ccxiv), though somewhat picturesque, is trivial and without character — lacking solidity, beauty, and durability. The first shrine is said to have been erected during the first century before the Christian era, prior to which worship was conducted in the open air. The perishable nature of the wood employed in its construction makes it advisable to renew the building every 20 yrs., which accounts for the comparative lack of very ancient shrines of this cult.

The houses of the primitive Japanese 'were constructed of young trees with the bark on, fastened together with ropes made of the rush *suge*

(*scirpus maritimus*), or with the tough shoots of the wistaria, and thatched with the grass called *kaya*. The uprights were planted in holes dug in the ground. The ground plan of the hut was oblong, with four corner uprights, and one in the middle of each of the four sides, those in the sides which formed the ends being long enough to support the ridge-pole. Other trees were fastened horizontally from corner to corner, one set near the ground, one near the top, and one set on the top, the latter of which formed what are now called wall-plates. Two large rafters, whose upper ends crossed each other, were laid from the wall-plates to the heads of the taller uprights. The ridge-pole rested in the fork formed by the upper ends of the rafters crossing each other. Horizontal poles were then laid along each slope of the roof, one pair being fastened close up to the exterior angle of the fork. The rafters were slender poles or bamboos passed over the ridge-pole and fastened down on each end to the wall-plates. Next followed the process of putting on the thatch. In order to keep this in place two trees were laid along the top resting in the forks, and across these two trees were placed short logs at equal distances, which being fastened to the poles in the exterior angle of the forks by ropes passed through the thatch, bound the ridge of the roof firmly together. The walls and doors were constructed of rough matting. Specimens of the ancient style of building may yet be seen in remote parts of the country, not perhaps so much in the habitations of the peasantry, as in sheds erected to serve a temporary purpose.

'The construction of *Shintō* temples is derived from this primeval hut, with more or less modification in proportion to the influence of Buddhism in each particular case. Those of the purest style retain the thatched roof, without which they are not considered as being in strict conformity with the principles of genuine *Shintō*-shrine architecture — which to foreigners is as disappointing in its simplicity as it is in its perishable nature. Some of the structures are roofed with the (strikingly handsome) thick shingling called *Hiwada-buki* (bark of the *hinoki* tree), while others have tiled and (sometimes) copper-bronze roofs. The projecting ends of the rafters have been somewhat lengthened and carved more or less elaborately; in the majority of cases they consist merely of two pieces of wood in the form of the letter X (and called *chigi*) or a pair of horns, which rest on the roof-ridge like a sawhorse. The logs which kept the two trees laid on the ridge in their place have taken the form of short cylindrical pieces of timber tapering toward each extremity, which have been compared to cigars. In Japanese they are called *katsuo-gi*, from their resemblance to the pieces of dried bonito (*sarda sarda*) sold under the name *katsuo-bushi*. The two trees laid along the roof over the thatch are represented by a single beam, called *munaosae*, or 'roof-presser.' Planking has taken the place of the mats with which the sides of the building were originally closed, and the entrance is closed by a pair of folding doors turning, not on hinges, but on journals. The primeval hut had no flooring, but we find the shrine with a wooden floor raised some feet above the ground, which arrangement necessitates a sort of balcony all round, and a flight of steps up to the entrance. The transformation is completed in some cases by the additions of a quantity of ornamental metal-work in brass.' This is not admissible in the purest form of *Shintō* architecture, and where it, along with lacquer, is found, it indicates Buddhist influence. — At the foundation and construction of sacred temples, young virgins cleared and leveled the ground, dug holes for the corner posts, took the axe and made the first cut in the trees to be felled for timber, etc. The pure and simple *Shintō* temple, inclusive of the *torii*, is usually built of the white wood of the *Chamæcyparis obtusa*, and roofed over with the bark of this tree (as was also the palace of the Mikado at Kyōto, regarded as the dwelling of a *Kami* sojourning on earth and acting as mediator between the Japanese people and the gods). *Hinoki* and *sakaki* are the plants specially dedicated to *kami*-halls, as they were (and still are) the holy plants of the sun-goddess. During the erection of a temple the builder must live by certain rules, must go to work washed, barefooted, and in white clothing, and must, moreover, observe stringent rules with regard to implements and building-materials. (Comp. Rte. 35.)

The Torii is a recognized synonym for a *Shintō* shrine, and certain ones (particularly those showing Buddhist influence)

remind travelers of the gorgeous *pylons* of Egypt; the *pailoo* of China; and the elaborate *torans* of Central India. The derivation of the word is in doubt. Some believe it comes from the Japanese *torū* ('to penetrate,' 'to pass through'), while others regard it as a roost for the fowls (*torii*) which (according to mythology) were set to crowing outside the cave into which the sun-goddess had retreated, in order to convince her that, even without her glorious light, morn had dawned. It is because of this legend that barnyard fowls found a place among the offerings to the goddess, and the *torii* is supposed to typify the fact. The Japanese *torii* differs but slightly from the Hindu *toran* (Sanskrit: *torana*), and consists of the same upright pillars on each side, with a projecting cross-piece resting upon them. Instead of the customary three cross-pieces superimposed, the Japanese structure is topped by a single straight beam whose ends project slightly, with a small horizontal beam underneath with non-projecting ends. In all pure *Shintō* temples the *torii* is generally of unpainted wood. Formerly it was erected on any side of the temple indifferently, but in later times (not improbably after the introduction of Buddhism; assuming that the Buddhists did not bring it with them) its original meaning seems to have been forgotten, and it was placed in front only, and was regarded as a gateway (as it is in British India to-day). Tablets with inscriptions (*gaku*) were placed on the *torii* with this belief, but one of the first acts of the *Shintōists* (in the course of the purification of their shrines consequent to the disestablishment of Buddhism) was to remove these tablets. — The Buddhists made their *torii* of stone, bronze, hollow iron, or of wood painted red, and they developed the various forms seen in Japan to-day. Sometimes splendidly massive granite *torii* are erected by groups of persons who believe their petitions have been answered, and these structures form noble figures in the landscape, — suggesting voiceless muezzins calling the devotees to prayer. The number of *torii* which may be erected to a divinity is unlimited. Hundreds of red ones often stand in the vicinity of shrines to *Inari*.

VIII. Pagodas. Feudal Castles. Bridges. Landscape Gardens. Dwarfing.

The **Pagoda**, or 'Five-storied Chinese Temple' (*goju-no-tō*), though believed by the Chinese to be of native design, is more likely of Hindu origin. The word is an Anglican corruption of the Persian *but-kadah* ('idol temple'). Pagodas are often seen near large Buddhist temples, and their brilliant vermilion surfaces and tall forms make them striking and picturesque figures in the landscape — particularly when set amidst green trees. In China they vary in height from 5 to 13 stories, and

are usually built so solidly that they stand for centuries. According to the geomancers the pagoda 'acts like an electric tractor to draw down every felicitous omen from above, so that fire, water, wood, earth, and metal will be at the service of the people, the soil productive, trade prosperous, and the natives submissive and happy. Therefore the presence of such an edifice not only secures to the site the protection of Heaven, if it bears evidence of already enjoying it, but represses any evil influence that may be native to the spot, and imparts to it the most salutary and felicitous omens.'

In Japan these polygonal structures are usually of 5 stories and about 150 ft. high. They are about 24 ft. sq. at the base, and each of the 4 upper stories recedes somewhat from that below it. Heavy timbers are used in their construction, and some of them are framed and braced upon the inside in such a complicated manner that there is barely room for the ladder-like staircase which leads from stage to stage. In these a central post of huge dimensions, sometimes 3 ft. in diameter and diminishing toward the top, is framed in the apex of the structure, while the lower end barely touches the central stone block. Architects differ in their opinions as to the purpose of this monstrous central beam. According to some, it is intended to stiffen the tower against swaying in the wind, and the length is so calculated that, after the various stages of the tower have shrunk and settled, the central post shall just bear upon its stone base. The second hypothesis, and perhaps the correct one, — for it can be verified by an inspection of pagodas 50 or more yrs. old, and which have settled all they naturally would settle, — is that by the clever suspension of this beam it acts like a vast pendulum or gyroscope, and during an earthquake (which the pagodas usually withstand) the center of gravity is kept within the base. In some of the Japanese pagodas the room at the bottom is devoted to a shrine containing some relic or image of Buddha or one of his disciples. The Japanese seem to have lost their ancient confidence in the protection supposed to be built into them, for it is rare to see a new one, and the decrepit condition of most of those extant indicates the weakness of faith in them. Good specimens of the ordinary pagoda may be seen in Uyeno Park, or at Asakusa, in Tōkyō, and a very elaborate one stands on the middle terrace of the temple grounds at Narita. It seems that the original pagodas — perhaps an elaboration of the Indian dagoba — were raised over relics of Buddha, the bones of some saint, or what-not. The ornamental bells which swing from the eaves of some pagodas are called *hōchaku*.

Feudal Castles (*shirō*) at one time dotted Japan from Aomori to Kagoshima; those which remain are at once the most grandiose, enduring, and massive specimens of the native architecture. Built originally (often by forced labor) for the

daimyōs as a combination of fortress and residence, they are such lofty and imposing structures that certain critics class them among the finest architectural monuments of Eastern Asia. 'The colossal masses of rock seem all the more colossal after one has become familiar with the tiny and perishable dwellings of the country. In the walls of the Ōsaka fortress (which once ranked as the finest castle in Japan) are single blocks of stone — at great heights above the surrounding level of the region — measuring in some cases from 30 to 36 ft. in length, and at least 15 ft. in height. These huge blocks have been transported long distances from the mts. many miles away from the city. The finished structures prove that the Japanese are quite competent to erect such buildings, if the national taste had inclined them in that way.' As a rule these citadels are of great extent and solidity, and are marvels of engineering skill. The immensely heavy blocks of granite, placed one on top of the other, lead one to believe that the early Japanese practiced the Mexican expedient in such cases, by building a sloping runway of earth and rolling the stones up this to their final positions. Though ostensibly built of stone, the citadels are in reality wooden buildings of great strength, faced with slanting walls of squared stones. The structure may be likened to vast blocks so arranged, one on the other, that each wall is of pyramidal shape, slanting from the base to the apex in the ancient Egyptian manner. They are supported from within, and are tied together with timbers of great size. Richness of detail is less aimed at than the general effect resulting from the grandeur and harmony of the proportions of the buildings. The sq. towers several stories high, erected in the castle precincts, and serving as watch-towers, are called *tenshu;* the first is said to have been erected in the castle of *Tamon,* in 1567, by *Matsunaga Hisahide.* Somersaulting grampuses (*shachi-hoko*) are so often pictured standing on their heads, with tails in the air, on the tops of these structures, that the vernacular expression for standing on one's head is now *shachihokodachi.* The splendid castle walls (as well as many others throughout the Empire) command admiration for their massiveness and excellent construction. Some bear a striking resemblance to the strongly built, crenelated stone walls or curtains of the magnificent old citadels of British India, and it is not unlikely that the early Buddhists had something to do with their development in Japan. While the masonry of certain of them is constructed of ashlar in the manner described at p. 613, in others granite blocks are cut in the form of a cone, with the face a ft. or more sq. tapering 3 ft. (or in proportion) to a point. When squared with a nicety which suggests jeweler's work, the stones (without a binding material, after the manner of Egyptian and Babylonian architecture) are placed in position and earth and rubble are sifted between

the conical terminals. When such walls are built against a hillside they soon become almost an integral part of it, and the excellent condition which they retain points to the merit of the method. The moats which customarily surround castle walls date from very early times. The castles themselves were the outgrowth of feudalism, and were first brought to a high degree of strength and completeness during the *Tokugawa shōgunate*. Few views are more satisfying than those in the midst of which a noble old white castle surmounts a hilltop from which a splendid seascape is visible. The tourist interested in this phase of native architecture should visit either the castle at Nagoya (Rte. 24) or that at Himeji (Rte. 38). The innermost citadel of a castle is *hommaru;* inside the outer wall is *marunouchi:* the inner wall, *ninomaru:* the outer wall, *sannomaru.*

Bridges (*bashi,* or *hashi*) in curious and distinctive forms are conspicuous and picturesque figures in the Japanese landscape; many are of great historical interest. They range in type from the curious *taiko-bashi,* or drum-bridges, often seen in the yards of temples and shrines (good example at Kameido, Tōkyō), to the primitive *man-nen,* or 'ten-thousand-year' bridges, which in curious contrast to their grandiloquent name are often merely a plank or twin bamboos lashed to timbers or boulders on either bank of a stream. The art of bridge construction was taught by the Chinese coincident with the introduction and spread of Buddhism. One of the most famous of the native bridges is the new but historical *Nihon-bashi* at Tōkyō. The still more remarkable *Kintai-kyō,* or 'Bridge of the Brocade Girdle,' a curious monument of antiquity, is described in Rte. 38. The most striking peculiarities of the early bridges are the demi-lune spans, and the bronze *giboshu* which surmount the posts — Buddhistic in suggestion and said to bear reference to a treasure called *Bōshi no Maya* ('Buddha's mother's hat'). The beautiful red lacquered sacred bridge at Nikkō is a good example of the character imparted to such structures by the addition of brass and other metal. The bizarre *Tsuri-bashi,* or hanging-bridge mentioned in Rte. 25, is perhaps a modern development of the primitive basket-ferry (*kago no watashi*), in which a stout hawser of hemp, or iron-creeper (*kuroganc modoshi*) is stretched from bank to bank of a stream. On this hawser, suspended by a large noose, a *kago* of bamboo or twisted creepers runs to and fro. 'The simplest method of crossing is to get into the basket and let coolies haul one over. If the coolies are not forthcoming, the transit requires considerable skill and nerve on the part of the traveler himself. On getting into the cage he grasps the hawser with both hands, presses the feet firmly on the bottom of the cage, and then, by a succession of frog-like jerks, performs the voyage over. The great thing is to

keep the basket under the control of the feet, otherwise he is apt to find himself hanging in mid-air with the basket behind, and a boiling torrent below.' Other curious bridges are described in their proper places throughout the Guidebook. The rly. bridges are constructed along modern lines. The majority of the older native bridges are of wood.

Landscape Gardens (*kō-en; niwa*, etc.) have been popular in Japan since the art was introduced from China in the 6th cent. Their local development was gradual until the 14th cent., when it became very fashionable to have a classical garden, and certain of them took on then the elegant aspects which at present characterize them. Great progress was made during the military epoch, chiefly in and about Kyōto, where some of the finest of the Japanese gardens are still to be found.

'In the early years of the 13th cent. the first treatise on the subject appeared from the pen of *Yoshitsune Gokyogoku;* by giving to everything a definition, he invested it with a motive, and for expressing the various motives, general rules, many of them purely conventional, were laid down. A lake had to take the outline of a tortoise or a crane. An island might be a mountain, a field, a strip of seashore, a cloud in the distance, a sandy-beach, a floating pine, or the bank of a stream. A waterfall was either full-face or profile, fragmentary or complete, uniform or stepped, corner or side, single or double. A stream, if it ran from E. to S. then W. was regular; if it flowed from W. to E. it was inverse. If it did not rise in a lake, a country path should be associated with it to suggest a distant origin, or a mountain to suggest a spring, or a rockery to suggest a concealed front. There was also a waterfall landscape which called for certain salient features. All this was greatly elaborated by a monk called *Soseki* (b. 1271; d. 1346; — a distinguished poet known posthumously as *Musōkokushi*), who worked many of the moral precepts of the *Zen-shū* into the fabric of his landscape. Ultimately, in the 2d half of the 15th cent., the artist-priest *Sōami* (comp. Kyōto) extended the system so greatly and added so many subtle conceptions that he is often spoken of as the father of landscape gardening in Japan. Setting out by enumerating and defining twelve principal varieties of landscape and waterscape, he proceeded to indicate the constituents of each and their derivations. Thus, in rockeries he placed sea and river stones; plain and mountain stones; current stones and wave stones; stones that divide a stream, stones from which it flows, and stones against which it breaks; stones for standing beside; detached stones; erect stones and prostrate stones; water-fowl-feather-drying stones; mandarin-duck stones; three Buddha stones, and *sutra* stones. Then of islands there was the wind-beaten or salt-strewn isle, which had neither moss nor rock because it represented a spot swept by constant sand-showers; there was a central island, or isle of elysium, to which no bridge led, since it lay in mid-ocean; there was the wave-beaten island, the tide-lapped island, the guest island, and the host island. To *Sōami* also was due the conception of the shore of the "spread sand," and the shore of the "piled sand," and his indications as to cascades, streams, trees, and shrubs are voluminous.' In laying out a Japanese garden, the principle that there should be thorough congruity between the scenic scheme and the nature of the edifice from which it is contemplated is observed. 'There is scarcely any limit to the sums expended on planning out these pleasure-grounds and on their up-keep. Huge rocks are transported from great distances, — rocks honeycombed by the beating of ocean waves: rocks smelted into quaint forms by the furnaces of volcanoes; rocks hollowed and gnarled by the teeth of torrents; petrifactions from the depths of inland seas, and richly tinted masses from mineral districts, — all these are sought for and treasured.'

The art has been brought to such perfection that the tiniest piece of ground is capable of being beautified in a charming

way by the native methods. The chief elements in the composition of classical gardens are stones, shrubbery, lakelets, cascades, winding paths, mazes, stone or bronze lanterns and cranes; bridges of stone, bamboo or saplings; tea-houses, wistaria-arbors; lotus-ponds, etc. When a sufficient quantity of water is inaccessible, the popular and much admired *kare-sansui* method is adopted. This shows dry beds of ponds and rivulets filled with sand and stones, with borders rigidly preserved just as if they held water in check. [A good example of this type may be seen in the grounds of the *Nijō Castle*, at Kyōto.] The narrow winding paths are paved usually with a single row of stone slabs in which all regularity of form is avoided. Potted plants of the popular dwarfed varieties often take the place of borders. The ponds and bridges, small rills, and meandering paths with their uneven edges; the shrubs trimmed in round balls of various sizes, and the grotesquely shaped pines, with long tortuous branches running near the ground, are often combined in such a skillful manner by the gardener as to make the area seem much larger than it really is. The microscopic gardens sometimes placed artfully in small dishes or trays are called *hako-niwa* and are very popular with Japanese. So adroitly are they arranged that the beholder often finds difficulty in convincing himself that he is not viewing a perfect and larger landscape some distance away.

Dwarfing, or nanization, is an art in which the Nipponese are very expert. The idea seems to be of Chinese origin, but the Japanese gardener distinguishes himself in his efforts to check nature in its natural development, and to take advantage of every accident or trick that will enable him to produce deformities or grotesqueries. He not only takes pleasure in artificial deformation, but admires and collects natural malformations of every kind. A stone through which the water has worn a hole, or an old decaying tree-trunk with one or more plants growing out of a knothole, where seeds have accidentally lodged, are his delight, and for these he will sometimes pay as much as for a genuine work of art. Old vermiculated planks or worm-riddled tree-trunks are often used as door-posts or signs; and hedge fences of wood that has been buried in the water until insects have made chalky deposits on them are frequent features in the country.

The juniper, cypress, pine, elm, bamboo, peach, plum, maple, willow, and other trees are often experimented with for nanization purposes. The juniper and thuja particularly are frequently selected by gardeners to try their skill in forcing them to grow into rude representations of junks, birds, and animals. Trees are sometimes trained in the shape of deer with extraordinary fidelity, the eyes, tongue, or other parts being added to complete the resemblance. The principle of the operation depends upon retarding the circulation of the sap by stinting the supply of water; confining the roots, and bending the branches in the desired form when young and pliable, afterwards retaining them in their forced positions in pots, and clipping all the vigorous shoots, until nature gives up the contest and yields to art. To produce a slow growth small seeds from a poorly developed individual plant are chosen. Frequent cutting-back, and planting in pots of insufficient size, are practiced to produce nanism. Twisting the twigs and stems in a horizontal spiral direction has the same effect, and the refrigeration of the ground and roots by evaporation, using porous pots. Grafting is often a means to this end, as it serves to check natural development. It is especially employed in the many varieties of plum, and is usually effected according to the oldest methods known to gardening — grafting by juxtaposition. The cutting which is to be engrafted is sharpened on one side and laid in an

incision cut diagonally in the wild tree, or attached to the wild stock by a sort of splicing, and then carefully bound. Some of the results obtained are very surprising. A perfect specimen, 10 or 12 in. high, of a gnarled maple or pomegranate, or a particularly grotesque pine tree will sometimes sell for hundreds of *yen*. The *matsu* (a Korean word) or pine (many varieties) is often forced into abnormal shapes which not only excite astonishment, but cause one to marvel at the incomprehensible taste which finds pleasure in such unnatural forms. A pine tree so trained as to have the necks of its ramifying roots above the ground is referred to as *neagari-matsu*. The antipodes of nanization as applied to pine trees can be seen in the expression of gigantism portrayed by the *Karasaki Pine* at Lake Biwa, Rte. 27.

Many treatises exist on the subject of landscape gardening, and there are complete sets of names for everything associated with them. The charm of some of the gardens is so winning, and in some of them nature's masterpieces are reproduced and her principles applied with such amazing fidelity, that every traveler should see one or more of the most famous gardens before leaving Japan. During the iconoclastic era which followed the Restoration, some of the finest gardens in the Empire were destroyed by vandals. Some of the existing ones are slowly disappearing before the march of blighting materialism. The sometime celebrated *Kōraku-en* at Tōkyō is a case in point. Though still regarded by the Tōkyōites with loving eyes, it retains but little of its ancient charm. More satisfying examples are the Imperial Gardens, where the annual Chrysanthemum and Cherry-Blossom Garden Parties are held in Tōkyō; and that of the Mikado's Palace; the *Shugaku-in;* and others at Kyōto. The requisites employed in the fashioning of formal gardens can be seen at the *Yokohama Nursery*.

IX. Buddhism.

Buddhism, called by the Japanese *Bukkyō*, and *Buppō* ('the religion of Buddha'), with 71,992 temples (*tera; butsudō*); 52,106 bonzes (*bōzu*) or priests (or monks); 14 chief sects (*shū*) and (about) 74 branches claiming upward of 29 million adherents, reached Japan (from Korea) about A.D. 552, when the *King of Kudara* (one of the Korean States) sent Buddhist statues (*butsuzō*) and books as presents to the *Emperor Kimmei*. The creed (accepted in Japan about 571) belongs to that division of Buddhism known in India as the Northern School.

Buddha[1] (*Butsu; Hotoke; Shaka*, etc.), whose actual mortal life is regarded (by his adherents) as the 4th in a series of 5 Messianic incarnations.

[1] 'Tradition says that when Sakya-muni was born a dragon appeared and poured water over the babe. The incident is commemorated in Japan on April 8, when the "washing of Buddha" (*kwan-butsu*, or *yoku-butsu*) takes place. An image of the god — a birthday Buddha (*tanjō-butsu*) — is set up in a hall decorated with flowers, and each worshiper pours water or *amacha* (a decoction of hydrangea leaves) over the effigy from a tiny ladle. This, being a temple rite, does not evoke much enthusiasm, but evidences of its popular observance may be seen in decorations of azalea sprays, *shikimi* boughs, and *u* (*Deutzia scabra*) blossoms set up at the gates of houses. As usual, the idea of averting evil dictates the procedure of the time. Worms are the special object of exorcism. A leaf of shepherd's-purse

was (according to the best authorities) born B.C. 623; 72 yrs. before Confucius (Jap. *Kōshi:* B.C. 551–478) and 252 yrs. before the great Mencius (*Mōshi :* B.C. 371–288). 'He was the son of *Suddhodana, King of Kapilavastu*, a city and country near *Nipal*, subject to the *King of Magadha*, now a part of *Bahar* (India). His mother, *Maya*, or *Maya-maya-déva*, died 10 days after his birth, which, according to the legends, was accomplished without pain, and accompanied by amazing wonders. His name was *Siddartha*, or the "Establisher," until he became a Buddha, i.e., him by whom truth is known. The name, *Gotama*, or *Samona-Godam*, is a patronymic better known in Siam and China, where another family or clan name, *Sakya-muni*, is more common. At the age of 7 the child is said to have known anatomy, geography, mathematics, and military science. At 15 he was made heir-apparent (wherefore his Japanese title, *Shita-Taishi*); at 17 he was married to *Yashodara*, a Brahmin maiden of the *Sakya* clan, and his son *Rahula* was born the next year. At 25 he determined to become a recluse, and left his parents and his father's court for an abode in the forest beyond *Kapilavastu*, in solitary spots, trying various methods to attain mental satisfaction, but in vain. After 5 yrs. of this ascetic life "he came to the perception of the true condition and wants of mankind," and began his ministry of 49 yrs. He was now a Buddha, which is described as "entering into a state of reverie, emitting a bright light and reflecting on the four modes of truth." He began his preaching at Benares by discourses on the four truths, which were termed the revolving of the wheel of the law. He formed his first disciples into a community, to whom he gave their rules, and when the number increased to 56 he sent them over the land to give instructions in the "four miseries" and carry out the system by which all his disciples were taught they could attain final happiness in *nirvana*. This system, which exists in full strength to this day, is founded on monastic vows for the individual, living in spiritual communities for the disciples, voluntary poverty, and universal preaching. *Sakya-muni* infused such energy into his followers that in a few years India was covered with their communities; and he developed rules for instruction, employment, punishment, and promotion, which have served ever since. His own life, after his visit to his father in the year 586, when 37 yrs. old, was passed mostly in delivering the *sutras*, or laws, 35 discourses in all; these are reverenced by all Buddhists, and copies are held to have moral and hygienic effect on true believers, and bring good luck to the family and the State. As *Sakya-muni* lived long enough to see and correct the dangers of his system, at his death, in the year 543, he was able to confer much of his authority on his two chief disciples, *Ananda* and *Kashiapa*, and thus hand down the organization to posterity.' *Hardy's Manual of Buddhism.*

The faith has practically disappeared from India, 'and possesses its only adherents within the Empire in Burma and along the mt. frontier to the N. Under *King Asoka*, who ruled from B.C. 272 to 231, it became the state religion. As time advanced it was debased by contact with the idolatry and foul Tantric beliefs which it had never succeeded in extirpating, and it was expelled from India. So complete was this expulsion that it divided into the N. and S. schools, the first taking Sanscrit and the other Pali as its sacred language. In the course of time, the divergences became fixed, and thus, without any actual schism, the Buddhists of Ceylon and Ultra Ganges have come to differ from those of Central Asia and China. Buddhism survived in an attenuated form up to the end of the 12th cent. of our era, when the Mohammedan invasions upset the Hindu dynasties of N. India. Finally it

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(*nazuna*) is tied inside the lantern of the sleeping-chamber, and over the lintel is pasted an amulet written with ink which has been moistened with the liquid of lustration (*amacha*). Again the rice-flour cake is offered at the domestic altar. It now takes the form of a lotus-petal with capsule of bean-paste (*an*). In the cities hucksters go about selling ducks' eggs, which, eaten on this day, are supposed to be efficacious against palsy; and occasionally itinerant priests, with close-cropped hair and a peculiar costume, pass from street to street calling out, *O-shaka! O-shaka!* or "Buddhas to sell, Buddhas to buy," and performing buffoon tricks to gaping crowds. The stock in trade of these *gwannin-bo* (depraved priests) consists of little images of Sakya-muni and five-colored flags of the *u* flower, the whole carried ignominiously in common water-pails.' (*Brinkley.*)

disappeared, not so much as the result of direct persecution, but rather from internal decay, the main cause of which is that it was, and is in a great measure, a religion for monks, with which the laity had little concern.'

The N., or *Mahâyâna* (Sanskrit: 'Greater Vehicle') doctrine (Japanese *Daijō*), which arose about 500 yrs. after Buddha, prevailed in N. India and became (in A.D. 65) one of the state religions of China (whence it passed to Korea, thence to Japan), is regarded by Japanese students as both egoistic and altruistic; as optimistic, progressive, and active; and as holding state interests in high regard. It is their regret that, though the great sects mentioned hereinafter ostensibly preach this doctrine, in reality they preach the *Hinâyâna* ('Lesser Vehicle') doctrine, which represents the S. school, and is passive, pessimistic, and individualistic. Followers of the *Myhâyâna* believe that they have to pass through human existence only once more before attaining to Buddhahood, or complete enlightenment, and entrance into *nirvana*.

Two years after the special envoys sent by the Korean King reached Japan, there followed *Tonei*, and *Dōshin*, the first bonzes. They began at once to preach the new religion, and although they found powerful protectors in certain of the influential nobility, they also encountered resolute adversaries, and there arose a strife which lasted for 35 yrs. By 571 the doctrine had made sufficient impression upon the minds of the proletariat to be accepted by them, but it remained a long time without state recognition. 'When properly installed the creed and its accompaniments amazed the simple natives. The images of its *Bodhisattvas*, smiling in gold, — the figures of its heavenly guardians and infernal judges, its feminine angels and monstrous demons, — must have startled and amazed imaginations yet unaccustomed to any kind of art. Great paintings hung in the temples, and frescoes limned upon their walls or ceilings, explained better than words the doctrine of the Six States of Existence, and the dogma of future rewards and punishments. Moreover, for people accustomed only to such simple architecture as that of the *Shintō miya*, the new temples erected by the Buddhist priests must have been astonishments. The colossal Chinese gates, guarded by giant statues; the lions and lanterns of bronze and stone; the enormous suspended bells, sounded by swinging-beams; the swarming of dragon-shapes under the eaves of the vast roofs; the glimmering splendor of the altars; the ceremonial likewise, with its chanting and its incense-burning and its weird Chinese music, — cannot have failed to inspire the wonder-loving with delight and awe.' The Buddhist image-makers soon began to people the land with the host of statues which the traveler now sees in almost every out-of-the-way place, — the Buddhas, images of the benevolent *Jizō*, *Kōshin*, the protector of the highways, with his three symbolic apes; the figures of the *Batō-Kwannon*, who protects the horses of the peasants, and a long list of others. 'In the cities everywhere Buddhist sculptors opened shops, to supply pious households with images of the chief divinities worshiped by the various Buddhist sects; and the makers of *ihai*, or Buddhist mortuary tablets, as well as the

makers of household shrines, multiplied and prospered.' Buddhism made a strong appeal to the ignorant vulgar by its magicians and exorcists; by its living saints in the flesh, who were supposed to possess strong Court influence with the dignitaries of the ghostly world; by the gorgeousness of its temples and the solemn pomp of its ritual observances. It was a splendidly easy device for obtaining temporal and perhaps everlasting prosperity, for dodging the devil and his imps, and escaping the pains and penalties of the various hells.

A peculiarity of *Sakya-muni's* teaching 'is the manner in which he has weakened and almost destroyed the power of the unseen world and of spiritual beings as agencies of restraint upon the heart of man, and of assistance in seeking after good. By his system of good works and self-denials, his followers are brought into such close relationship with the whole creation of invisible beings, into whose presence and fellowship they can enter by their own efforts and mediation, that the moral sanctions of a Supreme Ruler and God over all are neutralized, and the sense of sin in the human conscience done away with. Its removal is put under the control of the soul, and the degree of happiness and power attained in the future world depends on the individual, — so many prayers, alms, austerities, and obediences result in so much honor, power, and enjoyment in the coming infinite. The past infinite is also made part of the conscious present, and moral fate worked like physical attraction, innumerable causes producing retributive results for rewards or for punishments. In such a theology, salvation by faith is rendered impossible, and sacrifice for sin by way of atonement useless.'

Perhaps the greatest value of Buddhism to the nation was educational. The *Shintō* priests were neither scholars nor teachers, and the new creed offered education to all — not only in matters religious, but in the arts and learning of China, Korea, and India. The Buddhist temples eventually became common schools, or had schools attached to them, and at each parish temple the children of the community were taught, at a merely nominal cost, the doctrines of the faith, the wisdom of the Chinese classics, calligraphy, drawing, and much besides. By degrees the education of almost the whole nation came under Buddhist control. The priests constituted a bridge across which there passed almost continuously from the Asiatic continent to Japan, a stream of knowledge. 'To enumerate the improvements and innovations that came to her by that route would be to tell almost the whole story of her progress. All that can be classed under the name of art in Japan was either introduced or developed by Buddhism; and the same may be said regarding nearly all Japanese literature possessing real quality, — excepting some *Shintō* rituals, and some fragments of archaic poetry. It was a civilizing power in the highest sense of the word, for it introduced drama, the higher forms of poetical composition and fiction; history, philosophy, architecture, painting, sculpture, engraving, printing, landscape gardening — in short, every art and industry that held to make life beautiful. All the refinements of Japanese life were of Buddhist introduction, and at least a majority of its

diversions and pleasures. Perhaps the briefest way of stating the range of such indebtedness, is simply to say that Buddhism brought the whole of Chinese civilization into Japan, and thereafter patiently modified and reshaped it to Japanese requirements. The elder civilization was not merely superimposed upon the social structure, but fitted carefully into it, combined with it so perfectly that the marks of the welding, the lines of the juncture, almost totally disappeared.' (*Lafcadio Hearn.*)

The original Buddhist doctrine was essentially in disaccord with *Shintōism*, which is without a doctrine of metempsychosis, and which has its nearest analogue in Confucianism. 'The spirits of the dead, according to ancient Japanese thinking, continued to exist in the world: they mingled somehow with the viewless forces of nature, and acted through them. Everything happened by the agency of these spirits — evil or good. Those who had been wicked in life remained wicked after death; those who had been good in life became good gods after death; but all were to be propitiated. No idea of future reward or punishment existed before the coming of Buddhism: there was no notion of any heaven or hell. The happiness of ghosts and gods alike was supposed to depend upon the worship and the offerings of the living. Buddhism had learned in India, in China, in Korea, and in divers adjacent countries, how to meet the spiritual needs of peoples maintaining a persistent ancestor-worship. Intolerance of ancestor-worship would have long ago resulted in the extinction of Buddhism; for its vasts conquests have all been made among ancestor-worshiping races. In Japan it adopted the same policy which had secured its progress on the continent; it attempted to interfere only by expanding and expounding them — by interpreting them in a totally new light. Modifications were effected, but no suppressions: we might even say that Buddhism accepted the whole body of the old beliefs. It was true, the new teaching declared, that the dead continued to exist invisibly; and it was not wrong to suppose that they became divinities, since all of them were destined, sooner or later, to enter upon the way of Buddhahood — the divine condition. Buddhism acknowledged likewise the greater gods of *Shintō*, with all their attributes and dignities — declaring them incarnations of Buddhas and *Bodhisattvas:* thus the sun-goddess was identified with Dai-Nichi-Nyorai (the *Tathâgata Mahâvairokana*); Hachiman, the war-god, was identified with Amida (*Amitabha*), etc.' Thus by skillful adaptations Buddhism got itself accepted as a second national faith. The *Shintō* shrines presently assumed the appearance of Buddhist fanes, and for centuries the two creeds worked in harmony for the uplift of the Japanese race. It did not become, as many careless writers have said, the popular religion, while

Shintō remained the official religion; it became as much an official religion as *Shintō* itself, and influenced the lives of all classes. 'It made monks of emperors, and nuns of their daughters; it decided the conduct of rulers, the nature of decrees, and the administration of laws. In every community the Buddhist parish priest was a public official as well as a spiritual teacher.'

Throughout the whole course of its history in Japan Buddhism has been discredited by its priests. But it has also numbered among its propagandists many men of transcendent ability, lofty aims, and unquestioned courage. The power it acquired over its devotees was often misused; humility became arrogance, learning tyrannized over ignorance: it is no exaggeration to say (writes *Murdoch*) that at the date of the first arrival of Europeans in Japan the greatest political power in the Empire was that of the Buddhist priesthood, foremost among which stood that *Monto* sect which had been harried and hunted from the neighborhood of the capital only ten years before. Militant Buddhism became a great power in the State during the *Muromachi* epoch, and even the priests in Kyōto succumbed to the general demoralization and were found among the gamesters and marauders. One sect only, the *Ikkō*, possessed large influence, owing to the virtue and eloquence of its great preacher, *Renjo*. But this sect believed in the sword as a weapon of propagandism, and did not hesitate to enlist the most lawless and unscrupulous elements of the population among its adherents. The religious fanatics were strong enough to defy the governors of the N. provinces, where their principal center of power lay. They destroyed family after family of their opponents, and even the illustrious *Hosokawa Harumoto*, one of the most powerful nobles of the time, had to appeal to the *Nichiren* sect for aid against them. Thus the religious bodies wielded a power which no one, though he were the *shōgun* himself, could afford to disregard. Even the *Shintō* priests of Ise had a military organization numbering thousands of halberdiers.

Buddhism reached its apex at the close of the 11th cent., when, during a reign of only 13 yrs., the *Emperor Shirakawa* caused 5470 religious pictures to be painted, ordered the casting of 127 statues of Buddha, each 16 ft. high, of 3150 life-size images, and of 2030 smaller idols, and constructed 21 large temples and 416,630 religious edifices of various kinds. This same sovereign, in obedience to the Buddhist commandment against taking life, issued an edict prohibiting the slaughter of any living thing; ordering the release of all hawks, falcons, and other caged birds; forbidding the presentation of fish to the Palace, and requiring the destruction of all fishing-nets, — a mandate which was carried out in 8800 cases.

This attempted usurpation of the political power led to the serious curtailment of Buddhism in Japan. The persecution of the priests by *Nobunaga*, and the introduction of Jesuitism in the 2d half of the 16th cent., inflicted a serious blow upon the cause, and although it revived under the *Tokugawa*, its earlier

power and influence never returned. The year 1868 opened menacingly for Buddhism, for in that year decrees were issued against the sects as transcendent in their effect as the famous *Leyes de la Reforma*, issued by *Benito Juarez* 8 yrs. before, were against the Catholics of Mexico. The incomes of the Buddhist temples and monasteries were reduced to doles and benevolent gifts; wherever a *Shintō* temple had made way for the worship of Buddha, the *Shintō kami* was restored to his original place, and even from the higher mts., the statues of Buddha were (in 1873–74) removed from the temples and replaced by mirrors and *gohei*. Some of the bonzes burned their temples rather than have them pass into the hands of the *Shintōists*. While the disestablishment crippled the Buddhists, it did not destroy them. The vast majority of Buddha's followers in Japan are also followers of *Shintō*, and the two faiths (which sit lightly enough upon the people as a mass), though seemingly incongruous, have long been reconciled in the popular mind. Mutual forbearance is shown by all the sects, as the Japanese are peculiarly tolerant of individual idiosyncrasies. The restoration of Buddhism to its ancient prestige is believed by those who are well acquainted with the facts to be impossible.

Buddhism, like Catholicism, owes much to its accessories, — to its massive and magnificent temples, its majestic images, its gorgeous paraphernalia, the rich vestments of its priests, and the picturesque solemnity of its services. The numerous points of similarity between the rites of the Buddhists and those of the Romish Church early attracted attention. *Abbé Huc* enumerates many of them: 'The cross, the miter, the dalmatica, the cope which the celibate priests wear on their journeys, or when performing some ceremony out of the temple; the service with double choirs, the psalmody, the exorcisms, the censer suspended from five chains, which you can open or close at pleasure; the benedictions given by extending the right hand over the heads of the faithful; the rosary, ecclesiastical celibacy, spiritual retirement, worship of the saints; the fasts, processions, litanies, and holy water, — all these are analogies between ourselves and the Buddhists. In addition to these, the institution of nuns, worship of relics, masses for the dead, and burning of candles and incense, with ringing of bells during worship, are prominent usages common to both. Their priests alike teach a purgatory from which the soul can be released by their prayers; they also conduct services in a dead language, and pretend to miracles. Lastly, the doctrine of the perpetual virginity of *Maya*, the mother of *Sukya-muni*, is an article taught by the Mongol Buddhists, who also practice a form of infant baptism, in which the priest dips the child three times under the water as he pronounces its name and gives it a blessing.' It would be very easy to find counterparts in a Buddhist temple for almost every one of the *santos* and *santas* worshiped in a Spanish cathedral; in fact there is a striking similarity between some of them.

Buddhism has no literature intelligible to laymen; its original Sanscrit scriptures, transliterated in Chinese and Japanese characters, are couched in language with whose deeper meanings most of the people and many of the priests are alike unacquainted. By sermons and oral teachings are its precepts communicable to the public. Certain of the Buddhist canons (*Tripitaka*) are extracted from the liturgy, and while repeating them, the priest strikes upon a wooden sounding-board (called *mokugyo*) shaped something like a huge sleigh-bell, in order

to mark time to his monotonous chant. Praying is *Nembutsu*. Invocations with the Indian words *Namu Amida Butsu* ('Hail to the Eternal Splendor of Buddha') are repeated thousands of times to attain perfection, and afford an illustration of the propriety of Christ's direction: 'When ye pray, use not vain repetitions as the heathen do; for they think they shall be heard for their much speaking.' The *Nichiren* sect employs the Chinese transliteration, *Namu-miō-ho-ren-ge-kyō* —'Hail to the salvation-bringing revelations of the law.' The Buddhist Paradise, to which the spirits of all good men go after death, lies in a region one trillion miles from the earth and is called *Jūman-okudo*. Lacking a knowledge of the dogmas of their religion, the priests cling to externals, and attempt to captivate the minds of the credulous by the pomp of the numerous ceremonies and unmeaning festivals which they celebrate.

The SERVICE (*dōwa*) is impressive but is usually marked by considerable mummery. When the priest seats himself among his congregation to preach, he wears a white or soberhued cassock and a black stole. 'But when he opens the sutras or recites the litany, his vestments are of brocade that would serve worthily to drape a throne, and might well betray the female units of his congregation into the sin of "lust of the eye," were not the precaution adopted of cutting the splendid fabric into a multitude of fragments before fashioning it into stole or cassock. The services appeal only to a narrow range of emotions and leave the intellect untouched, as the texts of the lotus law, engrossed in exquisite ideographs upon illuminated scrolls, are unintelligible to the average native mind. The sermon is usually practical and is a plainly phrased adaptation of saving ethics to everyday affairs, differing materially from the solemn service, which is accompanied by considerable spectacular display as far removed from mundane affairs as is the lotus throne itself. The immense hall is often without decoration, except in the chancel where stand the shrine and altar, a mass of gold and rich colors. Within a circular inclosure at the outer end of the nave sit a band of acolytes, chanting to an accompaniment of wooden timbrels. Their voices are pitched in octaves, and the number of chanters is varied from time to time so as to break the monotony of the cadence. When this has continued for some moments, nine priests, richly robed, emerge slowly and solemnly from the back of the chancel, and kneel before an equal number of lecterns ranged in line on the left of the altar. Each priest carries a chaplet of beads, and each lectern is a missal. Then the chant of the acolytes ceases, and the priest in the middle of the line opens the sutra and reads aloud. One by one his companions follow his example, until the nine voices blend in a monotone, which, in turn, is varied by the same device as that previously adopted

by the acolytes. After an interval, another similar band paces gravely down the chancel, and kneeling on the right of the altar, opposite the first comers, add their voices, in the same cumulative fashion, to the varying volume of sound. Finally, the chief priest himself emerges, attended by an acolyte, and kneels, facing the altar, at a large lectern placed between the two rows of sutra-readers. He confines himself at first to burning incense, and, as the fumes ascend denser and denser, the intonation of the reading priests grows more and more accelerated, until at last their words pour forth with bewildering volubility. Then suddenly this peal of resonance dies away to a scarcely audible murmur, and while its echoes are still trembling in the air, they are joined by the voice of the chief priest, which by degrees absorbs them into its swelling note, and then itself faints to a whisper, taken up in turn and swelled to a rolling chant by the tones of the sutra-readers. These alternations of intoning constitute virtually the whole ceremony. It is grave, awe-inspiring, and massive in its simplicity. It captivates the senses by degrees, and lifts them at last to an ecstasy where reason ceases to discern that the components of the grand ceremony are nothing more than deftly interwoven fragments of a chanted litany, gorgeous vestments, a heart of glowing gold and soft colors in a vast sepulcher of shadow, and an edifice of noble proportions. But that analytical consciousness certainly comes to the average layman sooner or later. That he has reached it is plainly shown by his mien. The sketchy act of worship that he uses as a passport to such ceremonials bears as little proportion to their magnificence as does the fee paid at the door of a theater to the tumultuous moods of mirth or sadness produced by the spectacle within. Nothing in which the mechanical element prodominates can be permanently interesting. But after all, religion does not overshadow the daily life of the Japanese. The gloomy fanatic is unknown. Confessions of sin, repentance in sackcloth and ashes, solemn and protracted acts of worship, the terrors of an eternity of torture, — these things scarcely enter at all into the layman's existence. Japanese religion is all essentially practical and easy-going. Japanese Buddhism can never produce a Puritan or a Covenanter. It weaves no thread of solemnity or sanctimoniousness into the pattern of everyday life. Its world of hungry demons and infernal beings are too unsubstantial, too remote to throw any lurid glare over the present. (*Brinkley.*)

The TENETS of Buddhism (which have been referred to as a mixture of pantheism, rationalism, and idolatry) require a renunciation of the world and the observance of austerities to overcome evil passions and to fit its disciples for future bliss. With few exceptions a vow of celibacy is taken by the priests, who dwell together for mutual assistance in attaining perfec-

tion by worship of Buddha and calling upon his name. They shave the entire head as a token of purity; profess to eat no animal food; wear no skin or woolen garments; and get their living by begging, by the alms of worshipers, and by the cultivation of the grounds of the temples. Much of their support is derived from the sale of incense-sticks, candles, charms, texts, picture post-cards, portraits of divinities, etc. The 5 negative precepts (*gokai*) of Buddhism are, not to kill, be guilty of dishonesty, be lewd, speak untruth, or drink intoxicants. The 10 virtues are, to be kind to all sentient beings, be liberal, be chaste, speak the truth, employ gentle and peace-making language, use refined words, express everything in a plain, unexaggerated manner, devote the mind to moral thoughts, practice charity and patience, and cultivate pure intentions. The Buddhist must not slay anything, both for pity's sake and that he may not hinder even the smallest creature in its upward path; for in the domestic animal that he strikes, or in the smallest worm that he kills, there may live the soul of one of his ancestors. Some of the commonalty make a peculiar use of this ruling by catching young birds, shutting them up in small cages, and offering them for sale, at the entrances to popular temples, to the sympathetic visitors, who buy them and restore them to freedom. Turtles, live fish, etc., are ransomed in the same way. — The five species of 'stinking' vegetables' denied the priesthood are porret, shallots, chives, garlic, and onions. An inscription at the entrance of many Buddhist temples and cloisters, usually carved on an obelisk of stones, reads: ' It is forbidden to carry stinking herbs and intoxicating drinks through this holy gate.'

The Religious Festival, or *Matsuri*, such as can be witnessed in Oct. at the *Ikegami Temple* (Rte. 9) on the anniversary of *Nichiren*, may be said to be one of the most popular forms of worship in Japan. It is a species of ecclesiastical outing for the gay multitudes (about 200,000) that throng thither during the two days of the fête. 'If the tiny band of devout folks that listen to the sermon be compared with the joyous crowds that roam among the beautiful woods, enjoy the enchanting landscapes presenting themselves on every side, and frequent the various entertainments provided for their diversion by itinerant showmen, the ratio of holiness to holiday becomes very suggestive. It may be difficult for the reader to imagine the precincts of a Christian cathedral on a saint's day, occupied by acrobats, jugglers, traveling menageries, performing dogs, and such frivolities, while the business of prayer and preaching proceeds vigorously within the walls of the building. Yet such a conception of the Japanese scene is only partial; it must be supplemented by another strange feature, namely, that the temple building stands open throughout the whole of one side, so that the people who happen to be praying within are virtually a part of the audience enjoying the penny-shows without. Here, as everywhere else in Japan, the practical sincerity of the national character shows itself. Even at a religious festival, no effort to dissimulate the trait of which humanity can never divest itself is encouraged or expected. The great majority of the people come for the sake of the outing as much as to pay respect to the memory of the saint. Let them, then, enjoy themselves. Religion does not prescribe austerity of manners or asceticism of life. The Buddhas are not shocked because a monkey turns somersaults under the eaves of their sanctuaries, or a rope-dancer balances in the shadow of their shrines.' (*Brinkley.*)

X. Buddhist Sects. Divinities. Temple Accompaniments. The Lotus.

Buddhist Sects. The following are the most powerful and widespread in Japan: —

The ZEN (*or Busshin*)-SHŪ, founded by *Dharma* (*Daruma*) in India, in A.D. 513, and brought by him to China, was introduced thence into Japan by the bonze *Doshō*, in the 7th cent. Rejected at first, it was revived in 1192 by the bonze *Eisei*, who is regarded as its founder in Nippon. It is sometimes called the 'sect of contemplation,' and its doctrines, as interpreted by the many scholarly men who adopted them, have made perhaps the greatest impression of any of the sects on the national thought and life. Its teachings are based upon the principle that every one may arrive at the knowledge of the law and nature of Buddha by meditation, without being influenced by dissenting beliefs. Perchance because its adoption by the Japanese was coeval with the establishment of military feudalism, its dogmas found special favor among the *samurai* of Old Japan, since their tendency was to render one indifferent to danger or death. The most powerful of its branches, the *Sōdō-shū*, was founded by *Dōsen* in 1227. *Daruma* is specially revered in the Zen Temples, where he is portrayed as an unshaven (and somewhat ruffianly) ascetic, clad in a red robe and lost in deep meditation. According to tradition he sat for 9 years in uninterrupted contemplation and remained so motionless that his legs rotted off. His image is a favorite for toys (see Rte. 9), and as a tobacconist's sign. *Doshō* is said to have been the first to introduce cremation in Japan.

The JŌDO-SHINSHŪ (*Jōdo*, 'pure land,' the heaven of Amida; *shin*, 'spirit'; *shū*, 'sect'), or *Monto* ('gate-followers'), or *Ikkō* ('undivided') sect, founded by *Shinran-Shōnin* in 1224, has been called the Protestantism of Japanese Buddhism. It rejects celibacy, penance, abstention from certain foods, pilgrimages, asceticism, monasteries, and amulets. Its followers regard belief in Buddha, earnest prayer, noble thought and action as the prime essentials of religion. The temple altars are splendidly furnished, *Amida* being worshiped exclusively. The priesthood is hereditary, and the worship is ornate and magnificent. The temples are known as the *Nishi-* and *Higashi-Hongwanji* (*nishi*, west; *higashi*, east; *hon*, chief; *guwan*, prayer; *ji*, temple of Buddha) or *Monzeki* (a title given to a Buddhist fane or monastery of which an Imperial Prince is, or has been, the head). They are among the largest, most beautiful, richly furnished, and numerous (about 20,000) in the Empire. Many know the sect (which has 10 branches and 13 million followers) as the *Shin-shū*. Its priests marry,

eat meat, and do many things denied to the bonzes of other sects. In 1876 the Mikado conferred a great distinction on the sect by calling its founder by the honorary title of *Kenshin-Daishi* ('Revealer of the Truth').

This worthy, whose name the visitor to temples will hear many times while in Japan, was born at Kyōto in 1174 (d. 1268), and at the age of 9 became a disciple of *Jichin*, who taught him the doctrines of the *Tendai* sect. In 1203 he studied under *Genkū*, and for a time was an enthusiastic devotee of the *Shingonshū*, but its vows of celibacy and abstinence irked him. The Goddess *Kwannon* appeared to him one day (so the legend runs) and so relieved him on this score that soon thereafter he married the daughter of *Fujiwara Kanenori*, and coincident with the founding of a family he promulgated the new *Jōdo* doctrine. His militant disposition soon embroiled him with the stronger bonzes of opposing sects, and he was banished to Echigo, where he remained 5 yrs. The magnificent *Higashi-Hongwanji* at Kyōto is now the headquarters of the sect.

The SHINGON-SHŪ ('True Word sect') is of considerable historical interest in that it was founded (in the 9th cent.) by the celebrated *Kōbō-Daishi* (p. cxxvi), one of the greatest religious teachers (a sort of Japanese Moses) of early Japan. At one period in the country's history, this extraordinarily virile sect had thousands of temples, millions of adherents, and one of the most unique centers (*Kōya-san*, p. 511) imaginable, whence it radiated its powerful influence. The outlines of its mystic creed (*taizōkai; kongōkai*) suggest Christianity. There is a great presiding spirit; a complicated ethical system from which the followers of Christ might derive inspiration; a band of interceding saints in heaven; an eternity of happiness; an everlasting law of retribution (every infraction of the moral code entailing a commensurate penalty); and several incarnations of the Supreme Being whose special mission is to lead men to knowledge. In addition there is a belief in previous existence, and, because of the sins committed therein, the devotee is kept entangled in the cycle of life and death. Ancestor-worship and prayer to the *Shintō* deities are included. The *Shingon-shū* is said to possess 12,000 temples, upward of 7000 chief bonzes, and 4 million adherents. It is often referred to by students of Buddhism as the Secret Sect, as its doctrines are said to be based upon the secret teachings of *Shaka*, which were not made known universally. The most popular branches are the *Kogi*, and *Shingi*.

The TENDAI-SHŪ ('heavenly command'), introduced from China in 806 by the bonze *Saichō* (or *Saito*, a Prince of Ōmi), derives its name from the holy mt. and monastery in China where he pursued his studies, and has for its aim to encourage all men to attain perfection by the observance of three precepts: shun evil, do good works, and be kind to all existing beings. The doctrine was first preached in Japan at the famous *Hiei-zan Monastery* (see Kyōto), which became its headquarters. Its teachings are said to have had a beneficent effect upon the degenerate priesthood; to have stimulated them to

moral improvement, and to the study of the religious classics. At present there are 3 branches, with 4600 temples, 2800 chief bonzes, and a million followers. Only the *Tenaai* and the *Shingon* sects use the prayer-wheel (*rimbō*, or wheel of the law) which plays so great a rôle in Tibet. One of the greatest bonzes of the *Tendai-shū* was the well-known *Ennin*, called posthumously *Jikaku-Daishi* ('Great Teacher'), who was born in 794 (d. 864), and after studying for 9 yrs. in China, returned to Kyōto and published the result of his researches in 559 volumes.

The Hokke-shū ('Flower, or Lotus of the Law'), or *Nichiren* sect, founded in 1253 by the militant bonze *Nichiren* (b. 1222; d. 1282), one of the most celebrated and picturesque characters in the history of Buddhism in Japan, promulgates as its doctrine the last instructions of Buddha before his death. These teachings, regarded as so profound that only Buddha and the highest *bosatsu* can comprehend them, are supposed to be the essence of all the discourses of *Shaka;* they are referred to as the three great secrets: adoration (*honzon*), law (*daimoku*), and moral (*kaidan*). The essential difference between the creed of '*Nichiren* ('Lotus of the Sun') and those preached by his predecessors is that the former conceives a god as the prime and only great cause. The preachers showed to their disciples a chain of cause and effect (without, however, saying anything about its origin), and demonstrated that the first link in the chain was the Buddha of original enlightenment — of whom all subsequent Buddhas were only transient reflections. '*Nichiren* thus reached the Christian conception of a god in whom everything lives, moves, and has its being; an omnipotent, omnipresent, and omiscient deity. All phenomena, mental and material in all time and space, were declared by him to have only subjective existence in the consciousness of the individual.' The mission of the sect of *Nichiren* was to point out the way to Buddahood, and, above all, to convince the people that one and all of them might become Buddhas, here and now. Ere long *Nichiren's* followers became known as the most bigoted, intolerant, fanatical, and turbulent Buddhists in Japan. They might truthfully be called the Jesuits of Japanese Buddhism, for they were just about as contumacious, and whosoever disagreed with them was likely to find them militant and uncomfortable. The other sects opposed them strongly, and *Nichiren* was soon embroiled with the political powers. In 1260 he published a work (*Ankoku-ron*), in which he discussed the means to assure the peace of the State, violently attacked the other sects, and predicted the Mongol Invasion (p. 652). He had the temerity to address his work to the *Shikken Hōjō Tokiyori*, who, being a fervent advocate of the Zen sect, showed his appreciation of the compliment by exiling him to Izu.

After 3 yrs. he was pardoned, and we soon find him at Kamakura renewing his attacks on the rival sects. He was again imprisoned, this time with his disciple *Nichiro*, and condemned to be beheaded at *Tatsu-no-kuchi ;* but *Tokimune* commuted his sentence to exile, and *Nichiren* was sent, in 1271, to the island of Sado. He lived there but 2 yrs., and on his return, built the temple of *Kuon-ji*, at *Minobu*, which became the seat of the sect. Several yrs. later he founded the important and now very popular *Temple of Ikegami*, where he died. His body was cremated and the ashes were sent to *Minobu*, minus one of his teeth, which is enshrined in the *Kotsu-dō* at *Ikegami*. *Nichiren's* followers believe he was an incarnation of *bosatsu Jōgyō* (one of *Shaka's* close disciples). He is not unfrequently referred to as the *Martin Luther* of Japanese Buddhism. At birth he received the name *Zennichi-maru*.

The sect is now split into 9 branches, with 5150 temples, 3600 chief bonzes, and upward of $1\frac{1}{2}$ million adherents. The secret scriptures read specially by the priests are known as *Hokkekyō*, the pronunciation of which, oddly enough, sounds curiously like the call of the sweet-singing Japanese nightingale (wherefore it is called the scripture-reading bird). Over and over this neutral-tinted sprite repeats, like a litany, the word *ho-kek'-yo ;* the first syllable long-drawn, the others uttered in a short and quick way.

Buddist Divinities. Of the scores of graven images (many of them beautifully sculptured and gilded) enshrined in the various Buddhist temples, the most prominent are mentioned below. Many are portrayed with a feminine cast of countenance, and with an expression of peace and gentleness. The leader of the legion of deities is

Amida, or *Amidabutsu* (Sanskrit: *Amitâbha*), the Supreme Buddha of the Paradise of the Pure Earth of the West. He is known also as *Amirita*, and as *Mida*, 'the immeasurably resplendent.' It is the deity of consolation, help, and deliverance, and beside being represented by thousands of idols of many sizes throughout Japan, is portrayed colossally in bronze by the *Daibutsu* of Kamakura, of Nara, and of Kyōto. The most familiar attitude of the image shows it seated with the hands across the lap, the thumbs touching, and with 'meditative gaze slanting down between half-closed eyelids.' This position is referred to as one of 'contemplation.' When both hands are held against the breast and the fingers pressed together, it is that of 'teaching.' When the left hand lies open in the lap and the right is pointed downward, Buddha is 'renouncing the world.' When seated or standing on a temple altar, the figure is oftentimes backed by a beautifully carved and gilded mandorla (*gokō* — also the term for halo), and when this forms a complete background and is shaped like the *Vesica piscis*, it is called *fune-gokō*, from its resemblance to a boat (*fune*).

The boss (*byakugō*) on the forehead is the organ which emits the light that illuminates the world.

Amida is often confounded with the original Buddha, who taught that the misery of this life is the consequence of former sin, and that the goal of the soul in its transmigrations is *nirvana*. The belief is held that after the soul has triumphed over matter, and is freed from all passions, it enters this consecrated space and loses consciousness of its existence (the Sanskrit meaning of the word being 'blowing out,' or 'extinction'). Although the original Buddhists like to believe that this extinction means perfect peace and life everlasting, rather than annihilation, the great mass prefer, in accordance with a later doctrine which emanated from Kashmir, to dwell upon the thought of the somewhat material Paradise of the West, whither *Amida* leads his faithful followers to eternal happiness with him in the midst of lovely gardens, flowers, etc.

Buddha, or *Shaka*, is worshiped in many forms; his image is often difficult to distinguish from that of *Amida*, and of the many other Buddhas; his glory-disk is usually round, and his right hand is customarily shown in the position 'of venerable *Bodhisats*, who sit cross-legged upon their lotus-leaves, and bless with three uplifted fingers all the world.' He is nearly always shown accompanied by his faithful *Fugen* (who sits at his right hand), a Buddhist god, the patron of those who practice *hokke-zammai* (ecstatic contemplation); and (at his left) by *Monju*, the God of Wisdom (whence the Japanese saying. *Sannin yoreba Monju no chiye*: 'three persons consulting together are often as wise as *Monju* himself'). The two are often depicted in Japanese art; the latter riding the sacred elephant of Indra, the former on a tiger. — The death of Buddha and his entry into *nirvana* (*nehan*) are subjects often used by Japanese sculptors and painters, who portray him amidst the scores of weeping persons and animals he loved and who loved him. The generic name for the *Shintō* incarnation of Buddha is *Gongen*. The Bo-tree (*bodaiju*), or *Ficus religiosa* (Sanskrit, *bohdi*, 'intelligence, wisdom'), under which Buddha sat and received the perfect knowledge of all things, is often cultivated in temple yards, the wood being made into rosaries used by the priests.

Yakushi-Nyorai, one of the five Buddhist gods (*Go-Chi-Nyorai*) of wisdom (*Yakushi, Tahō, Dainichi, Ashuku*, and *Shaka*) is commonly known as the God of Medicine; his image is often mistaken for that of *Shaka*.

Emma-ō, or *Emma-sama* (the Brahminic god *Yama*), or King of Hell, is the person before whom the soul of the departed appears, to be judged and sent back into the world, where, according as it has deserved well or ill, it reappears in the form of a more perfect man or higher being, or in that of an animal. 'If the man has behaved badly, he is set still further backward in his way to *nirvana*, and must first pass through the two most wretched states of hell and of the hungry spirits, before he reappears on earth in an animal shape. *King Yama* decides not only as to the mode of this transition, but also as

to its duration. He who has toiled as a slave, teaches Buddha, may reappear as a prince; he who has ruled as a king may, perhaps on his reappearance, wander in rags. Every one makes his own prison; his actions prepare him for joy or pain.' The impressive image of *Emma-ō* — sometimes terrifying in its ferocious suggestiveness — appears either alone or crowned as a king in the series of Jūō, or ten imps, that reign in hell with him, painted vermilion, with gaping mouth, distorted eyes, a great mustache, and a mace in his right hand. Few of the idols of the Buddhist pantheon are carved in a more skillful manner by Japanese sculptors.

Jizō, the Sanskrit *Kshitegarbha*, is very popular with the Japanese, and there are few roads in the Empire upon which his statues may not be seen. The idols often appear in groups of six (*Rokudō-no-Jizō*) and are known as the six succorers. Their primary function is to assist generally the six classes of reasonable beings, distinguished by the Buddhist metempsychosis, namely gods, men, *asura* (in Hindu mythology one of a class of demons in perpetual hostility to the gods), animals, hungering demons, and those condemned to hell; but they render other special services besides. Their names are respectively, *Emmyō*, *Hōsho*, *Hōshu*, *Jichi*, *Hōin*, and *Kengoi*. Jizō proper (who has been called the most Japanese of all Japanese divinities) is especially the patron of travelers, of children, and of pregnant women. He is represented by the image of a bonze with shaved head, backed by a nimbus, holding a gem in the left hand, in the right a staff (*shakujō*) at the top of which metal rings are attached, and with an illuminating boss in the center of the forehead. It is as the tender guardian of dead children that he is specially revered. All children must, according to the Buddhists, go to the *Sai-no-Kawara*, the Buddhist Styx, or the 'Dry River bed of Souls,' when they die. Here the hag named *Shō-zuka-no-Baba*, along with the demons (*Oni*), torment them and make them pile up small heaps of stones which they tear down as fast as the children build them. The frightened little souls run to the compassionate *Jizō*, who hides them in his great sleeves, and comforts them, and makes the demons go away. 'And every stone one lays upon the knees or at the feet of *Jizō*, with a prayer from the heart, helps some child-soul in the *Sai-no-Kawara* to perform its long penance. And those stones you see heaped about the statues are put there by people for the sake of the little ones, most often by mothers of dead children who pray to *Jizō*.' Many of the statues one sees near temples are adorned with a faded bib, or cap, or some little garment — either those of dead children or of living ones believed to have been cured of illness by the benevolent intervention of the deity. A common practice is to place a thousand tiny carved images of *Jizō* under one roof, ranged on shelves one rank above the other, and worship them

collectively. Another, is for a bereaved mother to buy a doll as much as possible like the lost child, and offer it to *Jizō*.

KWANNON (pron. cannon), the *Avalôkitêsvara* of India, one of the most popular of the divinities, is supposed to be the Goddess of Mercy; she hears prayers, whether they are addressed to her orally or in writing, and can deliver men from all the dangers of life. Her chief duty is to listen to the pleadings of the unhappy and to soothe their troubles. If her image is placed too far from the suppliant, he may write his request on a slip of paper, chew it into a ball, and throw it at her; if it sticks, it is a favorable sign, and he departs with his mind relieved. Numerous inscriptions of gratitude for deliverance from trouble and disease are often seen attached to the rails around her altar, or to steps leading to it. According to the Chinese legend *Kwannon*, or *Kwanzeon Dai Bosatsu*, or *Kwanyin*, was born in the province of Setchuen (in China) and was the daughter of the governor of the town of *Souilin*, her name was *Myō-in*. One day, when 18 yrs. old, she repaired to *Hakujaku-ji*, a temple where there were 500 bonzes, and was detained by them. Her father, in his anger, burned the temple (in which his daughter was supposed to have perished) and put all the bonzes to death. The next night she appeared to him and informed him that she had escaped from the flames and had become a goddess. Thereupon she received the name of *Sengan-senju-kwanzeon-bosatsu*, or 'goddess with a thousand eyes and a thousand arms, embracing the earth.' In Japan (where *Kwannon* has lost her Chinese characteristics, and has become an idealization of that which is sweet and beautiful in woman) she is represented in different forms: with 11 faces, *Jū-ichi-men;* with a horse's head, *Batō Kwannon;* etc. The *Sen-ju*, or Thousand-handed *Kwannon*, has in reality but 40 hands, which hold out certain Buddhist emblems — the lotus-flower, the wheel of the law, the sun and moon, a skull, a pagoda, and an axe, the latter typifying severance from all worldly cares. One of the favorite personifications is that of the *Shō*, or *Wise Kwannon*. Another is the *Nyo-i-rin* (almighty, or omnipotent), illustrating a jewel able to fulfill the desires of whosoever possesses it. The 28 followers of Kwannon (*Ni-jū-hachi Bushū*) — favorite subjects of sculptors and painters — personify the 28 constellations known to Far-Eastern astronomers. The two figures often seen at either side of *Kwannon* are *Fudō*, and *Aizen Myō-ō* (the Buddhist God of Love, portrayed with 3 eyes and 6 arms). *Kwannon* is usually seated on an upturned lotus-flower and backed by a glory-disk. Some of her images have the beautiful faces of Madonnas, and the incomparable Murillo, painting in his best manner, rarely produced more attractive ones than do some of the Japanese sculptors and artists. Some of the finest are carved in a seated attitude, with the right leg thrown across the left,

the cheek pillowed upon the right hand, and slumbering, — 'the placid and pathetic symbol of the perpetual rest.'

In Kyōto and the neighboring provinces are the *San-jū-san sho*, or Thirty-three Temples Sacred to Kwannon; popular resorts with credulous pilgrims, who believe that whosoever makes the complete round of them will be preserved from hell. Legend ascribes the locating of them to *Tokudō Shōnin*, a celebrated Buddhist abbot of the 8th cent. Authorities differ as to their exact chronological order, but they are supposed to be as follows: —

1. Nyoirin-ji, at Nachi (Kii Province).
2. Kongōhō-ji, at Kimiidera (Kii).
3. Kokawa-dera, at Kokawa (Kii).
4. Sefuku-ji, at Maki-no-o (Izumi).
5. Fuji-dera, at Nakano (Kawachi).
6. Minami-Hokke-ji, at Tsubosaka (Yamato).
7. Ryūkai-ji, at Okadera (Yamato).
8. Hase-dera, at Hase (Yamato).
9. Nan-en-dō, at Nara (Yamato).
10. Mimurodo-dera, at Uji (Yamashiro).
11. Kami no Daigo-dera, at Uji (Yamashiro).
12. Shōhō-ji, at Iwama (Ōmi).
13. Ishiyama-dera, at Ishiyama (Ōmi).
14. Mii-dera, at Ōtsu (Ōmi).
15. Shin-Kumano-dera, at Kyōto.
16. Kyomizu-dera, at Kyōto.
17. Rokuhara-Mitsu-ji, at Kyōto.
18. Rokkaku-dō, at Kyōto.
19. Gyōkwan-ji, at Kyōto.
20. Yoshimine-dera, at Kyōto.
21. Bodai-ji, at Anō (Tamba).
22. Sōzen-ji, in Settsu.
23. Kachio-dera, at Toyokawa (Settsu).
24. Nakayama-dera, at Kobe (Settsu).
25. Shin-Kyomizu, at Kamogawa (Harima).
26. Hokke-ji (Harima).
27. Nyoirin-dō, at Shosha-zan (Harima).
28. Seisō-ji, on Nariai-yama (Tango).
29. Matsu-no-o-dera (Wakasa).
30. Chikubu-ji, on Chikubu-shima, Lake Biwa (Ōmi).
31. Chōmei-ji, on Oku-shima (Ōmi).
32. Kwannon-ji, at Ashi-ura (Ōmi).
33. Kegon-ji, at Tanigumi (Mino).

Fudō, a Buddhist divinity supposed by some to be *Akshara*, the God of Wisdom, and by others the God of Fire, is credited with the power to foil the snares of the devils. He is portrayed usually with a scowling expression — the very embodiment of his Satanic Majesty — seated upon a lotus surrounded by bickering fire; with this he fights the devils, whom he smites with the sword (*gōma no ken*) in his right hand and binds with the coil of rope (*baku no nawa*) in his left. The former is also taken to represent Intellect, and the entire figure as Buddha, the Immutable and Unmoved. The rope is also said to be that with which Buddha bound the passions and desires. *Fudō* is often represented accompanied by his two chief adherents, *Seitaka-Dōji* and *Kongara-Dōji*. Conspicuous among the temples in Japan dedicated to *Fudō* is that at Narita.

Dainichi-Nyorai (*Vairōtschana*), one of the Buddhist trinity personifying wisdom and purity (called also *Roshana-butsu*, and *Birushana*), is supposed by many to be identical with *Fudō*. His image is much like that of the latter, except that his hands are usually pressed against his breast, one above the other, so that the right hand clasps the index finger of the left. This is the allegorical representation of determination, and of the carrying out of the law.

The Niō, or two Deva Kings (Indra and Brama), often referred to as *Niwō-sama*, and as the 'venerable kings,' the grim, martial figures 9–12 ft. high which stand customarily in loggias or cages at the right and left of the outer gate (*Niō-mon*, or two-kings gate) of Buddhist temples, are supposed to guard them against demons. They are among the most conspicuous idols in Japan and often are magnificent examples of glyptic art. They are portrayed as semi-nude, aggressive, athletic figures, one usually painted vermilion from head to foot, the other green. One holds a club in one hand, and sometimes a mace (*tokko*), — originally a weapon, but later held by Buddhist priests when praying. One figure is shown usually with the mouth open, as in the act of uttering *ah!* the other with it closed or half-closed, as if ejaculating *um*, or *un!* Credulous folks pelt them with spit-ball prayers in the belief that if they adhere to the figure the petition will be answered (if they do not stick, the petition is against the will of Buddha). Dogs of Fo, or foxes, often occupy corresponding niches on the inner side of the gateways guarded by the kings. If several gates succeed one another, the 2d is usually called *Niten-mon*, the *Niten* (*Kōmoku* and *Jikoku*) who guard it (two of the gods of the 4 directions) being much like the *Niō* but smaller, and sometimes clad in gilded armor. — On the other side of this gate, in their respective cages, are: —

The Thunder God (*Raijin* or *Kaminari-sama*), painted red, and standing at the right; and (at the left) *Fūjin*, or *Kaze-no-Kami*, the God of Wind, painted green or blue. The thunderer holds in each hand gilt drumsticks, like dumbbells, and on his back a great hoop, attached to which are 9 flat drums (*taiko*) at equal distances apart. Above both shoulders lie gilt serpentine lightning-rays, which strike upon the drums. The wind-god has across his shoulders a sack full of wind, which he grasps with the right arm by the longer and lower end, while his left hand holds the cord that ties the other and shorter end. When he loosens his hold on one of the closed ends, the breezes blow; when he partly opens it, a gale arises; when he removes his hand, the tornado devastates the earth. At times this imp (represented as a monstrous feline creature), as the fancy seizes him, sallies forth from his lair in the mts., and chases terrified travelers; often scratching their faces dreadfully with his claws!

The Shi-Tennō (*Shi-dai-tennō*), or Gods of the Four Directions, who protect the earth from the attacks of demons, usually guard the inner (or third) gate to temples — called the *Yasha-mon* (Sanskrit: *Yaksha*), or Gate of the Valorous Devils. They are often magnificent types of strength; bucklers of virtue and conquerors of evil. In splendid armor, brandishing sword or lance in attitudes of calm and august power, they trample underfoot all the malignant gnomes that vex the people.

Painting and lacquer usually give richness and color to these fine figures, which sometimes are taken inside the temple to guard the altar or some particularly cherished shrine. On the inner side of the gate mentioned are often found a blue archer with a bow and arrow, and a white axe-bearer. *Tamon*, one of the 4 gods (who is also one of the Gods of Good Luck), watches over the N.; *Jikoku*, over the E.; *Zōchō*, over the S.; and *Kōmoku*, over the W. — Some of the loggias are not unfrequently occupied by quaint seated figures clad in antique costume and holding bows and arrows; they are supposed to be guardians (*zuijin*) and are referred to as *Sadaijin* and *Udaijin* (Ministers of the Left and Right).

The Seven Gods of Good Luck (*Shichi Fukujin*), so conspicuous in the various phases of Japanese art, can endow one with fame, love, talents, riches, sustenance, contentment, and longevity. Two of them, the whimsical *Daikoku* (son of *Susano-ō*), the God of Wealth; and *Ebisu*, the God of Sustenance, and protector of the fisherman, are to be found in almost every house. The former occupies an honored place on certain of the paper money (p. xx), and he is usually represented sitting or standing on bags of rice, which rats come to gnaw at under his indulgent eyes. *Ebisu* (who was the 3d son of *Izanagi* and *Izanami*) is represented with a fishing-line and a fat *tai* in his hand or under his arm. He is sometimes called *Hiruko*, and is known as the guardian God of Trade and Industry. *Fukurokuju*, another of the seven gods, has a comically elongated bald head, and is shown with a crane at his side (from which circumstance he is thought to be the God of Longevity). *Benten*, the only goddess (of Indian origin) in the group, carries a *biwa*, or harp, in her hand, and is often represented as mounted on a dragon or a serpent. Many temples in the Empire are dedicated to her. *Jurōjin*, a little old man with a stag and a crane, is also regarded as the God of Long Life. *Hotei* (or *Hotcioshō*) a Chinese bonze of the 10th cent., personifies joviality and kindness, and is usually shown with a monstrous exposed abdomen and swollen earlaps (often portrayed also with a large bag on his shoulder, surrounded by 16 playful boys). He is the jolly friend of children. — *Bishamonten* (also one of the 3 Gods of War) is represented holding a spear in one hand and a small pagoda in the other. He likewise figures as *Tamon* in one of the *Shi-dai-tennō*.

Binzuru, one of the most whimsical yet most popular (with the unlettered class) of the temple idols, is said to have been one of the Sixteen Rakan (see below), but was excluded from among them for having remarked on the beauty of a woman. Thereafter his image was always shown outside the sanctum, but as Buddha conferred upon him the power to cure all human ills, he is more sought after than many of the more virtuous saints! He is pictured as a little old man wearing a baker's

cap and sitting tailor fashion on a Chinese chair. His head is white, his eyebrows long, and his devotees sometimes adorn him with a cotton hood, a bib, and mittens — thus making him bear a striking resemblance to a querulous old granny. The credulous rub that part of his anatomy where the pain or infirmity in their own is located, with the result that his image often has parts of it worn away or polished like a mirror.

Kishi-Bojin, a Buddhist goddess, was, according to the legend, an Indian woman who had sworn to devour all the children of the city of *Bâjagriha:* as a punishment she was reborn in the form of a demon, and gave birth to 500 children, one of whom she had to eat each day. Buddha cured her of the mania by making her eat pomegranates, wherefore she is represented as a lovely woman with a child in her arms and a pomegranate in her hand. She is now worshiped as the patroness of children, and stricken mothers who have lost their little ones place their pathetic little clothes at her feet. A pomegranate crest is used as a symbol on the lanterns and the decorative curtain (*maku*) which hangs before her shrine.

The Sixteen (*jū-roku*) Rakan (*rahats*), or disciples of Buddha, along with the Five Hundred Rakan, are holy men whom the Japanese delight to portray in sculptured wood. Though supposed to be perfected saints, their countenances are not always saintly. They are represented usually as emaciated old men in various uninteresting attitudes.

Other favorite themes with painters are the many *bosatsu* (Sanskrit *Bodhisattva*) or Buddhist saints who have to pass but one time more through a human incarnation before attaining to Buddhahood (*hotoke*). Numerous other idols and fetishes are mentioned in their proper places in the Guidebook.

Temple Accompaniments. The Priests' Apartments (*hōjō;* a word also meaning 'head priest') are always near the main temple, and they not unfrequently contain art-treasures which the traveler should see. Many priests devote great care to the cultivation of landscape gardens.

The Revolving Library (*rinzō*) is a feature of some temples. The octagonal inner structure is supposed to contain a complete set (6771 volumes) of the Buddhist scriptures (*bukkyō*), and is so poised on a pivot that it can usually be twirled by a strong hand. The figures that sit near it are *Fu-Daishi*, a deified Chinese priest of the 6th cent., and his sons *Fuken* and *Fujō*. To *Fu-Daishi* (often called *Warai-botoke,* or the 'laughing Buddha') is ascribed the popular belief that whoever will revolve the lectern three times on its pivot will obtain the merit accruing to him who reads the entire scriptures through.

The Kagura-den, an open dancing-stage adjacent to the temple, dates from a time when certain dances were supposed to please the gods.

The Ex-voto Hall (*ema-dō*) is usually cluttered with offerings of little merit.

The Founder's Hall (*soshi-dō*) is a feature of certain temples; that attached to the Nichiren temple at *Ikegami* is typical.

The Bell-tower (*shōrō; kanetsuki-dō*) containing the largest bell (*tsurigane*) in the Empire is at *Ōsaka*.

The Bronze and Stone Lanterns (*ishidōrō*), which stand within the inclosures of many temples and mausolea, usually represent the offerings of *daimyōs* to their rulers. They are curiously suggestive of the Lanterns of the Dead, placed in cemeteries in Central and Western France, as each have apertures at the top where a light can be displayed. The votive pebbles placed on or near the lantern represent prayers of the credulous.

The Font or Laver (*chōzu-bachi*), containing water which worshipers at a temple pour over their hands before entering the sacrosanct precinct, are sometimes beautiful and massive. The barrel-shaped ones are for catching rain-water, and form part of the fire-equipment. Despite the fact that the customary fee for a small dipper-full of water is but ½ *sen*, the privilege of selling the water at a popular metropolitan temple usually enriches the person fortunate enough to secure it.

The Bronze Gong (*suzu*), which the prayerful strike (by means of a hanging rope) to (perhaps) make their presence known to the gods, hangs at the entrance to temples, usually near a contribution-box as big as a state exchequer.

The Offertory-chests (*saisen-bako*) are more conspicuous than soliciting beadles. The *saisen*, which form the small offerings of the natives, are usually of a value of ½ *sen* each. While foreigners are rarely asked to contribute, those of the natives who forget to do so often have their memories jogged by some watchful official. Some wrap the coins in soft white paper and cast them on the temple floor. The receipts of a big temple are said sometimes to amount to ¥150 a day. A small fee is sometimes expected from travelers who desire to make a close inspection of the temple relics or fitments. The fact that this is not solicited is sufficient to suggest to the generous-minded that a small offering handed to the bonze or slipped into one of the alms-boxes is in line with duty and good-fellowship. In few countries are the bonzes or priests more courteous and less greedy than in Japan.

Of particular interest to ecclesiologists is the stone Stupa or tope (*sotoba*) found in temple grounds, since it is one of the oldest and most characteristic styles of Indian ecclesiastical architecture, the earliest specimens of which are supposed to date from about 250 B.C. and which prevail wherever Buddhism has been established. The Japanese *sotoba* represents the

simplest form of the original structures, usually erected in honor of some sacred event or place, or employed to contain relics of Buddha or of some of his sainted disciples. The base is a cube on which rests a sphere topped by a pyramid, a crescent, and a ball, the whole symbolizing earth, water, fire, air, and ether. One glance at a *sotoba* is said to obtain forgiveness for all sins. A still simpler form, one in common use, is a thin, notched stick often inscribed with Sanscrit characters and surmounted by the cube, sphere, etc. A much more elaborate form, called *Kotsu-dō* (because it is supposed to contain the bones of a saint) is described in Rte. 9. The Japanese development of the archaic form is noteworthy. A description of the numerous forms of monumental tablets and allied memoria connected with the native temples would not be of much interest to the average traveler. The Japanese have added a great mass of newfangled devices to the old Buddhist forms, and a book would be needed to describe them all.

Many TEMPLE YARDS contain war relics in the form of broken machine-guns, fragments of war-vessels, etc., and almost every inclosure has one or more stone or bronze slabs or monuments to the memory of the soldiers who died in the Chinese and Russian Wars.

The TEMPLE RELIQUARIES contain alleged treasures in *kakemono* and *makemono* form (hanging scrolls and rolls), painted or written by some holy person or celebrity of the past; individual belongings of the founders of the different Buddhist sects; relics of Buddha (usually spurious); weapons of historical figures now worshiped as divinities; and many articles once owned by mikados, *shōguns*, or *samurai*. Not a few of the paintings one sees for originals are of doubtful paternity. As a rule the priests are willing to show and explain the temple belongings to interested foreigners. In some instances the objects are enshrined in a sacrarium or holy of holies (*oku-no-in*), either in the innermost part of the temple, immediately behind it, or at the end of a shaded avenue. When detached, the *oku-no-in* is outwardly austere; where *Shintō* influence predominates it is called *oku-sha*. Those relics susceptible to injury by dampness or exposure are usually kept in a sealed godown during the rainy season and are not withdrawn for exhibition. The most revered object (usually the figure of some deified person) in a sacrarium is often hidden from the public gaze by a curtain (*mitochō; kinran no tochō*) which is drawn only on special occasions; the ceremony of exposing the relic is called *kaichō*. The traveler can usually get a glimpse of the sacred object by the adroit application of a small fee to the person in charge of it. Where it is regarded as a national treasure, the gov't maintains a zealous supervision over it. One can never be sure that one is seeing the original, as duplicates often take their places, and Buddhism

seems not to proscribe deception on the part of the priests. The most famous relics are reproduced in many forms of art and are sold at or near the temples. Here also is carried on a petty commerce in charms (*mamori*, or *mamori-fuda*) and holy inscriptions (*o fuda*) on paper or stones, in oblata stamped with Buddhist symbols, and the like. The wood of demolished *Shintō* shrines is often sold to the faithful in the form of chopsticks or as talismans against evil. The large single-panel ornamental screen which often sits near the entrance to temples or priestly apartments is called *tsuitate*. The wisps of paper oftentimes inscribed with prayers, which one sees tied to the grating, etc., of shrines are placed there by the credulous with a petition or a passion to gratify. The pigeons and chickens which forgather at temples are neither sacred nor circumspect; coops of the latter are often seen in the temple ambulatory: it were better that the former remained away, but Buddhist kindness sanctions their untidiness for the reason explained at p. 510.

The HŌSHU-NO-TAMA, or Wealth-producing Ball (*hō*, precious; *shu*, produce; *no*, of; *tama*, ball), which surmounts many temples and religious structures in Japan, is supposed to be an emblem of good luck. It bears some resemblance to an exaggerated acorn, and is often half-encircled by a bickering flame. As an evil-averter it bears practically the same relation to demons that a lightning-rod does to lightning.

The SWASTIKA, or fylfot ('hammer of Thor'), depicted on the breast of Buddhst idols, or emblazoned on temple façades, symbolizes happiness for 'Ten Thousand Years.'—The CRESTS which are such conspicuous features in temple adornment, are referred to in their proper places throughout the Guidebook. The oft-recurring *Tomoe* (Life Principle of the Chinese), and the triple form, or *mitsu-domoe* (3 comma-shaped figures with heads converging at the center of a circle) is mentioned under *Korean Flag*.

The SANKO, or small metallic instrument with three prongs on each end, held by Buddhist priests during prayers, is perhaps an adaptation of the *trisula* or three-pointed trident emblem of *Siva*. The original is used attributively as a *trisul* cross, and is believed by certain high authorities to represent Buddha himself. The *goko*, or five-pronged instrument, is often seen in temples, alongside others called *kuko*, *toko*, etc.

The TEMPLE MUSIC is afflictive to foreigners and has been aptly classified as 'dissonant squeaks and discords.' The antiphonal chants of the bonzes are accompanied at times by Chinese flutes, monotonic drums (whose deep baying is sometimes soul-stirring), and the penetrating sound made by clapping together the hardwood sticks called *higoshige*. The temple drums (*Ō-daiko*) are sometimes suspended from the rafters, or rest on low frames and carry adornments of *hōshu-no-tama*

and other mystical symbols. Certain of them recall the monstrances of European cathedrals. When thwacked vigorously with the short, padded truncheon which usually hangs beside them, their splendid reverberations can be heard afar. Pleasing adjuncts are the bronze gongs, with singularly harmonious tones that echo plaintively long after they are struck.

The Japanese word for a Buddhist temple is *tera*, and the vulgar often call the head priest thereof by the respectful title of *Ō-tera sama* (honorable high temple official). A polite colloquial name for Buddha is *Hotoke sama* (honorable deity). *Ji*, the Chinese term for temple, is often used as an affix, as: *Hon-ji* (principal temple). *San* (or *zan*) is affixed to the name of many temples to indicate that they stand on a mt.; as, *Kōya-san*. *In* is a similar terminal, and is used as an affix to the Buddhist, or posthumous, name of persons of the higher class — to many of whom temples are dedicated. The common people frequently call temples by the name of the deity worshiped in them, as: *Fudō sama; Hachiman* (*Ōjin-tennō*, the war-god, and to whom many fine temples are consecrated), etc. A Buddhist temple furnished with all the necessary chambers or buildings, such as the main gate (*sammon*), the main temple (*butsu-dō*, or *hon-dō*, i.e., place where the idols are set up), the pulpit (*hōdō*), bath-house (*yoku-shitsu*), refectory (*shoku-dō*), etc., is called *Schichidō-garan*. The three requisite utensils before a Buddhist idol — a flower-vase, a candlestick, and an incense-pot — are called *mitsugusoku*. The pictures of the Buddhist heaven so often seen in temples are called (Sanskrit) *mandaras*. Where temples are erected in high places there are usually two approaches; one, *onna-zaka* (woman's way), being of easy ascent; the other and more difficult one, *otoko-zaka*, or men's road. — Those temples inclosed by a wall bearing five horizontal white stripes (comp. Nijō Castle, Kyōto) were at one time under Imperial patronage. — It is considered felicitous by Buddhist priests to harbor snakes around their temples, and it is said that they often handle and teach them simple tricks.

The Lotus. Intimately associated with Buddhism in Japan is the lotus-flower (*Nelumbium speciosum;* Japanese *Hasu*, or *Renge*), whose original home was in the monsoon district of India and whose cultivation and estimation are very ancient. It was formerly, together with the fishes and turtles in sacred tanks, dedicated to *Siva*, who, according to an old Indian legend, sat upon its leaves looking when the great flood swallowed up everything. Buddhists took it later as the symbol of their teachings. As it lifts up its buds out of the slimy ground to a greater or less height above the water, unfolding its beautiful leaves and flowers, on whose spotless petals no traces are to be found of the mire from which it has sprung, so the souls of men, according to Buddhist faith, rise from the slime of sin, by their own power and effort, to different heights, and reach the blessedness of *nirvana*. Buddha is represented sitting on an open lotus-flower, the emblem of purity, and his temples and altars are adorned with vases and imitations of blossoming lotus-plants in bronze, wood, or clay. As the lotus is never found growing wild either in China or Japan, it is supposed that the plant was introduced into the two countries along with Buddhism. In E. Asia the

most widely cultivated species has pink blossoms, but in Japan and China there is another variety, whose flowers of purest white are no less beautiful. It is often planted in ponds, partly for the sake of its magnificent blossoms, partly to obtain its edible rhizome (*renkon*), on account of its oily nuts. Its cylindrical white rhizome attain a considerable length; and a thickness of from 3 to 5 in. They lie far down in the mud, and are divided by constricting fibers into long fingers, which when cut across disclose a very porous substance permeated by numerous concentric canals. They contain a tolerable amount of starch, and are boiled and eaten in considerable quantities. To Europeans their insipid, mealy taste is not agreeable, but the Chinese and Japanese are fond of them, and because easily digested consider them nutritious. The seeds are called *hasu-no-mi*, the leaf, *hasu-no-ha*, and the swamp or pond in which the plant grows, *hasu-no-ike*. The flowers come in midsummer when the iris season is over and the heat has reached its height. Then hundreds of acres of ponds throughout the country, and the old moats in Tōkyō and elsewhere, are covered with the lovely blooms. While nearly all the other *Nymphæaceæ* spread out their dull green leaves flat on the surface of the water, the lotus lifts hers, as she does her flowers, on long stems high above it. A beautiful green color, fine veining, and shell-like arching and cavity distinguish the leaves also, and they are scarcely less beautiful when the dewdrops lie upon them in the morning, like thousands of pearls, than when these are chased away by the beams of the rising sun. Unfortunately the plant is an ornament, standing in the water only during the summer and autumn months, and not through the long winter, when the dead withered leaves offend the sight.

Conspicuous among other flowers consecrated to Buddha or connected with his worship is the *Illicium religiosum* (*Shikimi*), a species of native evergreen shrub (called anise or star-anise, from its fine aromatic scent) of the natural order Magnoliacæe (*Illicium Floridanum*, and *I. parviflorum* in the U.S A.), cultivated in gardens and temple yards. In April it displays numerous fragrant yellowish-white blossoms; the temple vases are adorned with its branches, much as those of the *Shintō* shrines are with *Sakaki*. The perfumed bark is burned as incense before the deities, and because of its property of consuming slowly and uniformly, it is often powdered and burned in a tube to mark time. Chop-sticks are made of the wood, while the poisonous fruit is thrown away.

XI. Shintōism. Shintō Shrines. Shintō Worship.

Shintō, or *Shintōism*, the (so-called) national religion of Japan, with approximately 196,000 temples, or shrines, divided into 10 sects or branches counting 20 million or more adherents served by 16,000 shrine attendants, dates from the dawn of Japanese history and is intimately associated with the mythology of the race. *Shintō*,[1] literally, 'the way of the gods, or spirits,' is derived from the Chinese *shin tao* (*shin*, god, or gods, or spirit; and *tao*, way, path, doctrine). When Chinese literature was imported into Japan the people adopted many Chinese ideas, laws, customs, and practices. These they so mixed with their own that it became necessary to adopt a special name for the ancient native customs, which were in consequence called (in A.D. 555, says *Murdoch*) *Kami no michi*, or *Shintō*, the word *michi* being applied in the same sense as *tao*; and *kami* because of their divine origin. It successfully

[1] In the *Shintō* mythology the first pair of creative beings were *Izanagi* and *Izanami*. From them the gods of the *Shintō* pantheon are descended. *Amaterasu*, the sun-goddess, was their first child. Her brother, *Susano-o*, the Impetuous Male Augustness, is one of the most prominent of the *Shintō* gods, and is the legendary father of the first ruler of Izumo, *Ōkuni-nushi*.

differentiated the native religion from the imported, the Butsudō, or 'The Way of Buddha.' 'In the course of centuries this cult (ancestor-worship, the foundation of all civilized society) has undergone modifications, and has assumed various shapes; but everywhere in Japan its fundamental character remains unchanged. The three forms of the *Shintō* worship of ancestors are the Domestic Cult, the Communal Cult, and the State Cult; — or, in other words, the worship of family ancestors; of clan or tribal ancestors; and of imperial ancestors. The 1st is the religion of the home; the 2d, of the local divinity, or tutelar god; the 3d, the national religion. The family cult is the first in evolutional order, — the others being later developments.'

Properly speaking, *Shintō* is not a religion, since it has no dogma, no ethical code, and no sacred book. The absence of a code of morals is accounted for by the innate perfection of the Japanese people, who, having descended from the *kami* (gods), have no evil inclinations, such as Occidentals have, to overcome, and whose manners and customs need no reform. Since there is no doctrinal system, the faith does not concern itself about a future state. The precepts of the different sects, which differ only in a few details of ceremony, are: 'Follow the impulse of your nature and obey your Emperor.' The prayer of the *Shintōists* begins with the old Japanese words: '*Taka magahara ni kami-todomari*,' i.e., 'O Kami, thou who art enthroned in the highest space of heaven!' The history of Japan is really the history of *Shintō*; and no fact in this connection is more significant than that the ancient Japanese term for government, *matsuri-goto*, signifies literally, 'Matters of Worship.' '*Shintō*,' says *Mr. Hearn*, 'seems to me like an occult force, — vast, extraordinary, — which has not been seriously taken into account as a force. I think it is the hopeless, irrefragable obstacle to the Christianization of Japan. It is not all a belief, nor all a religion; it is a thing formless as a magnetism and indefinable as an ancestral impulse. It is a part of the Soul of the Race. It means all the loyalty of the nation to its sovereign, the devotion of retainers to princes, the respect to sacred things, the conservation of the principles, the whole of what an Englishman would call sense of duty; but that this sense seems to be hereditary and inborn. I think a baby is *Shintō* from the time its eyes can see. Here, too, the symbolism of *Shintō* is among the very first things the child sees. The toys are to a great extent *Shintō* toys; and the excursions of a young mother with a baby on her back are usually to *Shintō* temples. In *Izumo* even the *Nichirenites* are *Shintōists*. The two religions are so perfectly blended here that the lines of demarcation are somewhat impossible to find. I think we Occidentals have yet to learn the worship of ancestors, and evolution is going to teach us. When we become conscious that we owe whatever is wise or good or strong or beautiful in each one of us, not to one particular inner individuality, but to the struggles and sufferings and experiences of the whole unknown chain of human lives behind us, reaching back into mystery unthinkable, — the worship of ancestors seems an extremely righteous thing. What is it, philosophically, but a tribute of gratitude to the past, — dead relatively only, — alive really within us, and about us?'

Shintoism (says an authority) aims at the happiness of earthly life, and assumes that the souls of the departed can essentially aid in securing it. They are conceived, therefore, to be present, and are summoned by those who come to them, by clapping of hands,[1] a bell, a drum, etc. The *Shintō*

[1] The signification of the clapping of the palms of the two hands together by *Shintoists* preparatory to worshiping is the subject of controversy; the supposition that it is intended to attract the attention of the deity is fanciful. Cultured Japanese have assured us that it is for the purpose of clearing the mind of all extraneous thoughts, bad or otherwise, and that it arises from a national custom of clapping the hands when all discussion relative to a

gods are by no means the pure and exalted forms which Buddhism presents to us, — no saints through the overcoming of sensuous pleasures, — but affected by all human feelings and weaknesses, and taking pleasure in everything that adds enjoyment and amusement to existence. Accordingly their worshipers seek to delight them on their festivals, not only with meat and drink, but also by theatrical processions, pantomimes, and so on, and do not think it objectionable that streets leading to certain of their shrines contain houses dedicated to the worship of Aphrodite. Of the servants of the *kami*, purity of the body is required rather than purity of the heart. The *Shintō kannushi* do not shave their heads, as the Buddhist bonzes do, and only wear a special dress when exercising their office. They neither practice celibacy nor have monasteries. *Shintō* worship has an elaborate ritual and numerous rules as to purification. From the earliest period the cult exacted scrupulous cleanliness — indeed, we might say it regarded physical impurity as identical with moral impurity, and intolerable to the gods. It has always been a religion of ablutions. The Japanese love of cleanliness has been maintained, and was probably initiated, by their religion. The most important of all *Shintō* ceremonies is the ceremony of purification, — *o-harai*, as it is called, or the casting out of evils.

According to the Japanese annalists *Shintō* as a national and religious ceremonial remained in a state of simplicity for 1100 yrs., or until the introduction of Buddhism in A.D. 552. Although it had proved itself somewhat deficient in the guiding influences of a creed, its hold upon the primitive people was such that it was not until well along in the 9th cent. that Buddhism, with its more profound metaphysics, its moral code, and its gorgeously solemn rites, began to spread through the land. Eventually (coincident with the reorganization of Japanese administration, thought, and action upon the Chinese plan, and under Confucian influence) it overshadowed the national life and colored all the native thought. About 800, the astute *Kōbō-Daishi* compounded out of Buddhism, Confucianism, and *Shintō* a system which he called **Ryōbu-Shintō** ('two religions,' or 'departments'), and with it made a shrewd and almost successful bid for the complete absorption of *Shintō* by declaring that the higher *Shintō* gods were incarnations of various Buddhas. On account of its superior adaptation to man's sense of his own shortcomings and longing for perfection, the new compound, combining as it did the finest phases of the two creeds, obtained Imperial approval and support. In hundreds of places the two religions were domiciled within the same precinct — sometimes even within the same temple: ostensibly they were amalgamated.

Buddhism, or *Ryōbu-Shintō*, or *Shin-Butsu-Konkō*, may thus be said to have become the religion of the nation; it held its position for upward of a millennium, or until the period of the *Tokugawa shōguns*, when it was partly supplanted in the intellects of the educated class by the philosophy of *Chu Hi* (the great commentator of *Confucius*, who lived and taught in the 12th cent.). The practice of pure *Shintō* was kept alive for a century or two at the Mikado's court, and at a few *Shintō* temples, then gradually it degenerated into a mere thing of forms, the meaning of which was forgotten, while the forms themselves were perverted. In addition to the *Ryōbu-Shintō*, there arose other schools: the *Yui-itsu Shintō*, invented by *Yoshida Kanetomi* about the end of the 15th cent.; that of *Deguchi Nobuyoshi* (*Kannushi* of the *Geku* temple at *Ise*) about 1660; and the *Suiga Shintō* of *Yamazaki Ansai* (17th cent.). The 1st of these is chiefly founded on the Buddhism of the *Shingon-shū*; the 2d explains the phenomena of the divine ages by the Book of Changes (*Yih King;* placed by many Chinese scholars at the head of the Five Classics, or *Wu King*); the 3d is a combination of *Yoshida Shintō*, and of *Chu Hi's* philosophy. 'The threatened extinction of *Shintō* aroused the interest of certain native writers, and in the 18th cent. the works of *Kamo Mabuchi* (1697–1769), *Motoori Norinaga* (1730–1801), *Hirata Atsutane* (1776–1843), and others brought about a reaction in favor of the national religion against Buddhism and Confucianism, which were of foreign origin. Their brief was that "pure *Shintō*" — by which is meant the religious belief of the Japanese previous to the introduction of Buddhism

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controversy, a commercial trade or the like, is eliminated, and a felicitous solution or bargain is decided upon. Hence the expression: *Te wo utsu:* to 'clap the hands,' to 'strike a bargain.'

and Confucian philosophy into Japan — by eliminating extraneous influences would shine with a purer luster than could any imported creed. The very name *Shintō* is repudiated by this school, on the ground that the word was never applied to the ancient religious belief until the introduction of Buddhism and Confucianism rendered its employment necessary for the sake of distinction, and they argue that, because this belief is called by a Chinese name, it must therefore be of Chinese origin, and is consequently of no value whatever. Their efforts resulted in the disestablishment of Buddhism, and in the great *Shintō* revival of 1871.'

With the abolition of the *shōgunate* in 1867, the downfall of the *Tokugawa* régime, and the restoration of the supreme military and civil power to the Mikado, the administration was reorganized. Soon afterwards the *Shintō* cult, officially revived in its primal simplicity, was declared the Religion of State; and Buddhism was disowned. The enthusiasts were not satisfied with the disendowment of Buddhism: there was a vigorous proposal for its total suppression, but happily the tolerant Japanese went to no extremes. The two religions were separated; the bonzes went back to their Buddhist temples and the *kannushi* to their austere shrines — more austere than ever after the gilt and glitter of the material aspect of the contaminating foreign creed was swept from them.

'The Supreme Cult is not now the State Religion; by the request of the chiefs of *Shintō*, it is not even officially classed as a religion. Obvious reasons of state policy decided this course. Having fulfilled its grand task, *Shintō* abdicated. But as representing all those traditions which appeal to race-feeling, to the sentiment of duty, to the passion of loyalty, and the love of country, it yet remains an immense force, a power to which appeal will not be vainly made in another hour of national peril.' Based on the country's oldest annals and associated with its most revered traditions, it holds its place with the masses because of this and also because of its superstitions and its polytheism. In most Japanese houses to-day the god-shelf and the Buddhist shrine can both be found; both cults being maintained under the same roof.

There are in reality two supreme cults in *Shintō:* that of the sun-goddess (and her imperial descendants) worshiped at *Ise*, and the more ancient *Izumo* cult. The temple of *Kitzuki* is the center of this. It is dedicated to an offspring of the sun-goddess, who, dispossessed of his realm in favor of the founder of the Imperial dynasty, became the ruler of the Unseen World (the world of ghosts). Unto his shadowy dominion the spirits of all men proceed after death; and he rules over all the *Ujigami* — and is therefore the Emperor of the Dead. *Shintōism* has personified all the forces and all the phenomena of nature, and has sought to propitiate them; hence their gods (upward of 14,000 in all) of the mts., the sea, the wind, of epidemics, etc. 'The sovereigns (*Tenshi*, or 'sons of heaven') trace their descent to the supreme gods of all these, and the essence of their administrative title was that they interceded with the gods for the people they governed.' A national *kami*, a sort of Jehovah, is said to be worshiped by the nation in general.

The SHINTŌ SHRINES (*miya; jinja*) are divided into 4 official grades (with subdivisions) — state, provincial, prefectural, and divisional (or district). Between the first and the last there is as much difference in the standing of the shrines as in the grade of their officials, but there need not be any corresponding difference in the relative importance of the deities

worshiped. State shrines are dedicated, in most cases, to the divine ancestors, but at some the objects of devotion are sovereigns or subjects that attained special distinction. The hierarchy is not as exalted as its popularity might indicate, as the rank held by the greatest of the officials is no higher than that of a local governor or a vice-minister of state. There is neither pope nor archbishop. The official allowance, when there is one, varies from ¥33 to ¥200 a month (the latter being the salary of the highest of the officials). It is said that the State grants about ¥216,000 a year to the support of *Shintō* shrines (which is sometimes augmented by the offerings of the pious, the sale of amulets, etc.) and extends no aid to Buddhism. The relatively small number of *shinkwan*, of *kannushi* (shrine officials) is accounted for by the fact that the priests (as they are usually but erroneously called) do not officiate regularly. Generally speaking, but one or two services are performed annually at each shrine. These stand frequently uninhabited and unattended. Now and then a worshiper comes, grasps the thick hempen rope that hangs in front, sways it against the gong across which it is suspended, and having thus summoned the presiding spirit, mutters a brief prayer, deposits a small copper coin in the alms-chest, and goes his way.

In its purest form the *miya* is a small temple without graven images; the objects exposed for the veneration of worshipers are placed in the chief hall (*honden*) on or beside a plain unlacquered table representing the altar. These are usually a round metal mirror (spoken of by some as *mi-tamajiro* or 'august spirit-substitute,' and as *kan-zane*, 'god's seed'), the *gohei* (see below), and a precious stone (usually a rock crystal) supposed to typify the purity, depth, and power of the gods. Generally at one side of these things, somewhat lower, are two vases with branches of the sacred, evergreen *Cleyera japonica*[1] (*sakaki*) which here takes the place of the *Illicium religiosum* of Buddhist fanes, and from whose wood the staff for the *gohei* (as well as the chop-sticks for the meat-offerings) were originally made. The slips of paper (called *tamagushi*) attached to the *sakaki* branches are offerings to the *kami*. The mirror (*shinkyō*), supposed by many to be the distinguishing mark of a *Shintō* shrine, is said to be found only in those which have been under the influence of Buddhism.

Each mirror is contained in a box of *hinoki*, furnished with 8 handles, 4 on the box itself and 4 on the lid. The box rests on a low stand and is covered with a piece of cloth said to be white silk. The mirror itself is wrapped in a brocade bag, which is never opened or renewed, but when it begins to fall to pieces from age, another bag is put on, so that the actual covering consists

[1] The *Cleyera japonica*, a fine evergreen shrub of the genus *Ternstræmia*, is to *Shintō kannushi* what the wood of the olive is to the priests of Palestine. Numerous articles carved from it are sold by them, chiefly chop-sticks — in this case called *Sakaki-no-hashi*. The fine-grained wood is also used for seals and such carvings as demand a firm texture.

of numerous layers. Over the whole is placed a sort of cage of unpainted wood, with ornaments said to be of pure gold, and over this again is thrown a sort of curtain of coarse silk, descending to the floor on all sides. The *tamajiro* of the *aidono* are contained in similar boxes, without the outer cage, and of smaller size. The boxes, or rather their coverings, are all that can be seen when the shrines are opened at the various festivals. Sometimes the place of the mirror is taken by a pillow for the repose of the guardian deity or by some other "spirit substitute," for the mirror, being the special symbol of the sun-goddess, is not placed in shrines dedicated to local divinities (*uji-gami*).'

A Gohei (compounded of two Chinese words meaning 'august' and 'imperial'), when plain, consists of a 'slender wand of unpainted wood, from which pend two long pieces of paper, notched alternately on opposite sides, so that they assume a twisted appearance. In some shrines which have been long in the hands of the Buddhists, gilt metal has been substituted for paper. The *gohei* represent offerings of rough and fine white cloth (*aratae* and *nigitae* are the words used in the *norito* or addresses to the gods), and as the offerings were supposed to have the effect of attracting the gods' spirits to the spot, it was by a natural transition that they came in later times to be considered as the seats of the gods, and even as the gods themselves. At *Ise*, however, the *gohei* have retained their original meaning. There is but one *gohei* to each god worshiped at any particular shrine, and where three or five are seen in a row the fact indicates that the building is dedicated to the same number of deities. It is erroneously believed that the three *gohei* which are often seen in one shrine have some connection with the dogma of the Trinity. The practice of cleansing the hands before praying at a shrine seems common to both *Shintōists* and Buddhists; it is symbolic of purification, but the water used for this purpose does not seem to have any miraculous virtues like the holy water of the Christians. The rope with tufts of straw or paper at fixed intervals sometimes seen stretched before *Shintō* shrines is called *Shimenawa* and is supposed to sanctify the place and ward off infectious diseases. It is a frequent occurrence in rural Japan.

The widely celebrated *Daijingū* at *Ise* (Rte. 35) are the most important shrines in the Empire, next in rank being the Great Shrine of *Izumo* (Rte. 30). Specially sacred shrines are the artistically satisfying *Hachiman-gū*, near Kyōto, the *Kasuga*, at Nara, the *Inari*, at Kyōto, the superbly situated *Kompira*, at Kotohira (Shikoku Is.), etc. The first-named, at which the Emperor and the Imperial family worship, confers every and any benefit, and is the most potent of its kind. 'To the spirits of the ancestors which are supposed to hover within its sacrosanct precincts are told (officially and with all solemnity) the victories in war and diplomacy, the death of any great personage, the secrets of statecraft, and the innermost thoughts of the Imperial worshipers. The *Izumo* shrine presides over wedlock; *Inari* secures riches and bumper crops; *Kompira* is the shrine of seafaring men, etc.' All the deities confer prosperity, avert sickness, cure sterility, bestow literary talents, endow the pusillanimous with prowess, and so on — to the vanishing point. Scarcely a hamlet in the realm is without a *Daijingū* of its own under the *alias* of *Myō-jin* (an honorable title for a god). 'Besides temples to deities presiding over industries and agriculture, - - or deities especially invoked by the peasants, such as the Goddess of Silkworms, the Goddess of Rice, the Gods of Wind and Weather, there are to be found in almost every part of the country what might be called propitiatory temples, — shrines that have been erected by way of compen-

sation to spirits of persons who suffered great injustice or misfortune.' In every home there is a shrine devoted to religion. If the family profess only the *Shintō* belief, this shrine, or *mitamaya* (august-spirit dwelling), or more properly termed *miya*, — a tiny model of a regular temple, — is placed upon a shelf (*Mitama-san no tana*, or 'Shelf of the August Spirits') fixed against the wall of some inner chamber, about 6 ft. from the floor. In it are placed tablets of white wood (*mitama-shiro*, or 'spirit-substitutes') inscribed with the names of the household dead. If the family worships its ancestors according to the Buddhist rite, lacquered and gilded mortuary tablets (usually called *ihai*, or 'soul-commemoration') bearing the name, religious or posthumous, and a carved lotus-flower as a pedestal, are placed in the *Butsudan* (or Buddhist household shrine), which usually occupies the upper shelf of an alcove in one of the inner apartments. In either cult these tablets suggest a tombstone. The plain gravestones in *Shintō* cemeteries resemble in form the simple wooden 'spirit-sticks'; while the Buddhist monuments in the old-fashioned graveyards are shaped like the *ihai*, of which the form is slightly varied to indicate sex and age.

'In almost every kitchen there is either a tiny shrine, or a written charm bearing the name of *Kojin*, the God of the Cooking-range. In almost every garden, on the N. side, there is a little *Shintō* shrine, facing what is called the *Ki-mon*, or Demon-gate, — that is to say, the direction from which, according to Chinese teaching, all evils come; and these little shrines, dedicated to various *Shintō* deities, are supposed to protect the home from evil spirits. Almost every deity mentioned in the *Kojiki* or *Nihongi* has a shrine somewhere; and hundreds of others — including many later apotheoses — have their temples. Numbers of temples have been dedicated, for example, to historical personages, — to spirits of great ministers, captains, rulers, scholars, heroes, and statesmen. The famous minister of the *Empress Jingō*, *Take-no-uji-no-Sukune*, is now invoked in many a temple as a giver of long life and great wisdom. The spirit of *Sugawara-no-Michizane* is worshiped as the God of Calligraphy, under the name of Temmangū, etc. The *Soga* brothers, victims and heroes of a 12th cent. tragedy, have become gods to whom people pray for the maintenance of fraternal harmony. *Katō Kiyomasa*, the determined enemy of Jesuit Christianity, and *Hideyoshi's* greatest captain, has been apotheosized both by Buddhism and by *Shintō*. *Ieyasu* is worshiped under the appellation of Tōshōgū. In fact most of the great men of Japanese history have had temples erected to them.'

The Offerings made to the principal deities of the shrines consist of water, rice, salt, fish, birds, vegetables, etc. As a rule these are placed in tiny porcelain saucers and set before

the shrine. On certain occasions and at certain shrines, — notably when the Emperor in person or by proxy offers his thanks at the *Kudan Shokonsha*, in Tōkyō, for some national victory or goes thither to reverence the spirits of those who died in the Russo-Japanese War, — the 20th-cent. spirit of commercialism tinges religious sentiments, and wagon-loads of huge tubs containing comestibles or *sake* within, and the advertisement of the donor without; boxes of crackers, 50 lb. rice-cakes; bronze and porcelain vases and pots with trees and flowers; and many other offerings are made; the whole constituting enough provisions to keep a temple retinue in food for many months.

XII. The Christian Religion. Bushido.

The **Christian Religion** (*Kirishitan-shū* — an adaptation of the Portuguese *Christão*) was brought to Japan by the Jesuit missionary, *St. Francis Xavier*[1] (known in ecclesiastical history as the Apostle to Japan), who landed at Kagoshima Aug. 15, 1549 (see *History*). In due time he was followed by Spanish mendicant friars from the Philippine Is., belonging to the brotherhood of the Dominicans, Augustinians, and others, all of whom were soon preaching and zealously proselyting. *Xavier's* interpreter was a Japanese named *Anjiro*, who left Japan with *Pinto*, and at Goa learned the Portuguese language. Within half a century the churches, chapels, and residences of the fathers were numbered by thousands, and a half-million native converts were supposed to be identified with the new faith. Later many of these and the zealous friars suffered martyrdom in its cruelest form. In their radical efforts to root out the disturbing element, the rulers adopted methods that even the sanguinary *Torquemada* had perhaps never dreamed of. When it was believed that Jesuitism had been uprooted, the *shōgun* issued the following decree: 'So long as the sun shall warm the earth, let no Christian be so bold as to come to Japan; and let all know that the King of Spain himself, or the Christian's god, or the great God of all, if he violate this command, shall pay for it with his head!' The sweeter, milder faith brought by the present-day missionaries moved the Japanese Gov't, when promulgating the Constitution in 1889 (art. 27) to say: 'Within limits not prejudicial to peace and order, and not antagonistic to their duties as subjects, Japanese subjects shall enjoy freedom of religious belief!' The policy of seclusion adopted by Japan in the early part of the

[1] *St. Francis Xavier* was born at the castle Xaviero, Navarre, Spain, April 7, 1506, and died on the island of *Chang-chuang* (Sanchian) Nov. 27, 1552. He was canonized in 1622. His mummied body reposes in a massive silver coffin beneath a stately and costly sarcophagus (a gift of the Grand Duke of Tuscany) of jasper and marble, in a chapel of the Church of *Bom Jesus*, on the Ilha de Goa (where he worked between 1542 and 1552).

17th cent., and pursued resolutely until the middle of the 19th, was due to the conviction of *Tokugawa Ieyasu* that unless the warring priests were extirpated Japan's sovereignty and autonomy would be imperiled irremediably. In consequence, all foreigners except the few Dutch traders were excluded, and it is a significant fact that with their expulsion, and under the *Tokugawa shōgunate*, Japan enjoyed the first peace that had been hers for centuries. The steady decline of Buddhism and the visible rise of Christianity, as taught by the broad-minded, intelligent, humanitarian missionaries of to-day, coupled with the extraordinary tenacity with which the rising generation of Japanese cling to the newer beliefs, indicate beyond any peradventure that Christianity is in Japan to stay — and to become the national religion.

Bushido, or 'Military-Knight-Ways,' the practical religion of the old warrior class of feudal Japan, the source from which came many of their noblest actions, is regarded by many as more the religion of many Japanese than Christianity, Buddhism, or *Shintō*. The ethics of the system have been interestingly set forth by *Dr. Inazo Nitobe*, in a handy volume (*Bushido*, the 'Soul of Japan') in English, obtainable at any bookstore. It is recommended as excellent reading.

XIII. A Survey of Japanese Art.

The Japanese combine with their artistic skill both imitative faculty and inventive power, and although the native art shows its Chinese affinities in a host of ways, this gift of imitation, the recognition of their own shortcomings, and the willingness to learn from others have enabled them far to surpass their old masters in the most extended branches of art handicraft. Their readiness to appropriate what has been seen and to make it useful is no less manifest than their ability to endow it with their own highly developed sense of what is beautiful in nature and art. The artistic skill of the people shows itself in the production of fine ceramics and in beautiful silver, ivory, bronze, wood, enamel, and various kinds of metal-work; in the weaving of complicated silk and cotton fabrics; in skillful embroidery and inlaid work; in the art of lacquering, and in a host of richly decorated forms made from plastic clay. They are expert engravers, sculptors, carvers, painters, and decorators; and the people from the highest to the lowest show interest in, if they do not produce, objects of industrial art. Many of these products (called *tezaiku*, or 'fine handwork') are made in small home workshops, amid humble surroundings, and with primitive tools. 'In the realistic copying of natural forms, especially of plants, birds, insects, and sea-animals, also various quadrupeds, such as monkeys, rabbits, rats, etc., and in the representation of clouds, rocks, and water

scenes, the Japanese have great skill and remarkable execution. The drawing answers sharply and definitely to the pattern in expression and action, and fascinates the beholder with its exactness no less than the ease and delicacy of the perfect execution. This is the principal charm of the productions of Japanese art industry. In all surface decoration the use of arabesques and other ideal curved ornamentation is less conspicuous than the Vitruvian scroll, the Gammadion and Hookcross, and geometric figures. 'The Chinese origin of most of the forms and *motifs* of the productions of Japanese industrial art is easily recognizable. Peonies and chrysanthemums, the iris and the lotus-flower, the slender, graceful bamboo, and deformed, bizarre pines, leafless and blooming branches of the *mume*-plum and the magnolia, leafy branches of *Kerria* and the wild cherry, the creeping *Glycine*, with its hanging clusters of blue flowers, the evergreen *Nandine*, with its red berries, the so-called seven autumn weeds, especially the ornamental *Eulalia, Lespedeza, Patrina,* and *Hibiscus mutabilis*, the flag, rush, and arrow-head; rock and water scenes in gardens with fishes and turtles, cranes, herons, pheasants, the Japanese nightingale, and other singing birds, insects in motion and at rest, then the animals of the Chinese Zodiac, and several others like the elephant and the peacock, renowned in Buddhism and Chinese legends. These are the natural objects chosen by the Japanese as well as the Chinese. Four others are also associated with them, the *Shi-rei*, or four animals (p. clxxviii) of good fortune, the fabulous Phœnix, Dragon, Kirin, and the Turtle. Another group of decoration designs, employed extensively in bronze reliefs, is from the Buddhist mythology and the old Japanese sages and heroic legends, which furnish abundant material. To this group belongs the representation of the *Shichi Fukujin*, referred to at p. ccviii. Certain combinations exist as a rule in all the subjects borrowed from nature. The most general are: the bamboo-cane and the tiger; the *mume*-plum and the nightingale;[1] sunrise with the pine and the crane; the lion and the peony; the deer and the maple; the crane and the turtle (symbols of happiness and long life); the pine, bamboo, and *mume;* the bulrush and the silver heron; bamboo-cane and sparrow; rain or willow and swallow; lotus-flower and silver heron; the homeward flight or alighting of wild geese; quail and grain-field; Fuji-san and storks; carp and cascades; the awakening of nature in spring, and the snowfall and other natural incidents furnish popular decorative themes.

[1] The Japanese Nightingale (*uguisu;* pron. oong-wees) or bush-warbler (*Cettia cantans*); the master singer of the Japanese woods, a small greenish gray bird with a grayish-white breast, is distributed over the whole country, and because it always comes when the plums are in blossom it is called the harbinger of spring. Its song is less sonorous than that of the American nightingale, but its many low, flute-like notes are unusually sweet. (Comp. p. ccii.)

In the beautiful scenery of their own country the Japanese find most of their inspirations. To delight in nature, sitting quietly at her feet to watch her in her life and work, and to render back the fleeting and pleasing picture with warmth and truth as it was felt and seen, is the foundation principle of Japanese industrial art.'

Painting. Pictorial and decorative art were in a rudimentary state in Japan when Buddhism was introduced in the 6th cent., and painting (and artistic sculpture) had not yet developed any distinctive character. The successive waves of immigration which followed on the heels of the new religion brought with them Hindu artists and artistic inspirations (some of the latter vaguely Grecian), and these were in due course followed by others of Chinese provenience. From these twin sources (and perhaps from others coming from Korea) the native art in all its wonderful ramifications is believed to have been developed. Critics say that no form of art in Japan, whether graphic or glyptic or plastic, is ever conceived and elaborated outside these three distinct concepts. The first native school of which history takes note is believed to have been founded near the close of the 8th cent. by *Kawanari*, an extraordinarily skilled Korean immigrant, and his immediate successor, the illustrious *Kose-no-Kanaoka*, who is referred to as the first native painter. Portraits, landscapes, and animals were his themes, but few if any of his pictures have come down to us. The celebrated *Kōbō-Daishi* stands out as one of the greatest painters of the 9th cent., and he brought many inspirations from China to the native artists of Nippon. All these down to the 13th cent. 'regarded the religious picture as the field of highest achievement, and when their subject was a Buddhist divinity, a Nirvana, an *Arhat*, or a *Rishi*, they sought inspiration either directly from the Chinese or indirectly from the latter's most famous disciples. The characteristics of Japanese Buddhist paintings in general are those of the illuminated missal: a rich display of gold and of glowing but harmonious colors, with conventional drawing, complete absence of *chiaroscuro*, apparent errors of anatomy, and faithful observance of traditional types. Japan's best artists in all ages contributed their quota to the pictorial treasures of the temples, and not until after the 12th cent. did the secular picture rise to a place of equal importance with the sacred.'

About the middle of the 10th cent. a marked difference began to be noted between the Japanese secular artists and those of the Chinese religious school, and a native school called *Yamato-ryū* or *Waga-ryū* (synonymous for; 'Japanese style') was founded by *Kasuga* (a name often applied to the school) *Motomitsu*. About the middle of the 13th cent. the name was changed to *Tosa-ryū*, so called because the special representative of the academy at that time had been honored by the title

of *Tosa Gon-no-kumi*. 'Thenceforth through every era the successive artists of the school bore the family name "*Tosa*." The characteristics of the *Tosa* masters were magnificent combinations of colors and remarkable skill of composition. They may be called decorators and illustrators rather than painters of pictures as the term is generally understood, for their best work is found on screens, sliding doors, and historical or legendary scrolls. As historical illustrators they are peerless, for in no other country can be found pictorial annals such as those with which they enriched Japan during the 12th, 13th, and 14th centuries. A long list of illustrious names belong to that era, culminating in the 14th cent. with *Takashima Takekane*, of whom his countrymen allege that among all the crowded scenes of court, camp, and domestic life depicted on his scrolls, no two show the same grouping.'

The *Kose* school, associated with *Kanaoka*, 'subsequently came to be regarded as representing the Chinese style, the work of its masters being in marked accord with what were known as classical canons. The greatest artist of the *Heian* epoch (9th–12th centuries) was *Hirotaka*, a prince of the blood, whose productions are said to have stood out from the canvas like living pictures. He occupied himself chiefly with religious subjects, whereas two other masters of the same epoch, *Kintada* and *Kimmochi*, became celebrated for landscape painting, the former choosing Chinese scenes, the latter Japanese. Other renowned artists of the *Kose* school in the same epoch were *Koreshige* and *Nobushige*.' *Takuma Tamenari*, who founded a branch of the *Kose* school in the middle of the 11th cent., followed the methods of the Sung painters of China and carried the decorative features of their religious paintings to a degree of unprecedented splendor. His greatest work, now faded beyond recognition, was the decoration of the walls and doors of the *Byōdō-in* at Uji, the subject being the 9 circles of the Buddhist paradise and 8 images of *Shaka*. To the *Sung* artists, whom the Japanese in later years copied with embarrassing perfection, mts. were a passion, and their landscapes as portrayed by the Nipponese have been classed with the greatest which the world has seen. They created, says one critic, transcripts of scenery that for breadth, atmosphere, and picturesque beauty can scarcely be surpassed. Technically they did not go beyond the use of water-colors, but in range and quality of pigments, in mechanical command of pencil, they had no reason to fear comparison with their contemporaries. They had caught only a glimpse of *chiaro-scuro* and perspective, but the want of science was counterpoised by more essential elements of artistic excellence. No artists except the Chinese and Japanese have ever infused into the delineations of bird life one tithe of the vitality and action seen in the native portraiture of the crow, the sparrow, the

crane, the nightingale, and a hundred other varieties of the feathered race. In such delineations one particularly notes the effort of the artist to avoid giving full expression to his theme; suggestion and impressionism were aimed at deliberately. With the old masters, who assimilated the ideals of the Chinese artists with extraordinary versatility, and who united grandeur of conception with power of execution, fidelity of outline was of little importance compared with reproduction of the spirit of the object painted. They cared but little for elaboration of detail. Except in Buddhist pictures, they sought their best efforts in the simplicity of black and white, or in the most subdued of chromatic harmonies. It was their declaration that they did not paint the form of an object, but the soul and spirit of it.

The qualities and characteristics of the *Kose*, *Takuma*, and *Kasuga*, or *Tosa* schools, are familiar to every Japanese connoisseur. The painters aimed to promote religious purposes; to decorate the interiors of temples or palaces, and to illustrate scrolls or illuminate missals. In the 12th cent. *Minamoto no Kakuyu*, a celebrated painter of religious and secular pictures, evolved a humorous and grotesque style of sketching, referred to as *Toba-ye*, because the originator was a priest of the *Toba Monastery:* 'particular emotions were emphasized by exaggerating the part of the body affected by them, so that accuracy of drawing, in the Occidental sense of the term, became a secondary consideration.' He had a host of successors in every age, some even greater than himself. From his time to that of *Hokusai* and *Kyōsai*, the Japanese humorous painter always recognized that his first duty was to give the burlesque, laughter-provoking character of the objects he depicted such attention that if he succeeded in conveying a strong and immediate impression of that character, his purpose was accomplished, even though his lines were classically incorrect. In the 14th cent. Nipponese art reverted to its old source of inspiration, China; the movement was headed by *Josetsu* (a Zen priest born in China), who took for models the masterpieces of the Middle Kingdom's artists at the close of the *Sung* and the beginning of the *Yuan* Dynasty — whence the name of *Sogen* (Chinese: *Sung-Yuan*). The Japanese, writes *Mr. William Anderson*, appreciated the fact that the Chinese artist was often 'remarkably felicitous in the renderings of the wilder forms of picturesque beauty in landscape. Silvery cascades; tranquil pools and winding streams; towering silicic peaks and rugged headlands; gnarled fantastic pines and plum trees, side by side with the graceful forms and feathery foliage of the bamboo; mansions or pavilions, gorgeous in vermilion and gold, crowning the heights or bordering the expanse of an inland lake, and rustic cottages with straw-thatched roofs nestling in the cultivated valleys: these were

elements that the painter could assort and reconstruct into a thousand pictures of never-failing interest and beauty. The Japanese painters of the classical school, seduced by the charm of the foreign ideal, were often led to neglect the familiar attractions of their own scenery, and without having beheld any of the spots depicted by the old landscape masters of China, squandered an infinity of talent and ingenuity in building up new creations of their own with the material borrowed at second hand from their neighbors.'

The 15th cent. is regarded as one of the greatest epochs in Japanese art, since it produced *Sesshu* (or *Oda Tōyō* — 1420–1506), indubitably the greatest painter of the Middle Ages; *Masanobu* and *Motonobu*, the immortal founders of the great *Kanō* school; and the masterful *Shubun*, who for years was the chief bonze of the *Sokoku-ji* at Kyōto, and a scholar of the master *Josetsu*. *Sesshu*, a Buddhist bonze who studied painting in China, developed a peculiar style of his own, 'untrammeled by classical conditions. He adhered, however, to Chinese motives and methods as faithfully as did *Shubun* (who was often called *Tō no Shubun*) and his disciples, and no dictum appears truer than that *Sesshu* was "the open door through which all contemporary and subsequent artists looked into the seventh heaven of Chinese genius." In the work of all are found the noble breadth of design, the subtle relationship of tones, the splendid calligraphic force and the all-pervading sense of poetry that constituted the highest features of Chinese pictorial art in the *Tang*, *Sung*, and *Yuan* epochs. For all true appreciation it seems sufficient to say that the 15th cent. was the culminating period of Chinese pictorial art in Japan, and that its giant figures, *Shubun*, *Sesshu*, *Masanobu*, and *Motonobu*, though they stand at the head of three distinct lines of artists, drew their inspiration from the same source and set before themselves the same ideals. *Motonobu's* masterpieces had the special excellence of being free from the hard outlines which in *Sesshu's* pictures offend against natural laws; but this superiority is partly balanced by loss of vigor and massiveness.'

In the closing years of the 16th cent. a new departure was made by two leaders of the *Kanō* school; *Eitoku* and *Sanraku*. The rich color-harmonies and gorgeous illuminations that had been developed so elaborately by the *Tosa* masters were introduced by them as a decorative method for the *Kanō* academies, and *Eitoku* created perhaps 'the greatest purely decorative style of painting that the East has ever produced. It accurately reflected the fashions and tendencies of the time, when, under the rule of the *Taikō Hideyoshi*, the administrative power began to be associated with displays of imposing magnificence, and when æstheticism, officially inspired, found expression in the lavish adornment of castles, temples, and palaces, and in

the construction of beautiful parks. On the walls and sliding-doors of these edifices, *Eitoku*, *Sanraku*, and their fellows produced pictures glowing with gold and rich color-harmonies. The decorative artists that preceded them had used the precious metal sparingly for picking out designs, whereas they employed it to form wide fields on which they painted episodes of war, phases of aristocratic life, or subjects taken from the kingdom of flowers and foliage, the *ensemble* conveying a suggestion of rich gems clustered in broad areas of mellow gold.' With the death of *Eitoku* and *Sanraku* the *Kanō* school lost much of its brilliancy, but it was revived in a way by *Kanō Tan-yū* (1602–74), an indefatigable worker whose paintings (many in black and white) of varying quality are to be found in temples and museums throughout the Empire. While some of them are of a nature that does not awaken great enthusiasm in the breast of the foreign critic, the Japanese consider almost anything which bears his name the acme of artistic excellence, and great prices are paid for them. He enjoyed great favor with certain of the *Tokugawa shōguns*, and *Iemitsu* gave him ground near the *Kaji-bashi*, in Yedo, whereupon to establish his school. *Kanō Tsunenobu* (1636–1713), whose works the traveler will often see in Buddhist temples, is spoken of as the master of *Ogata Kōrin* (1661–1716), who studied first under him, then under certain masters of the *Tosa* school. Before his death he acquired fame as one of the greatest exponents of the grotesque in Japan. His brother, *Ogawa Kenzan* (1663–1743), became one of the most renowned of Japanese potters, and excelled also in painting and poetry.

The Popular School (*Ukiyo-ye-ryū*), as it has been called by Western critics, or school of *genre* paintings, is believed to have been founded by *Iwasa Matahei* (or *Domo no Matabei*, — *domo* means a stutterer), a painter who flourished in the 2d half of the 16th cent. About this time 'the actor, the courtesan, and the *geisha* began to occupy an unprecedented place in everyday life, and became the center of a voluptuous æstheticism which constantly presented new spectacular attractions, and made new appeals to the artistic as well as the sensuous instincts of the people. *Matahei* caught the first note of this innovation and fixed it pictorially with wonderful fidelity. The figure-subjects which constitute his specialty are instinct with refined sensuality and graceful abandon. He introduces his public to a life where dancing, music, and sybaritism in every form are beginning to take the place of politics and war, and where even the strong contours of the male figure show a tendency to merge into the soft curves of the female.' His best work — of which much is preserved in temples and museums — was done on folding-screens; he delighted to picture street processions and depict therein all the curious facial types one sees in a crowded Japanese thor-

oughfare. His colorful Court scenes are excellent records of life in Old Japan, and they exercise a stronger attraction for strangers than much of the so-called finer work of the earlier masters. 'It was not till the close of the 17th cent., when *Hishigawa Moronobu* employed the art of wood-engraving (p. ccxxxiii) to bring the *ukiyo-ye* (lit. 'floating world') within reach of the masses, that the Popular school began really to assume an important place, and to associate itself directly with the production of the chromoxylographs which are now the delight of Western collectors. The natural tendency of which the pictures of the Popular school are the most characteristic outcome, found refined and beautiful expression in the works of *Maruyama Ōkyo* (1733–95), founder of the *Maruyama-ryū* (often referred to as the *Shi-jō* school, from the *Shi-jō* district in Kyōto), and one of the greatest painters Japan ever produced. In force, grace, tenderness, and accuracy of line *Ōkyo* has no superior among Japanese artists. He went direct to nature for instruction, but into all his exquisite pictures of birds, flowers, grasses, fish, insects, quadrupeds, and figures he introduced a subjective element as eloquent as it is indescribable. With the exceptions of perhaps *Kanō Tan-yū*, no artist has ever been so assiduously copied in Japan as *Ōkyo*. Forgeries of his works exist in hundreds, but the originals remain always unapproachable.' His seascapes are of rare grace and beauty; his brush-strokes were few in number, but each one told; sunrise views along the Japanese coast were his delight. 'A long line of surf is seen tumbling in to you from out a bank of mist, just piercing which shows the blood-red disk of the rising sun, while over the narrow strip of breaking rollers, three cranes are slowly sailing north. And that is all you see. You do not see the shore; you do not see the main; you are looking but at the border-land of that great unknown, the heaving ocean still slumbering beneath its chilly coverlid of mist, out of which come the breakers, and the sun, and the cranes.' — *Mori Sosen* (1747–1821), one of the great masters of the *Shi-jō* school, is celebrated for his paintings of the native monkey, which he studied in nature and of whose habits he acquired an extraordinarily intimate knowledge. *Captain Brinkley* calls him the *Landseer* of Japan; 'though his fame rests chiefly on his pictures of monkeys, he has left paintings of deer, badgers, rats, of hares and of fishes that would have won him a great reputation even without his remarkable studies of simian life.' — *Kishi Doshi*, or '*Ganku*,' who was the contemporary of *Ōkyo*, and who died in 1838, is often placed at the head of a separate school called the *Ganku-ryū*. While certain eminent critics rank him with the great masters of the 15th and 16th centuries, Occidentals who have seen his painted tigers (his specialty) will be indisposed to grant him any lasting fame. It is said that he never saw a live tiger, and his beasts

bear such an astonishing likeness to certain of those of *Kanō Tan-yū* that one is inclined to believe it.

While present-day art in Japan possesses masters of force and versatility, it is marked by a universality and a suggestiveness of the West that does not improve the Old Japanese flavor. Internationalism is, in fact, taking the place of the Buddhist sages, the Chinese landscapes and the light frivolity of artistic themes, and the eclectic and refining genius of the purely native artists is becoming tinged with that of France — where the chief exponents of Occidental art receive their education. The sordid tragedy of industrialism, the fact that the Buddhist temples are no longer centers of learning where scholarly bonzes can devote their undisputed time to the portrayal of what is beautiful and uplifting; coupled with the condition that Japanese artists seem to be wavering in their confidence in their own powers, no doubt influenced *Baron Suyematsu*, president of one of the many art associations in Japan, to say recently: 'I often find some difficulty in giving good encouragement to the artists, from the fact of purchasers not being found in sufficient numbers at the art exhibitions.' There is no lack of *ateliers* in Tōkyō where men with high ideals are striving to keep Japan in her own artistic groove, but whether the native art will become defective by contact with that of the West is held for the future to decide. It is very doubtful if Occidental influence will leave it altogether free from pruriency and neurotic sentiment. For centuries it has been supreme in its own way, and many art-lovers hope it will remain so.

Art Collectors may wish to remember that a Japanese law prohibits the expatriation of genuine masterpieces. Also that the time when these can be bought for a song has passed. The Japanese have such reverence for age and classical names and productions that many of them will pay thousands of *yen* for a painted scroll for which foreigners would be unwilling to give hundreds. Also that workshops exist in certain parts of Japan for the exclusive production of alleged masterpieces (see **Curios**) of painting (as well as the applied arts), and that some of these are made with such amazing fidelity to the originals that even native connoisseurs are often deceived by crafty vendors. Foreigners should, therefore, be strictly on their guard when making purchases, and should confine their dealings to men of known repute. The remark of a Japanese connoisseur that 'you should consider every painting brought to you by a dealer as a forgery, and price it accordingly,' is perhaps too sweeping, but it is significant of the fact that 'faking' has developed into an art as fine as painting itself. It has been said that it pays a painter of talent much better to produce a close imitation of a tattered and grimy old master, and to forge an ancient and renowned name on it, than to paint a good modern picture under his own name. That the

practice of copying old masters is at all times in vogue, there can be no doubt.

Color-Prints, or *Nishiki-ye* ('brocade pictures'), have been popular among the Japanese since Occidentals discovered their peculiar merits. 'The Japanese lay no claim to the invention of color-printing as a process of wood-engraving. Not only were they anticipated by the Chinese, from whom they doubtless took their first lessons, but the 16th cent. *camaieu* prints of Italy and Germany were practically identical in manner of execution, and displayed technical merit equal to that of the best Japanese engravings; but nothing yet seen in Chinese or European chromoxylography bears any comparison in point of beauty with the low-priced broadsides of Japan in the last half of the 18th cent. If the Japanese were not the originators of this art, they were by far its best exponents. The exact date of the earliest chromoxylographic prints still remains open to doubt. The first application of the process in Japan is said to have been by *Idzumiya Gonshiro*, near the end of the 17th cent.; he made use of a second block to stamp certain parts of his design with *beni*, a red color extracted from a kind of safflower.' The single-piece picture (*ichimai-ye*), often called Yedo picture, was made prior to this time by many artists of the Popular school established by *Matabei*, but the black-and-white work produced in the cent. following was less popular than the broadsheets colored by hand (with a profusion of red) and introduced by *Hishigawa Moronobu* (1618–94). These were called *akaye*, or red pictures; later, when lacquer and gold-dust were used, they came to be known as *urushi-ye* or lacquer-pictures (made first by *Masanobu*, 1690–1768). The first actual printing in color (perhaps in 1667) was applied to *kimono* patterns, a red, green, and blue single color being used for each. To *Torii Kiyonobu* (1664–1729) are ascribed the first pictures actually printed in color; these were portraits of famous actors and pictures of various subjects of interest to theater-goers of Yedo, and were engraved upon three blocks and printed in pale green or blue, and pale pink. They originated a phase of popular art that took a special place in the favor of the people, and was destined to undergo great development. He must be regarded 'as the founder of the theatrical school of popular art, for no theatrical broadsides of artistic value are known to have been issued before his time. He was, moreover, a designer of playbills and of illustrations for the quaint little novelettes (heroic, tragic, or humorous) called *Zusa-zoshi*, which were published in considerable numbers about the same time, and he is said to have been the inventor of the style of stage scenery still in vogue in the purely native theaters of Tōkyō and Kyōto. Few of the prints bearing his name have been preserved.

'About this time *Kinroku*, a native of Yedo and an expert

wood-engraver, devised a plan of printing from 4 or 5 different blocks in different colors, by the use of registers, but his work seems to have been confined to calendars, and it was *Harunobu*, of the *ukiyo-ye* painters, who had the same means adopted for his work, and the term *Adzuma Nishiki-ye* ("brocade pictures of the eastern part") was first applied. This artist died soon afterward, and *Shunsho* was the next to become distinguished for his drawings for color-printing. The artists who produced the pictures used for color-prints were also painters in the accepted sense of the word, but they belonged to the common people, and those only who also gained recognition by what was considered orthodox work with the brush were regarded as worthy the attention of the native critics, the color-prints not being looked upon as legitimate art. But the artists found the work remunerative, and consequently there were many who gave much time to it, and by whose unusual talents it developed characteristics that at last gained for it, in other lands, the rank it merited. After the *nishiki-ye* was assured a permanent place in the publisher's profits, and after the black-and-white and brush-tinted pictures had made way definitely for the true color-prints, the art developed rapidly. From the *ichimai-ye* picture, confined to a regulation size because of the difficulty of producing larger blocks, it grew to 3 pieces of the same size, forming one continuous picture, and later to 5; 2 and 6 piece pictures being unusual, though sometimes made.' Chromoxylography after *Kiyonobu* was carried on by men of the same school, including *Kiyomasu*, *Kiyomitsu*, *Kiyotane*, *Kiyoshige*, *Nishimura Shigenaga*, and *Ishikawa Toyonobu*, down to about 1765, when, under *Suzuki Harunobu* and *Torii Kiyonaga* (of the *Torii* school), who lived between 1745 and 1815, it reached its highest point. With *Kiyonaga* was associated *Kiyotsune*, a less successful disciple of the school, and the *Torii* line closed near the end of the century with *Kiyomine*. The blocks employed in printing were gradually increased to 7, and, although in later times as many as 30 printings were required to complete a picture, the added complexity of the process appeared only to destroy the simple charm seen in the prints of the *Toriis* and *Katsugawas*, and the best results gained when the number did not exceed that used by *Kiyonaga* and *Harunobu*. The colors under these artists had become remarkably tender and harmonious, the technique of the printing had advanced, and the drawing still preserved the qualities displayed by *Kiyonobu*, and gained something in style.'

The *surimono*, or New-Year cards, which came into fashion in Yedo in the last quarter of the 18th cent., are gems of chromoxylography, and display the technical resources of the engraver at their best. They are usually of quarto or octavo size, printed with great care on thick creamy paper, adorned

with designs by well-known artists of the Popular school, and bearing some little conceit in the form of a verselet or proverb. The best period is between 1800 and 1840. About this time the *hashi-rakake*, or panel picture, became a substitute among the lower classes for the more expensive *kakemono*.

As a general rule the artists were not craftsmen, their task ending with the design and color scheme. 'The engraving and printing were done each by different artisans, though during the period in which the best work was produced, the artist at least had some supervision over the work. On the other hand, the engravers were artisans only, and their work purely mechanical, as they never varied in the least particular from the designs furnished them, and then, as now, Japanese wood-engravers were most expert in exact reproduction. But the engraver's name does not appear on the product of his labor, he being merely a workman; and the printer's name appears only in cases when the printer was also the publisher, usually a bookseller, whose seal was often used on the prints issued by him. — In making the blocks for prints (usually 10 x 14 in.), the artist's original drawing was used, being pasted on what was to become the key-block, face downward, to secure inversion, the paper being transparent for the purpose; the design was carefully outlined with a knife, after which the background and other parts were cut away as necessary, giving the full picture in outline, from which proofs were made for such parts to be cut as were to appear in different colors; a cross in one corner and at the opposite side a line were cut for registering. When the number of blocks were finished, they were sent to the printers, where they were each given to as many workmen, seated on the floor in rows; and when printed in one color by the first, was passed on to the next for another, all adjusting the sheet with such accuracy as to produce perfect register. The dry, powdered color was mixed with a thin rice paste upon the block, and spread with a brush, so as to grade the tones; or it was wiped away according to the effect desired. A tough mulberry paper of a brown color was used, and properly dampened before being placed on the color-block, upon which it was pressed or rubbed by means of a circular pad covered with a bamboo sheath, called a *baren*. Sometimes the printing also produced the design slightly embossed, accomplished, it is said, by rubbing with the elbow. The blocks upon which the engravings are cut are of cherry-wood, and the designs are cut with the grain, not endwise as with the Western engraving on boxwood blocks. The outfit for an engraver consists of 15 chisels and gouges of varying sizes, 3 mallets, a sharpening-stone, rule, and brush. The printer has a kit of a dozen brushes, a chisel, small scraper and 4 or 5 pads, or *baren*. The following natural mineral and vegetable colors were used: *yubana*, mastic white; *tatsutsi*, silver white; *sumi*, black; *beni*, saffron red; *shu*, vermilion; *taisha*, red brown; *toka*, dark chestnut; *yamabuki*, clear orange; *tamago*, clear yellow; *kusa*, pale green; *ai*, dark blue; *konjo*, Prussian blue; and *kurocha*, purple. The manufacture of the natural colors rapidly decreased with the introduction of coal-tar colors, and the former are now quite difficult to obtain, although one of the best color-print publishers of to-day claims to use them. They faded evenly and produced a harmonious result, whereas the artificial colors seldom do so, and the prints in which they have been used are easily recognizable by their violent hues.'

The greatest refinement of Japanese wood-engraving is associated with the name of *Utamaro*, a master who was contemporaneous with *Yeishi* and *Toyokuni*, and who, along with the two named, became famous in the latter part of the 18th cent. '*Yeishi*, as well as *Utamaro*, introduced a new element into this art of the people, as they both proceeded from the aristocratic *Kanō* school, which had been trained on Chinese models. In the place of the charming daintiness with which *Harunobu* endowed his women, and the healthy fullness that distinguished *Kiyonaga's* simple figures, we now meet with a

refinement in stature, carriage, and expression which bears witness to a general change in manners and increased demands on life, resulting in a modification of the ideal of beauty. Woman, though she be often only the simple woman of the people or the courtesan, continues henceforth to play, as generally in the Japanese art of the 18th cent., and in infinitely heightened measure at the end of this period, the chief part in pictorial representations. She always appears as a princess, tall and slender of figure, of queenly carriage, and a graciousness all the more captivating for being shy and reserved. To be sure, this tendency soon degenerates into exaggeration, but in its beginning it undoubtedly served to enrich the scope of art.' (*W. von Seidlitz.*) *Mr. Anderson* ranks *Kitagawa Utamaro* (who was a pupil of *Toriyama Sekiyen*) as 'the most shining light of Japanese chromoxylography. He has left two albums, both distinguished by the perfection of the color scheme. One, the *Momo chidori kioka awase*, consisting of pictures of birds and flowers with comic verselets, is technically one of the best examples of Japanese color-printing, and may be noticed also for the bold use the engraver has made of uninked blocks to produce an embossing of the paper surface. The other, *The Annual of the Courtesan Quarter* (1804), is a specimen of his best manner; but his reputation depends mainly upon his broadside representations of women. These have remarkable charm of line, pose, and composition, but the effect is marred by the ungraceful mannerisms perverting the drawing of the faces and limbs. In color they rank next to those of *Harunobu* and *Kiyonaga*. *Yeishi* was also celebrated for his women, and his best work was done between 1805 and 1815.'

Katsushika Hokusai, who with his successor *Hiroshige* is perhaps the best known to foreign collectors, and who loomed large as the leading figure among the book artists during the first half of the 19th cent., was born in Yedo, March 5, 1760 (d. 1849), and was the son of *Nakajima Ise*, a Yedo mirror-maker (to the *Tokugawa* clan). Although few men played a more important part in the history of Japanese wood-engraving (owing to the peculiarity of his talent and the influence exerted during his long life of 90 yrs.), and fewer still acquired greater and more lasting fame, he never attained to the heights reached by *Kikugawa Utamaro*, who, 'for vigor, for versatility, for tenderness, for truth of line, and for beauty of color-harmonies,' stands preëminent among the brilliant pictorial and decorative artists of his time. While his work — particularly in the portrayal of landscapes and animal life — remains superior to any similar work produced in the 19th cent., it is marked (and marred) by a realism, in perfect accord with his defective intellectuality and his lack of high artistic conception. While Japanese critics enjoy the wit and humor of certain

of his somewhat Rabelaisian figures, they prefer the delicacy of *Harunobu* and the harmonies of *Shunso* and *Toyokuni* the elder.

Authorities differ as to *Hokusai's* activity in early manhood; some maintain that he did nothing of importance until he had passed the mid-point of any ordinary life, while others say that at 12 yrs. of age he was apprenticed to a bookseller and at 14 began the study of the art of wood-engraving. All agree that his earliest work was of little merit — a point which collectors of prints may wish to bear in mind. In 1779 he became a pupil of *Katsukawa Shunso*, and as such adopted the name of *Katsukawa Shunro*. 'He painted actors and theatrical scenes; illustrated from 1781 many of the small popular books called *Kibiyoshi;* but was obliged to leave his master in 1786. He then went to *Kanō Yusen*, whom likewise he was soon obliged to leave.' Between the years 1786–88 he employed the name *Gummatei*, and later adopted the native custom of changing his name according to that of his master or of circumstance. Dropping the name *Katsukawa*, he signed himself *Shunro*. In the following year he styles himself alternately *Mugura Shunro*, *Toshu*, *Tokitaro Kako* (on the 'Eight Views of Lake Ōmi'), and *Sori*, 'as pupil of the painter *Tawaraya Sori*, whom he had succeeded about 1795. This name he later gave up to his pupil, *Soji*. He signed himself *Tawaraya Hiakurin-* and *Hokusai-Sori*, and under this name issued a series of fine landscapes in large oblong format. Before the end of the century he had already used the name *Tokimasa Taito*, which he assumed again later. He generally called himself *Katsushika Hokusai*, from the precinct of that name in which he grew up; from 1800 he often signed himself *Gwakiojin Hokusai*. After having, about 1820, given up his surname *Taito* to his son-in-law, he often signed himself *Iitsu*.'

Like the immortal Murillo, *Hokusai* changed his manner several times during his life, each change adding to his growing reputation. Aside from numerous illustrations for books, and designs for New-Year cards which were still popular in Yedo during the early years of the 19th cent., he supplied some remarkably fine drawings to illustrate the novels of his friend *Bakin*. 'In 1812 he issued the first volume of the *Mangwa*, a famous collection of miscellaneous sketches for the use of artisans and students of drawing. From this time his influence became paramount in the Popular school, and in the period following the death of *Toyokuni* he was the dominant power in the world of artisan art. He is perhaps best known for his celebrated 'Hundred Views of Fuji,' and for the *Mangwa* mentioned above. So great was his fame for versatility and originality that when he died his withdrawal marked the beginning of the end of the Popular school. His mastery of landscape and figure drawing was so perfect that no one could wear

his mantle and carry his art downward through posterity. 'He left an artist daughter named *Yeijo*, and several pupils. Only a few of these, however, — *Hokkei*, *Shinsai* (a designer of New-Year cards), *Hokujiu*, *Hokuün*, and *Isai*, — have left any mark upon the process of wood-engraving, and of these the first approached most nearly to the master in vigor and originality.' Original sketches by *Hokusai* now bring almost fabulous prices; few names of native artists are forged as often as his. 'His coloring is serious, simple, and almost somber, with a predominance of dark green, dark violet or blue, yellow and gray.' His deep-blue prints are especially delicate.

Hiroshige (or *Ichiriusai*), who was born in 1797 and died (of cholera) in 1858, came into prominence about 1820 with the publication of his 'Thirty-six Views of Fuji-san.' They were followed by the 'Fifty-three Stations of the Tōkaidō,' and by other landscapes which brought him some renown. Between 1846–49 he acquired a special reputation for his views of Yedo, where he lived at the time. 'The change in his style, the transition from the broad and powerful manner of his earlier work to the sharper and more delicate drawing of his later years, but especially the change in his signature, from the Japanese cursive to the Chinese square style, is explained by his increasing age and the progress of the times. Although he never reproduced in color the more delicate charms of nature and the multiplicity of her tones, yet he always strove by a few well-blended colors to effect a monumental impression.' Not a little of *Hiroshige's* later work in chromoxylography was marred by the bad quality of the colors used by the printers. *Mr. Anderson* believes that the palmy days of color-printing drew to a close with the death of *Utagawa Toyokuni* in 1828, and that his demise was the knell of artistic chromoxylography, for his pupils were the first to permit their designs to be dishonored by cheap and gaudy pigments bought in the European market. 'There are no colored engravings in the world that may be compared with those of Japan in the long period from the coming of *Torii Kiyonaga* to the passing of *Utagawa Toyokuni;* the eye is beguiled by a brush-stroke of ineffable calligraphic beauty and by a tender harmony of color that cheers, but never wearies, the senses. As schemes of dramatic decoration they are scarcely to be surpassed and have rarely been equaled.'

The demand for the best Japanese work is now so keen that a delicately colored triptych by *Utamaro*, *Hokusai*, or *Hiroshige*, which at one time sold in the streets of Yedo for a mere pittance, will sell at auction in London or New York for a thousand *yen* or more. They are copied in Japan with such fidelity to detail that it takes a shrewd buyer to know whether he is getting an original or a forgery. The delicate, rich, costly, and beautiful old vegetable colors are now replaced by cheap

foreign pigments, and this difference sometimes enables one to know the true from the false. The old colors usually came right through the paper (also made of vegetable matter), which is soft, moist, and even clammy to the touch, — not the dry, harsh paper and non-penetrating colors used by the forgers. Imitators often procure old paper, which they smoke, and stain with tea to impart an ancient appearance. Very excellent legitimate copies of the work of any and all the old masters can be purchased (usually about 2 to 3 *yen* each) of the *Shimbi Shoin*, or the *Kokka Publishing Co.* at Tōkyō.

Ivory, or *Zōge* (from *zō*, elephant; and *ge*, a tusk), enters largely into the exquisite art-work of the Japanese, and ivory-carving, or *zōge-no-hori-mono* (*hori*, to dig, to carve; *mono*, thing), has reached an extraordinarily high state of artistic excellence. The art is supposed to have been introduced by the Chinese (who got it from Persia by way of India), perhaps in the 8th cent., but like many another art borrowed from them, the Japanese have improved it, and have so far outdistanced their plodding, lethargic teachers, that to-day their ivory-work (*zōge-zaiku*) stands unrivaled, and is not only evidence of a wonderful skill, but also of astonishing patience and perseverance. The Nipponese work shows a materially wider range of subjects and a much more developed artistic talent than that of the Chinese, and it is sought for eagerly by foreign collectors. 'The range of conception is so large, the motives display such a wealth of fancy, realistic, conventional, grave, humorous, and grotesque, that the collector perpetually finds some new source of admiration, instruction, or amusement. If Japan had given to the world nothing but the *netsuke* (originally used as a button for the native tobacco-pouch), there would still be no difficulty in differentiating the bright versatility of her national genius from the comparatively somber, mechanic, and unimaginative temperament of the Chinese.' Nara is supposed to have been the home of the earliest craftsmen in this line, as it was of all that was great and beautiful in early glyptic art. Later, Kyōto became the chief seat of ivory-carving, but Tōkyō has wrested this supremacy from it and is now the center for the bulk of the output for the domestic and foreign markets. Here, too, much bone is carved and sold to the unwary as ivory, and here perhaps many of the tricks that pertain to the trade have been elaborated and practiced.

Conspicuous among the almost innumerable happy conceptions of the Japanese craftsmen in ivory-work are delicate and beautifully executed statuettes of the native women and Buddhist divinities; huge eagles with outspread, articulated wings; lines of lumbering elephants or fat geese following one another along the restricted surface of a flattened elephant tusk; groups of monkeys, rats, actors, and what-not. Certain

of the groups and figures are carved with such amazing skill and possess such an appealing beauty that as much as 10,000 *yen* are sometimes paid for them. Not unfrequently one finds sets of the remarkable ivory balls containing 10 or 12 separate spheres one within another — a delicate and marvelously ingenious device for which the Cantonese craftsmen have long been noted. They are usually so puzzling to foreigners that the manner of cutting them is not without interest.

'A piece of ivory is first made perfectly globular, and then several conical holes are bored into it in such a manner that their apices all meet at the center, which becomes hollow as the perforations are made. The sides of each having been marked with lines to indicate the number of globes to be cut out, the workman inserts a chisel or burin with a semicircular blade, bent so that the edge cuts the ivory, as the shaft is worked on the pivot, at the same depth in each hole. By successively cutting a little on the inside of each conical hole, the incisures meet, and a sphericle is at last detached, which is now turned over and its faces one after another brought opposite the largest hole, and firmly secured by wedges in the other apertures, while its surfaces are smoothed and carved. When the central sphere is done, a similar tool, somewhat larger, is again introduced into the holes, and another sphere detached and smoothed in the same way, and then another, until the whole is completed, each being polished and carved before the next outer one is commenced. It takes 3 or 4 months to complete a ball with 15 inner globes, the price of which varies according to the delicacy of the carving. Some writers have asserted that these curious toys were made of semispheres nicely luted together, and they have been boiled in oil for hours in order to separate them and solve the mystery of their construction.'

The best and most valuable ivory comes from Siam, and despite the fact that the Siamese elephant belongs to the species known as *Elephas indicus*, its dentine or tooth-substance is considerably finer and more regular in texture than that of its Indian brother, and more costly. The tusks are heavier (in proportion) than those of either the Indian or the (second and only additional) African species (*Elephas* or *Loxodon africanus*), the highest grade being easily recognizable not only by an unusual compactness and solidity, but also by the excessive fineness of the contour-lines which show on a cross-section of a tusk. The quick eye will also note a decided pinkish tinge, particularly in a newly carved object that has not been stained artificially. After long exposure to light this tint fades to a faint yellow, then gradually takes on a soft brown glow, which is so prized that cheap ivories are often subjected to a special treatment to produce it. Both the Indian and African ivory are milk-white, of coarser grain, and therefore inferior; of the two the African is the better. When first cut, it is semitransparent, and is then known as 'green ivory.' When dry, it is lighter and more opaque. Expert collectors usually prefer the Siamese ivory, not only because of its intrinsic worth, but also because a much finer expression can be obtained by the artist when carving it. It also takes a fine polish, — the lack of which is often a good proof of origin and quality. The world's annual output of ivory (most of which comes from Equatorial Africa) is between 500 and 600 tons. The largest

African tusks (sometimes 9 ft. long, and weighing 100–160 lbs.) are generally bought (at the quarterly sales held in London) for the American market, where 50% of the importations are used in making piano-keys. The best bring about $350 per cwt. The Indian tusks rarely weigh more than 50 lbs., and the Siamese still less. The bulk of the ivory used by the Japanese passes through the hands of Chinese dealers. Walrus ivory, which is bought in the Indian market, is inferior to elephants' tusks (or incisors); the canines are rarely over 2 ft. long (they cost about a third as much as Siamese or African ivory), with little or no grain, and to form any carving of magnitude, numbers of small pieces must be fastened together. As it is usually a dirty white and easily distinguishable from superior ivory, it is generally stained before being sold. Tastes differ in the matter of stain; some prefer the rich creamy brown color obtained by boiling the article in the juices of the *Yasha* tree, while others demand the pure white product. To take the stain properly, ivory must first be polished, and it is then more easily kept clean. The white, unpolished surface, though apparently smooth, is nevertheless rough, and it holds dirt readily. The disadvantage in buying stained ivory lies in the difficulty of determining quality. In addition to walrus ivory, the teeth of sperm whales, the lamantin or manatee, and other phocine animals are used, along with great quantities of bone (often of deer).

Beautiful additions to ivory groups are made by employing finely stained cherry-wood (*sakura*), or carefully polished, silky-surfaced boxwood (*tsuge*), to form the body of a man with an ivory head, hands, and feet, or some similar conceit. The latter wood (better than the cherry) is often used in the manufacture of *netsuke*, and is surprisingly effective. As ivory grows brittle with age, and as it then shows a tendency to chip in concentric layers when struck with hammer or chisel, it is generally carved in a green state. For this reason some care is necessary to prevent unseasoned ivories from cracking. Expert manipulators and trustworthy manufacturers, aware that ivory shrinks more rapidly in width than in length, shape up fine and expensive objects in the rough, then set them away for a year or two (or work on them at long intervals) in a room with a uniform temperature that is neither too hot nor too cold, before putting the finishing touches on them. Many months are sometimes required to complete a fine figure or a complicated group. The cement which coats a tusk in its natural state is first scraped off, then a chisel and hammer are used on it, and finally it is cut and scraped with sharp knives. The workmen (many of whom are sharp-sighted boys) squat before low benches on which a good light shines, and work on the object which they hold between their prehensile feet. The chips are saved, for when properly calcined in a closed vessel

they furnish a fine soft black pigment known as ivory-black, used in oil and water-colors and as an engraving ink.

A good ivorist must also be an expert sculptor in wood, as well as a modeler in clay, for models (or pencil drawings) of the finest figures are always made first in one of the two mediums; even more skill is shown in their fashioning than in the carving of the ivory itself, for this must necessarily be an absolutely faithful copy of the model. The plastic nature of the clay (the medium most in use) makes a change of expression possible at the last moment, but no such change can be made after the tusk is carved. These clay figures are as beautiful in a way as the ivory ones, in the manipulation of which exquisitely delicate instruments of precision are used constantly to insure proportions that will not offend the artistic eye. Extreme care is necessary when a complicated or costly piece is being manufactured, as a slip of the chisel, a single false stroke, or a deep incision can alter an expression and ruin the artistic character of the work. As this advances, all that part of the ivory figure upon which the artist is not engaged is swathed in cloth or paper to protect it from draughts of cold air. As it is manifestly impossible to carve certain bulky groups out of a single tusk, the pieces are carved separately and (in the best work) are put together with hidden metal screws, or bolts and nuts. Ivory plugs or dowels expand under heat and contract with cold, and thus imperil the pieces in which they are used. Apprentices who do the preliminary rough work earn from 50 *sen* upward a day, while expert modelers and carvers get as much as 20 *yen* a day. Several of the most skilled of the modern craftsmen work in the *ateliers* of *Toyama & Co.*, at Tōkyō, where specimens of the finest ivory-carvings produced in Japan may be seen (English spoken, visitors welcome) in the making. The work is well worth seeing, particularly that of the young and promising artist, *Homei Yoshida*, whose skillful manipulations of the difficult medium excite admiration. — Collectors of ivories may wish to remember that draughts of cold air and sudden temperature changes are destructive to the finest pieces. When subjected to excessive heat, improperly seasoned ivory cracks like unseasoned furniture. It keeps best in an equable temperature anywhere between 40° and 60° F. If this cannot be maintained, the pieces should be kept in a closed cabinet or case along with a sponge filled with water. This will prevent cracking. Cracks are more apt to occur in hollow pieces, or in those where the calcified pulp is soft. By making purchases of reputable dealers only, travelers can avoid many of the pitfalls prepared for them by unscrupulous men who sell inferior stuff and guarantee it to be the best.

Wood-Carving, or *ki-no-hori-mono*, has been popular with the Japanese since the first sculptured Buddhist idol was

brought from Korea in the 6th cent. Thence onward many of the native craftsmen devoted their extraordinary talent to the fashioning of *Mokubutsu* (a wooden image of Buddha) or other saints of the Buddhist pantheon. During the Nara epoch (8th cent.) sculpture in wood and bronze was elevated to a fine art, and in the 11th and 12th centuries Japan possessed (in *Jōchō* and his descendant *Unkei*) sculptors in wood fit to take rank with any that the world had produced up to that time. *Jōchō's* genius (inherited direct from his talented father *Kōshō*) made the beginning of the 11th cent. one of the most notable epochs of Japanese sculpture. His descendants and chief pupils are often referred to as the Nara *Busshi*, or 'Buddhist sculptors of Nara,' as well as *Masamune no Busshi*, the prefix *Masamune* ' being intended to indicate that they exhibited as sculptors talent not inferior to that of *Masamune*, as a swordsmith.' The many superb carvings in wood executed by the left-handed *Hidari Jingorō* at the mausolea of the *Tokugawa shōguns* at Nikkō and at Shiba in the 17th cent., spurred his successors to renewed efforts, and not a little noteworthy work was done between his death in 1635 and the restoration of the Mikado to his ancestral rights in 1868. The political turmoil which marked this transcendental epoch, the opening of the country to Occidental civilization, the disendowment of Buddhism and the consequent diminution in the construction of gorgeous temples, deprived many of the native sculptors of graven images of the means of practicing their handicraft. As a compensation, however, there arose a steady foreign demand for a host of sculptured things, from the exquisite little ivory or wood *netsukes* to curio-cabinets, chests, and the like to decorate Western homes. The marvelous skill with which the native carvers fashion the fine tables, cabinets, chairs, and what-not from the native woods, appeals directly to foreigners, and the demand for this branch of art work grows apace.

Neither teak nor rosewood grows in Japan and little or no furniture is made from them. The rosewood cabinets (see *Formosa*) one sometimes sees in the shops are imported, and they generally advertise their origin by the Chinese designs carved on them. Unless they are well made, they are apt to come apart in steam-heated homes, and then they are difficult to mend, as the grain of the wood is so close that it absorbs glue reluctantly. Whenever a (so-called) rosewood cabinet or the like carries Japanese ornamentation (readily distinguished from the Chinese), it is of home manufacture and is apt to be made of *keyaki*, or mulberry-wood — which is fairly hard and darkens with age. Many unscrupulous dealers palm off soft native-wood furniture on unsuspecting foreigners for teak. Travelers unacquainted with the salient characteristics of this wood (used largely for ships' decks) may like to remember that

the E. Indian teak (Burma, Siam, India, etc.) is of a yellowish-brown color, straight-grained, hard, and similar in appearance to oak or hickory. Unlike oak it does not corrode the iron which is sometimes used in connection with it. Much of the furniture imported from China and sold in the curio-stores is made of bastard teak (the E. Indian *Pterocarpus Marsupium*), the brown heartwood of which shows dark streaks (usually stained over); is very hard and durable, and takes a fine polish. Other pieces (usually tables, stands, and chairs) are made of the so-called Chinese ebony, or blackwood. In buying this, look carefully to the joints to see if they are filled in with shellac. Splendid specimens of the very desirable old Canton carved work can sometimes be found in the curio-shops.

Furniture for foreign trade is customarily made in small workshops maintained by the large curio establishments, or in home workshops whose output is bought by them. In the case of the former the wood is almost sure to be of better quality and better seasoned. In the finer grades the reddish, compact, soft, close-grained, easily carved inner wood of the *yama-sakura*, or mountain cherry, is used. It takes an easy and often beautiful polish, and is employed widely for carvings, and for blocks in printing cloth and wall-paper. Although the tree grows wild in the forests all over Japan, the demand for the best wood makes it relatively expensive, and cheaper materials are not unfrequently used by small dealers and others. The tough, elastic and durable *keyaki* enters largely into the manufacture of small work, and is sometimes employed for cabinets, etc. In having cherry-wood chairs or the like made to order, remember that seats made of *keyaki* are much stronger and less liable to crack than those made of softer wood. Insist also that wood dowels be used, instead of wire nails, when putting pieces together. Metal tenons have to be sawed through when repair work is done and the furniture is apt to be mutilated. The camphor-wood chests successfully keep out moths. Most of the bamboo furniture cracks and warps in the American climate. The large curio-cabinets are usually made collapsible, and ocean freight is thereby saved. Not a little of the furniture used in Japanese houses is made of the wood of *Cercidiphyllum japonicum* (*Katsura*) of the *Magnoliaceæ*, a beautiful tree which grows in the mt. forests of the Empire. Numerous small articles are carved from the wood of a curious little tree (the *Albizzia Julibrissin* or silk-tree, allied to the *Acacia*) called *Nemu-no-ki* ('sleeper') from the circumstance that its leaves are very sensitive and that it is said to sleep during the night. It is found all over Japan and is thought to have been introduced from N. India. The wood is yellow, with a dark-brown core; hard and strong, and easy to polish. The dark red sandal-woods of the tropical monsoon district belong also to this family. — It remains to be said that carved furniture should be

bought only of trustworthy dealers, not only in order to get well-seasoned wood and correct prices, but to insure its being packed so that it will endure a long ocean voyage.

Lacquer-Work undoubtedly occupies first place in the various branches of Japanese art industry, and so widespread is the fame of the varnish or lacquer employed in the work that 'japanned' or 'to japan' (or lacquer) long since became current in the English language. The art of lacquer manufacture came from China, but in none have the Japanese so quickly disengaged themselves from their Chinese masters and patterns and stood more independently, and in no other have they won such world-wide renown. 'In scarcely any other branch of their industry is the employment and use of the raw material so varied, the purposes and excellence of the articles it serves to adorn so manifold, as in the case of lacquer-work, and the industry which gives it value. The great superiority of the wares is not only the result of several excellent properties of the peculiar lacquer (practically a ready-made product of nature), but is also based on the careful manner in which it is used. Japanese articles of this kind are distinguished by greater lightness and elegance of appearance; by their solidity, and the beauty and spirit of their decorations, and by several very valuable elements in the material itself.' In hardness the lacquer varnish far excels all others; when carefully laid on, its lustrous, mirrorlike surface offers a determined resistance to many agencies which destroy ordinary resinous lacquer varnish. It is not injured by boiling water, alcoholic liquids, or even acid (when cold).

Although historians aver that the art of lacquer-making was practiced in Japan as far back as the 3d cent. before Christ, it is more than likely that it came to Japan from China along with Buddhism and the many arts this religion brought in its train. The first manufactures in Japan were plain black, and these were followed in the 8th cent. by objects ornamented with gold-dust and mother-of-pearl. Landscapes and religious scenes were added to the range of motives in the 10th cent., and authenticated specimens of 12th-cent. work show human figures, birds, flowers, and the like. About this time lacquer began to be used as a decorative medium for the interiors of temples, and in the 13th cent. the artists acquired increased skill in the portrayal of tasteful and delicate landscape and other designs. During the Kamakura epoch vermilion lacquer was first applied to objects having their wooden surfaces carved in diapers or arabesques. *Captain Brinkley* concludes that this work (called *Kamakura-bori*, or Kamakura carving) was suggested by the red lacquer of China which has designs cut in the lacquer itself. 'That development was the production of what is called *taka-makiye* (lacquer in relief). Hitherto artists had confined themselves to *hira-makiye* (flat lacquer),

or lacquer having the decorative design in the same plane as the ground. Experts now undertook surface modeling in the lacquer itself, and the art reached a point of high development in the time of the *Shōgun Yoshimasa* (1449–90). From this era the *takamakiye* became famous, and has since constituted one of the distinctive features of Japanese lacquer. It is not found in the lacquers of either China or Korea. With it, in that respect, may be classed aventurine lacquer, called "pear-ground" or *nashi-ji*, which has never been produced elsewhere. *Nashi-ji* may be described as a surface presenting the appearance of golden sand pervaded by a faint glow of russet brown.'

In the 16th cent. the expert lacquerer began to rank with the pictorial artist or the sculptor. The rapidly growing demand for fine work in architectural decoration raised the standard of skill, and the 'taste of the time found expression in a new fashion introduced by *Anami Kōyetsu* (1590–1637), of which the characteristic features were remarkable boldness of decorative design, free use of conventionalized forms, and the employment of gold, silver, lead, and mother-of-pearl in solid masses. This style received fuller development at the hands of *Ogata Kōrin*, who is remembered as one of the greatest decorative artists of the 17th cent.' The period of greatest brilliancy in the art was during the time of the splendor-loving *Shōgun Tokugawa Tsunayoshi* (1681–1709) — ' that famous era of *Genroku*, memorable for so much that was bad and so much that was good in Japanese civilization.' Gold lacquer articles of this period are veritable masterpieces, in the making of which a workman was often engaged for years, and whose ornamentation was performed with surprising patience, care, fineness, and truth to nature. The great artistic perfection of many of the pieces (rare examples in the *National Museum* at Tōkyō) is equaled only by the richness of the gold employed in the decorations. 'Not only did the universal popularity of the tea-clubs and the incense-cult create a keen demand for the finest work, but also the interior decoration of the mausolea at Shiba Park and Nikkō offered an unprecedented field for the art. In these mausolea are to be found the most splendid applications of lacquered decoration that the world has ever seen, nor is it at all likely that anything on a comparable scale of grandeur and beauty will ever again be produced. Many exquisite examples of lacquer are to be found in *inro* produced during the *Tokugawa* times. Owing to its small size and comparative cheapness the *inro* is a favorite with foreign collectors, and numerous specimens of great beauty are among the treasures of European and American art-lovers. It shares with the *netsuke* the charm of offering an almost unlimited field of decorative motives, — landscapes copied from great painters, incidents from daily life, from history, and from mythology, birds and insects of every description, and innumerable studies

of flowers and foliage. Almost all the renowned lacquerers from the 16th cent. downwards occupied themselves, occasionally, with the making of *inro*.'

With the beginning of the 18th cent. the *Giyō-bu Nashi-ji* (named after *Giyō-bu Taro*, an influential lacquerer in Yedo, whose method was largely followed) was added to the former modes of decoration; it consisted in laying small squares of gold-foil on the pictured trunks of trees, on the raised banks of streams, to represent diminutive paving-stones, etc., — a wearisome and costly mode of ornamentation often seen in the old work and greatly prized by the Japanese. Native collectors will, in fact, pay almost fabulous sums for fine pieces of old gold lacquer, the hoarding of which is a cult with many. Fine lacquer is costly enough as it is, for the work demands not only great skill, patience, and the expenditure of time, but expensive materials as well. While ordinary lacquer is produced in many parts of the Empire, some of the most skilled artists and craftsmen live and work in Kyōto, where much of the finest gold-lacquer is now made. Present-day experts do work not only as fine and as attractive as any that their predecessors did, but considerable of it is in forms which appeal more strongly to modern collectors. A representative exponent of some of the best modern gold-lacquer-work is *H. Nishimura*, of Kyōto, in whose extensive workshops the interested traveler may inspect all the processes of manufacture, — none of which are now secret. A store where lacquer-ware is sold is called *Shikiya*, or *Nurimonoya*.

Lacquered Wares are known collectively as *Nurimono* (*nuri*, lacquering, varnishing; *mono*, thing). The lacquer or lac is *urushi;* and to lacquer is *urushi de nuru*. 'The lacquerers are divided into two general classes: *Nurimono-shi* or *Nushi-ya*, and *Makiye-shi*. The first supply the groundwork and common lacquering; they understand nothing about the finer work, and only in exceptional cases employ metals for decoration. The *Makiye-shi*, or lacquer painters, stand higher, and are usually real artists who wield their small brush with great firmness and skill, and not only work according to patterns, but often develop admirable creative power in designing.' The *Aogai-shi*, or *madreperl* inlayers, constitute a class apart. The lacquer tree (*Rhus vernicifera*, Japanese, *Urushi-no-ki*) flourishes all over Japan, but is cultivated to the best advantage in the N. part of the Main Island, between lat. 37° and 39°. From the 8th yr. onward the trees bear dry, yellowish-green stone fruit from which a plant tallow is expressed. The wood is fine-grained and is golden at the heart, and is much used for cabinet-work. Trees are at their best for yielding lacquer when about 18–20 yrs. old, although lac extraction often begins when they are 5–10 yrs. old. The trees are tapped by men who make a specialty of the work, and the viscid tan-brown liquor is called *kiurushi*, or raw lacquer. Not a few of the workmen suffer from lacquer-poisoning (*urushi-kabure*), since the lacquer-tree is related to the sumac, and possesses similar poisonous attributes. Travelers susceptible to the effects of poison-ivy may like to remember that by merely handling a cheap, improperly lacquered article, on a moist, summer day, they may suffer slightly from the effects of the poison. It appears in a mild reddening of the back of the hands and on other parts of the body — oftentimes in the form of small blisters between the fingers. In two or three days the itching, burning sensation goes away and the swelling subsides.

The wood most largely used in the making of the best lacquered ware is *Hinoki* (*Retinospora obtusa*), as it is white, free from knots, and has but

little resin; many others are employed, however, and are generally selected for toughness and firmness of grain. After the well-seasoned wood to be lacquered is fashioned by an expert joiner into a dainty box, all the pores, joints, and fissures are carefully filled with lacquer, or with a lute called *kokuso*, composed of rice-paste and lacquer mixed with fine cotton wadding. The article is then painted over with a thin coating of lac-sizing; if it is bulky it is now covered with fine but strong linen (silk is used in the daintier work), which, when glued to the surface, strengthens it and excludes moisture. This covering is then painted with lacquer and allowed to dry, before receiving a 2d coat. It is now luted again with a composition of powdered clay and lacquer in order to insure it against warping, and again with a finer grade of clay and lacquer. This is repeated twice before the surface is smoothed and polished with a special charcoal, after which another, then still another, coat of lacquer is applied. After the tedious process of rubbing-down is finished, the design, which is first drawn on one side of the paper with India ink, and on the reverse, in outline, with lacquer, is pressed against the surface of the box until an outline impression is formed. The details are then filled in with gold powder and colors. A final coat of transparent black lacquer is laid over the gold surface, which, when dry, is polished again with fine-grained charcoal to bring the colors and the gold nearer to the surface. The peculiar metallic luster brought out by the burnishing is referred to as *togidashi*. If embossed or raised work, *takamakiye*, is wanted, it is now a question of painting the designs in gold, lacquering them successively, then applying them again until the required thickness is obtained. The process varies, and is described with a wealth of detail in vol. 7 of the *Oriental Series* and in *Dr. Rein's* superlatively excellent *Industries of Japan*. The best Japanese lacquered ware has been described as ' the most perfect works that have issued from man's hands.' The common lacquered work made for export is usually just a plain wood article with a painted surface; it is brittle and it cracks easily — particularly when (as is often the case) the wood is sawed against, rather than with, the grain. Good lacquer should be dusted with a fine silk cloth or something equally soft, as a rough one will scratch the delicate surface.

Metal-Work. The relics exhumed from sepulchers indicate that the Japanese passed through a bronze age and an iron age; the earliest bronze castings are supposed to date from the 6th cent. before the Christian era. Iron began to take the place of bronze about B.C. 200, and coincidently gold came into use. In the 4th cent. ' considerable skill had been developed in the use of bronze, iron, and gold for decorative purposes. Gold-plating was applied with dexterity to bronze and iron alike; decoration, not without delicacy and grace, appears upon the hilts of swords, and cleverly conceived motives, modeled and chiseled with ability, appeared upon the pommels.' With Buddhism came a new standard of art conception; after the year 552, religious statues began to arrive from Korea in numbers, and these, as well as the bronze images modeled in Japan during the next 60 or 70 yrs., show sculpture which had not yet fully emerged from its primitive stage. In the first half of the 8th cent., however, the ability to work skillfully in metals generally, and especially in bronze, had reached a high stage; the best examples of this early work are the great bells, massive statues of Buddha, and the idols, vases, censors, and other celebrated articles preserved in Nara, Kyōto, etc. So great was the demand for swords of fine temper, weapons of various classes, and armor, during the period of military despotism and feudalism, that the Japanese became more

expert in metal-working than in many of their other arts, and 'there was scarcely any kind of metal ornamentation or decoration, with the exception of galvanizing, which they had not known and practiced before the opening of the country. In their more eminent accomplishments they had already won the admiration of European connoisseurs. Precious metals, copper, bronze, and cast-iron, however different their properties may be, all yield to the skillful hand of the Japanese, and to his manifold little art conceptions, which effectively supplement the simplicity of the tools. His decorations of iron and bronze belong notably to the most costly that can be accomplished in this direction. The wonderful skill with which apparently insurmountable difficulties in damascening, chasing, and other work are overcome, surprises one no less than the great ability to work effective color combinations, and the means of their representation.' The Japanese are skilled equally in the Casting (*Iru*, or *I-mono*) of metals; in Embossing (*Uchi-dashi*, or *Uchi-age*); Beating or hammering (*Tataku* or *Utsu*); Turned work (*Rokuro-saiku*); Chasing (*Horu* and *Hori-age*); Engraving or incising (*Horu*, and *Kiri-tsuke*; — *Hori-mono* is the name given to every kind of graven or chased work, and the article thus decorated is called *Hori-mono-zaiku*); Damascening (*Zōgan*); Plating (*Kin-kise* and *Gin-kise*); Enamel (*Shippō*); and Coloring (*Iro-tsuke*).

(*a*) Damascening, or inlaying on gold-bronze, copper, plain bronze, iron, and steel, is done in a very skillful and artistic manner by the old Kyōto craftsmen, and the work is popular with foreigners. The best ranks alongside the famous products of Damascus (whence the name) and the finest *koft*-work of Kashmir. The gold-bronze used in Japan is the purest bronze with from 5% to 50% of refined gold added, according to the use to be made of the article. Thus, while vases and cabinet- or mantel-ornaments, which are not much handled, may contain 20% of pure gold; cigarette-cases, match-boxes, and the like, exposed to considerable friction, contain 30%, — which is considered high grade. The buyer must take the dealer's word for the amount of gold in each article, as the surface gives no indication of it until it begins to wear. Sea salt in secret proportions is used in the process, and the beautiful blue-black finish of the finest work is imparted by using sulphate and verdigris, then boiling the object in sea water. Patient hand-work produces the final brilliant polish. The best or true damascening (*hon-zōgan*) is made as follows: After the metal is prepared the design is drawn first on paper, then with India ink on the article to be ornamented. Along these lines furrows are made in the bronze with a burin, the cross-section, somewhat in the form of a T-rail, being widest at the base, where it is cut under the overhanging surface. In this way both the outer edges of the furrow, which grows larger

toward the inside, are beaten back, welt fashion, and filed off smooth. Gold or silver wire, or plate, is then laid in the furrow and beaten till it expands and dovetails underneath; it is then ground off smooth on the surface and can never come out. In cheaper goods the metal is simply set in; while still cheaper stuff is electroplated and made in imitation of the best. Some beautiful effects are produced in the best work by inlaying with a silver-bronze called *Shibuichi*, — a grayish-black alloy containing 3 parts of copper and 1 of silver. — *Taka-zōgan* is raised damascene work, or relief inlaying, in which the gold and silver project over the furrow. Exquisite work that has been carried to an extraordinary degree of elaboration is done under this head, popular motives being gold storks or cranes wading in a silver stream; flying geese, ducks, and a host of designs. — *Hira-zōgan* is flat damascening in which the inlaid precious metal does not project over the surface of the metal decorated with it. — *Nunome-zōgan*, or damascening in meshes, is applied in a great variety of ways, and in many designs. It is one of the most interesting of the various processes, and beautiful work, almost covered with endless arabesques and attractive native designs, is turned out of the Kyōto workshops. Bronze and gold-bronze is often encrusted with gold-leaf (*kimpaku*).

The interested traveler can inspect the process of manufacture at the *ateliers* (English spoken) of *O. Komai*, in Kyōto, a leader in the art. The finest work displayed in the Antique Stores throughout the Empire usually come from the *O. Komai* shops. Branch retail store in the Miyako Hotel, Kyōto.

(*b*) Silver (*gin*) and Gold (*kin*), though anciently made into a variety of small articles for ornament (chiefly sword-furniture and the like), evidently were too precious to be fashioned into the utensils and massive and beautiful art objects which the foreign demand has created. While the goldsmiths (*kinzoku-shi*) still confine themselves practically to damascene work and jewelry, the silversmiths (*ginzaikuya*) of Tōkyō (where the best work is made) produce *repoussé* and carved work that is almost unequaled, and is notably superior to the celebrated silver-work (*ginzaiku*) of China (where considerable base metal is mixed with the silver), Siam, Burma, Ceylon, and India. The beaten-work is finished with noteworthy skill and with a thoroughly charming fidelity to detail. The best is marked by a perfectly even distribution of the 'hammer-eyes' (*tsutchi-me*), and by a wealth of enrichment which only craftsmen in a land where time is not considered as worth much are willing to impart. The beautiful great punch-bowls, tea-sets, trays, flower-bowls, and the host of smaller articles in constant demand by tourists, are immensely attractive; as the work not only differs in design, but is generally much superior in craftsmanship to any obtainable in England or America.

The best relief-work has various flowers (chrysanthemums, iris, etc.) and dragons for its decorative *motifs*. After being beaten up from the under or reverse side, the article is filled with molten asphalt and raised in relief (from the outside) by means of the hammer and various tools. The finished article is usually sold by weight, a certain price for the workmanship being added to the cost of the silver (according to its weight). The special trick employed by untrustworthy silversmiths is first to mix an alloy of base metal with the silver, and then to leave an appreciable quantity of the pitch between the inner surfaces of the metal, so as to increase the weight. When this is not practicable, thin sheets of pewter or other base metal are skillfully inserted between the inner and outer skin of silver. Strangers should be on their guard against the allurements to purchase alleged pure silver at suspiciously low prices, as the 'pale drudge' has a recognized market value and will always bring its price. Travelers will do well to confine their purchases to houses of known repute.

(c) Bronze, or *kara-kane* (Chinese: 'metal'), a copper-tin-lead compound with from 70 to 90% of copper; 2 to 8% of tin; and 4 to 20% of lead, also contains small quantities of iron, nickel, cobalt, antimony, arsenic, etc., and in Japan is of a toughness, closeness, and hardness which enable the skilled craftsmen to fashion it into many beautiful and attractive shapes. The industry is one of the oldest in the Empire, and while it formerly reached its highest development in the service of the Buddhist religion (in the casting of statues, bells, and what-not) the modern demand is met by a host of articles which in finish and color fall but little short of the finest jewelry work. The Japanese bronze is 'eminently adapted for art castings, not only because of its low melting-point, great fluidity, and capacity for taking sharp impressions, but also because it has a particularly smooth surface and readily acquires a rich patina.' The colors range through all the shades of brown and gray from light yellow to the finest and most effective dead black, and are distinguished by great uniformity. The yellow bronze called *sentoku* (and 'sun-spot' bronze by foreigners) is so named because the first specimen of it reached Japan in the *Sentoku* (Chinese: '*Shuntish*') era of the Ming Dynasty. Certain Japanese believe that the alloy was accidentally obtained when the Chinese melted together the gold and bronze vessels of the conquered Mongols; but in sober truth gold does not enter into its composition — which is formed of copper, tin, lead, and zinc. Its fine golden color and glossy texture make it a favorite with native manufacturers. The variety with a surface like aventurine lacquer (which see), with specks like gold on the surface, is made by heating the alloy a number of times and sprinkling it while hot with sulphate of copper and nitric acid. Many of the bronze castings of modern artists

are more beautiful to the average foreigner than the older work; the finest pieces are costly, beautiful shadings of green and brown being the popular finishes. The market is full of meretricious imitations of the work of the best-known masters, whose names are forged with such frequency that a detailed list of them would be of but little service to the traveler. The cheap stuff made at Ōsaka bears but little resemblance to the artistic productions of the *ateliers* of Tōkyō and Kyōto. The excess of antimony which is mixed with the cheaper grades of bronze to give them the required timber render them so brittle and crumbly that one can almost poke a hole through a cheap vase with a lead pencil. New bronzes are aged by a sulphuric-acid bath and by other methods. The only way the traveler can be assured of quality is to enlist the aid of some expert when making his purchases, or to deal exclusively with reputable firms. A store where bronze is sold is *Dōkiya*.

(*d*) Cloisonné Enamel (*shippō*), though long known to the Chinese, is thought to have gained its first foothold in Japan near the close of the 16th cent., when *Hirata Hokoshiro* established himself at Nagoya and began the manufacture, in a small way, of various decorative articles. The name *shippō* (or *jippō*) means the 'seven precious things,' — gold, silver, lapis-lazuli, coral, agate, rock-crystal, and pearl, — and was no doubt applied by the Japanese to vari-colored enamel-encrusted wares because of the ancient custom (practiced in Constantinople, Egypt, China, and elsewhere) of decorating gold, silver, and copper vessels with precious and semi-precious stones. Of the two prominent processes, pit or embedded enamel (*champlevé*), and the cell or encrusted enamel (*cloisonné*), the latter is the most popular among the Japanese; the cells or *cloisons* are formed separately of narrow metal bands corresponding to the pattern of the decoration, and then soldered to the foundation. This process of enamel decoration requires considerable technical skill and is essentially as follows: —

After the object to be decorated has been fashioned in thin copper (or silver), the decorations are sketched or traced on its surface, generally after patterns, with a white-lead varnish or India ink. The *cloisons* are formed by means of narrow strips of gold, silver, or copper delicately graded, heated beforehand to take out the elasticity, curved into the required shape with a pair of wire pincers, and first cemented, then soldered to the surface. When in this position, standing on their edges, they outline the design and form-inclosing spaces, to receive the enamel pastes. These are now packed in, color after color, and when the cells are filled the object is placed in an oven and subjected to a heat sufficient to vitrify the pastes without affecting the metals forming the base and the cells. The colors shrink considerably under the application of heat, and holes are formed in the enamel, so that there must be a continual filling-up of the *cloisons*. The vessel is subjected to a second firing, then rubbed and polished. The cracks and other hollows in the cells are again filled up and improved, then burnt for the third time, and often a fourth, and once more rubbed and polished. After the vitrified pastes have completely filled the spaces, the whole surface is ground and polished with varying grades of soft stone and with great care until it

becomes perfectly even and shows a soft luster. Pieces finished in this manner are called *kazari-jippō*, or ornamental enamel. When translucid pastes are employed, the grinding and polishing are often dispensed with. The greatest care is given to fine pieces by reputable dealers. Imitations are often made by subjecting the object to one or two firings, then filling in the holes and cracks with vegetable tallow, rather than take the time to fill ir and burn the piece properly. The more intricate the design, the softer the color; the finer the wire, and the higher the finish, the more costly is the article. Kyōto and Nagoya are headquarters for the manufacture not only of articles of some merit, but also of many deceitful imitations. Here also are made some of the handsome monochrome enamels — yellow, red, aubergine purple, grass-green, dove-gray, lapis-lazuli, etc. Very charming effects are produced in some of this work by spreading translucid enamels over chiseled or decorated bases that show through the diaphanous covering. A gold or a silver base deeply chiseled in wave-diaper, and overrun with a paste of aubergine purple, is a popular design, as is also one showing a brilliant little gold-fish swimming through a medium of tender blue heightened by a background of shimmering silver.

The highly artistic work of *Namikawa Sosuke*, of Tōkyō, stands practically in a class apart from the *cloisonné* enamel, and is known as *Musen-jippō*, or *cloison*-less enamel. In this work, which came into prominence about 1880 and which has been brought to a high degree of perfection by the inventor, *Namikawa Sosuke*, and his son, beautiful and imperishable pictures in vitrified pastes are produced, 'remarkable as to technical skill, harmonious and at the same time rich in coloring, and possessing pictorial qualities which could not reasonably have been looked for in such material. There is nothing like them to be found in any other country, and they stand at an immeasurable distance above the ordinary *cloisonné* creations. The design, which is usually placed in a monochromatic field of low tone, is framed, at the outset, with a ribbon of thin metal, after the manner of ordinary *cloisonné*-ware; but as the work proceeds, the *cloisons* are hidden, — unless their presence would contribute to give necessary emphasis to the design, — and the final result is a picture in vitrified enamel.' Vases, panels, bowls, flat pictures several ft. sq., depicting fowls, animals, land- and seascapes, flowers, and a wide variety of subjects, are to be found in this uniquely beautiful work in an almost endless scale of shades and tones. Not a few of the *motifs* are the most famous paintings of the early masters, which are copied in enamel with a fidelity to the originals that is extraordinary. In reproducing some of the old pictures, the *cloisons* are hidden or omitted, or freely used, and the reproductions are so minute and so faithful that the particular shades of antiquity belonging to the silk or paper on which the picture was originally painted appear on the copies. The intricate and tedious process of painting the enamels on, then the firing and polishing, can be seen by travelers at *Mr. Namikawa's* studio (English spoken) at 8 *Shinyemon-chō, Nihonbashi-ku*, Tōkyō. Here, too, are made many of the beautiful gold-enameled decorations used by the Imperial Japanese Gov't. — A *cloisonné* shop is *Shippōya*.

XIV. Ceramics.

Ceramics (Greek: potters' clay; a piece of pottery, etc.) occupy one of the most important places in Japanese art products, and the pottery industry dates from remote, prehistoric times. The fictile arts appeal strongly to the modern craftsmen and by them they have been elevated to an unusually high degree of artistic excellence.

The first pottery which history takes note of in Japan is the *Kameoka*-ware, — a crude, unglazed, and undecorated ware supposed to be the rude artistic expression of the autochthons of the country, and exhumed in considerable quantities in the *Kameoka* region of N. Japan. The forms are awkward, inclining to spherical shapes, and the surface decorations of the best pieces confined to elementary diapers of straight lines or curves, scratched in the clay when soft with a pointed tool. *Captain Brinkley* points out the

significant fact that the ornamentation of some of the 'pilgrim-bottles' (a form so common to the early pottery of many nations) bears no resemblance to the decorations followed in China and Korea, but strongly resembles that constantly adopted by the potters of Greece and Cyprus in ancient times. 'This close affiliation to Apulian and Cypriote decorations suggests an interesting range of speculation, implying, as it does, a pronounced racial distinction between the dolmen-building Japanese and the inhabitants of the near-by Asiatic continent.' The early potters occupied a very low plane of intelligence, and possessed neither artistic ability nor independent creative power. They were apparently unable to produce anything more complex than lightly burned terra-cotta and hard-burned earthenware similar to that made by the aboriginal potters of the S.W. of the U.S. They seem to have understood the use of the wheel and had a crude conception of decorative effects, but they knew nothing of translucid porcelain, and were not able to apply glaze to their wares. Oddly enough, they appear to have had no acquaintance with the decorative motives which are so intimately associated with Chinese applied art — dragons, phœnixes, tigers, the key-pattern, the fylfot, elaborate diapers, etc. Unlike the history of pottery-making in Mexico (where the art attained a high development as long as it remained uninfluenced by foreign ideas, but which degenerated and declined after the Spanish invasion), the Mongoloid intruders in Japan enriched the art with so many ideas and designs that its influence is now felt in almost every corner of the world.

When *Gyōgi* came to Japan from Korea in the middle of the 8th cent., he gave such an impetus to pottery-making that many native antiquarians regard him as the founder of the art in Japan. 'His figure assumed such historical importance that everything antecedent passed out of view, and to this day, whenever from any long-unexplored place, there is exhumed a specimen of unsightly and time-stained pottery, it is unhesitatingly christened "*Gyōgi-yaki*"' (*Gyōgi*-ware). Up to the 12th cent. the production of glazed earthenware was limited, and the finest existing pieces dating from the years preceding were manifestly of Chinese (or Korean) origin. About 1223 *Katō Shirozœmon* (or *Kagemasa*), a native potter (now known as the father of pottery in Japan) who had achieved some local distinction, went to China to study the development of the art in the Middle Kingdom; returning 6 yrs. later he settled at Seto, in Owari Province, and began the production of a ware which to-day is held in high esteem. The workmanship was superior to anything that had hitherto been produced; the paste was reddish-brown clay, with a considerable admixture of silicious particles, and the glaze, applied with no mean skill, was most commonly dark brown with occasional streaks or patches of a different tint. The chief productions were tea-jars of various shapes and sizes, which, having been from the very first treasured with great care by their fortunate possessors, are still to be found, but are held at fabulous prices. So great a reputation did this *Tōshiro-yaki* (as the ware was commonly called) enjoy, and such prestige did its appearance give to the potters of Owari, that most everything which preceded it was considered unworthy, and the name *Seto-mono* (Seto goods or things) thenceforth became the generic term for all ceramic manufactures in Japan, just as are *Talavera* in Spain, *Delft* in Holland, and *China* in Europe.

There is now scarcely a province in the Empire where pottery, faïence, stoneware, or porcelain is not produced; most of the products are attractive and some are exceedingly beautiful. As a rule they are not designated according to their character, but their origin, as: *Satsuma*-ware, *Kutani-yaki; Seto-mono; Hizen*-ware, *Kyōto*-ware, etc. The designations *Ishi-yaki* for hard-burned resonant porcelain and stoneware, and *Tsuchi-yaki* for softer earthenwares, however, are known and accepted everywhere. Porcelain[1]

[1] The word PORCELAIN is derived from *porcellana*, a name given to the ware by the Portuguese traders under the belief that it was made from the fusion of eggshells and fish's glue and scales to resemble the beautifully polished, nacreous surface of the Venus-shell (*Cypræda*) — the curved shape of the upper surface of which resembles the curve of a pig's back (*porcella*, a little pig; diminutive of *porco;* fem. *porca*). A porcelain shop is *Tsuchi-yakiya* (or *Setomonoya;* or *Zikiya*, etc., depending upon the class of ware sold).

(which was invented by the Chinese) stands at the head as the noblest member of the family of ceramics, and large quantities are made and exported to different parts of the world. As a book would be necessary to catalogue all the wares now made in Japan, only those with which most travelers are familiar, and with which they usually come in contact when in Japan, will be mentioned here. Porcelainists will find a wealth of valuable data, supplemented by many handsome illustrations in *Rein's Industries of Japan*, and *Brinkley's Oriental Series* (consult the Bibliography).

(*a*) The WARES OF KYŌTO are legion, and in its 400 or more kilns the sometime Imperial capital produces ordinary pottery, faïence, and porcelain in almost endless variety. With the exception perhaps of Yokohama, no Japanese city contains porcelain shops that are such a sustained delight to collectors and where such varied and attractive stocks are carried. The district lying along the W. flank of *Higashi-yama*, from *Kinkozan's* pottery in *Awata* to *Kiyomizu-dera* and beyond, is studded with glowing kilns and rows of porcelain shops, while hundreds of the latter are scattered throughout the broad city. The wares are usually divided into four classes: *Raku-yaki* (p. cclv); *Awata-yaki*, *Iwakura-yaki* (which to the casual eye is almost indistinguishable from the *Awata* ware), and *Kiyomizu-yaki*. Although history records that the first Kyōto potter, *Unrin-in Yasuhito*, the 7th son of the *Emperor Nimyō*, lived and worked during the 9th cent., the art acquired but little importance before the 16th cent., when the *Raku* faïence inaugurated by the Korean *Ameya* became a favorite ware with the Kyōto tea-clubs. Distinctively Japanese, *Raku-yaki* is now made in many parts of the country. It is a coarse and somewhat clumsy ware of a brittle light-colored *pâte* covered with black (the staple type), yellow, red, white, or salmon glaze easily recognized by its peculiarly opaque, waxy appearance; and sometimes gilded, but more often curiously speckled and pitted with red. It is much esteemed by Japanese, particularly that made at Kyōto by the descendants (in the 13th generation) of the founder (upon whom *Hideyoshi* conferred a gold seal bearing the symbol *Raku*, whence the trademark).

Nomura Seisuke, who with his wares is known to posterity as *Ninsei*, and who (in the middle of the 17th cent.), after learning the valuable secrets of the old Hizen workshops at *Arita*, produced the first vitrifiable enameled ware in Kyōto, is regarded as the founder of the industry in the old metropolis. His first productions were potted in the district of *Omuro*, at a kiln called *Otowa*, whence the term *Omuro-yaki*, by which the early pieces are known. Later he worked at factories called *Awata*, *Iwakura*, and *Mizoro*. On the slope of *Otowa-yama*, which is now crowned by the *Kiyomizu* temple, is the celebrated *Kiyomizu-zaka*, which soon after *Ninsei's* time became, and has remained, a center for the manufacture of ceramics. *Awata*, where the *Kinkozan* potteries are located, is about $\frac{1}{2}$ M. to the N.; *Mizoro* is 4 M. to the N.W. of this, and *Iwakura* $2\frac{1}{2}$ M. N. of *Mizoro*. The remarkably rapid development of the

Kyōto faïence during the latter half of the 17th cent. is largely due to the impetus given to it by *Ninsei*. 'In his hands it became an object of rare beauty. The surface of choice specimens of his handiwork conveys the impression of being covered with very fine netting, rather than with a tracery of intersecting lines. Its appearance is aptly described by the Chinese term "fish-roe crackle." His monochrome glazes are scarcely less remarkable. He produced many charming tints, and his skill as a modeler was scarcely less than his mastery of mechanical details. There is no name more renowned in the catalogue of Japanese ceramists, and none has been more extensively counterfeited.' Genuine specimens of *Ninsei-yaki* are extremely rare, and when they do come into the market, native collectors stand ready to pay much more for them than the usual run of foreign travelers would.

(*b*) Satsuma-Ware, a beautifully decorated crackled ware, remarkable for its soft mellow tint and its rich gold and enamel ornamentations, known to most collectors as the most valuable faïence in E. Asia, is now often referred to as *Awata-yaki*, from the similarity of the wares and from the circumstance that some of the finest work is produced at the extensive pottery of *Sobei Kinkozan*, in the *Awata* district, at Kyōto. Its introduction in Japan is associated with the expedition to Korea of *Shimazu Yoshihisa*, *Daimyō* of Satsuma, who, on his return to his own country in 1598, brought with him a number of Korean potters, gave them the rank of *samurai*, and settled them in Kagoshima (in Satsuma Province) and at other places. The first generation of these immigrants manufactured only *Raku-yaki* (see p. ccliii.) In due time Kyōto took the lead in the manufacture of what is known to most Westerners as Satsuma-ware, and after *Nomura Ninsei* applied its decorative character to it, it became the principal ware of Kyōto. Several great names in the annals of the fictile arts were connected with the production of this ware during the 17th and 18th centuries, and several decorative styles were introduced and carried to remarkable perfection and refinement. The record of the present manufacturers commences with *Kagiya Tokuemon*, who began work at *Awata* in 1693. 'It was not till the time of *Kagiya Mohei*, the 3d generation, that the family acquired a wide reputation. This artist succeeded to his father's business, and in 1756 he had so distinguished himself as to be appointed potter to the *Tokugawa* Court in Yedo. In connection with this honor he received the name of *Kinkozan*,[1] which he thenceforth stamped upon his best pieces, and which was similarly used by his successors. The manufactures of the

[1] The Kinkozan Pottery with its 77 kilns is perhaps one of the best places for the traveler interested in the subject to study the process of manufacture and decoration. The showrooms (English spoken) contain a superb collection of modern wares and a few ancient specimens of interest to antiquarians. The clay employed in making the ware comes from *Shigaraki*, in *Ōmi* Province.

present representative of the family have earned numerous medals and certificates at exhibitions at home and abroad. The *Kagiya* family carried the enameled decoration of Kyōto faïence to its highest point of richness and brilliancy. Prior to their time the *Awata* glaze had been of a somewhat cold, hard character, but in their hands its color changed from grayish white to light buff, and it assumed an aspect of great delicacy and softness. To this warm, creamy ground a wealth of gold, red, green, and blue enamels was applied, the result being indescribably rich and mellow.'

It is doubtful if any similar Japanese ware excels the present-day Satsuma or *Awata-yaki* in decorative excellence. Many of the finest pieces vie with the old Satsuma-ware in delicacy of tone, and the mazy, crackled surface, coupled with the wonderful enamel effects secured by the pure gold and royal purple enrichments, appeal so strongly to porcelainists that few if any collections of importance lack one or more examples of what might be termed Japan's most national ware. It should be borne in mind, however, that despite the great number of pieces of so-called genuine old Satsuma sold each year in Japan, very few Western collections contain representative specimens. It has been pointed out that not more than a dozen pieces of legitimate old Satsuma have come into the market during the last 20 yrs., and that more than half of these have been bought in by native collectors at absurdly high prices. Few travelers, for instance, can distinguish the finest *Awata-yaki*, or even *Iwakura-yaki*, from real Satsuma. The ivory-like, lustrous glaze, and the almost microscopic crackle of the early pieces are reproduced with extraordinary fidelity in the modern ware, as is the same red, green, purple, gold, black, yellow, and Prussian blue in the decorations. Should the practiced eye fail to differentiate the old from the new, it is a satisfaction to know that to the average Occidental, many of the modern pieces are more beautiful than the earlier ones. *Captain Brinkley* says that all the choice pieces potted prior to 1868 are small or of medium size, and that consequently all the large imposing examples included in many Western collections are of modern manufacture. As a rule the best pieces show a *pâte* with a grain almost as hard as porcelain biscuit, while the imitations, albeit they may bear chaste and beautiful decorations, are usually made of a chalky, porous *pâte*. In the latter the crackle (which is produced intentionally), instead of being fine and hairlike, has rather the appearance of fissures — and in this it resembles the older Chinese *craquelé* faïence. The Japanese call this crackled clay ware *Hibi-yaki*, and they employ in its manufacture a glaze of feldspar with leached wood ashes, which assimilate with the glazing material, making it more easily fusible.

Usually there is a noteworthy difference in the Satsuma

manufactured for export and that for the home market. Japanese connoisseurs will not buy the former, and the traveler will generally get better value for his money in buying such pieces as carry ornamentation liked by the natives. One will generally find, in examining an object painted for the foreign market, that however much labor has been bestowed on the body of the piece, the less prominent portions are somewhat defective, and whereas lusterless pigments predominate on certain of the modern examples, the decoration of the old and of the finest work consists of pure, jewel-like enamels. So much of this decoration is so exquisitely fine and complicated that it has to be done with a powerful magnifying glass, and casual buyers neither see nor look for imperfections. The more intricate the decoration, the greater the accuracy of execution, and the more skillful the use of the proper enamels, the higher is the price demanded for a piece. 'Evidences of age in a piece of Satsuma-ware are of all things the most deceptive, and any piece which has the cracks filled with what at first blush might suggest the accumulated dust of years should be rejected. Trituration with dirt, steeping in strong infusions of tea, exposure to the fumes of damp incense, boiling in decoctions containing sulphuric acid, etc., are methods not unusually employed by untrustworthy dealers. In some districts, notably in Owari, counterfeit Satsuma is made openly, and the perpetrators of the fraud do not hesitate to adopt any plan to make the deception more complete. Medicated and begrimed specimens of this ware are successfully palmed off on unsuspecting foreigners to an incredible extent, and will probably continue to find purchasers so long as men are sanguine enough to fancy that the long-since depleted curio-market still contains treasures accessible to themselves alone, and so long as the disfigurements of age and the blemishes of wear find people who regard them as beauties. The decoration of some of these pieces is so coarse that it does not assort ill with patches of grime and stains of lye added to simulate antiquity.' (*Brinkley.*)

(c) The KIYOMIZU-WARE, under which term wares other than those produced at *Awata*, *Iwakura*, and *Mizoro* are classed, comprises many beautiful examples of ceramic art. The first recorded potter of *Kiyomizu* faience was *Seibei Yahyō*, who established himself at *Gojō-zaka* about 1690, and whose pottery was moved to the *Kiyomizu* district between 1781 and 1788. Here, at a later date, the first porcelain ever produced in Kyōto was made. The scores of kilns, which now stud the district, produce such a variety of wares that a book would be needed to catalogue them. Here the traveler will find attractive blue-and-white porcelains in an infinity of shapes; lovely celadon ware; pieces with beautiful aubergine, turquoise, yellow, coral, and other glazes; innumerable conceits of shape and varieties of faience, and of glazed and

unglazed pottery, and a choice in dainty native teapots which no other place can offer. Beside the local wares, those from other provinces, and even from distant China, are copied and sold as originals. Much of the porcelain for export is made here, and most of it is moderate in price.

(*d*) KUTANI-WARE (or Kaga porcelain) ranks high among the ceramic productions of Japan, and the best pieces, because of their careful, effective, and peculiar decoration, are classed by some with the most beautiful that the industry has furnished. It is believed to owe its origin to *Maeda Toshiharu*, feudal lord of *Daishoji*, in Kaga Province, who, after coming into power in 1639, brought a potter from Kyōto and commissioned him to seek material for fine clay wares. A bed of excellent porcelain stone was soon discovered near the village of *Kutani*, and the ceramic industry was inaugurated. It did not, however, become of much importance until the secrets of the Arita potters had been filched from them by one *Goto Saijiro*, who went to Hizen for the purpose. Upon his return in 1664, the *Kutani* potters rapidly attained a high standard of skill. 'The wares that they produced (says *Captain Brinkley*) were of two kinds. The first, and more characteristic, was *Ao-Kutani*, so called from a deep-green (*ao*) glaze, of great brilliancy and beauty, which was largely used in its decoration. This glaze (along with yellow, purple, and soft Prussian blue) was applied so as to form diapers, scrolls, and floral designs, or was simply run over patterns traced in black on the biscuit. The chief colors used in the second class were green and red, supplemented by purple, yellow, blue (enamel), silver, and gold. The *Kutani* red was a specialty, — a peculiarly soft, subdued, opaque color, varying from rich Indian red to russet brown. For designs the early potters copied miniature landscapes, flowers ruffled by the breeze, sparrows perched among plum branches, and other glimpses of nature in her simplest garb. On some of their choice pieces the decoration is of a purely formal character, — diapers, scrolls, and medallions inclosing conventional symbols. On others it is essentially pictorial. The amateur may be tolerably confident that specimens decorated with peacocks, masses of chrysanthemums and peonies, figures of wrinkled saints, brightly appareled ladies, cocks upon drums, etc., belong to the manufactures of modern times. For decorative effect, combined with softness and artistic beauty, the *Ao-Kutani* has, perhaps, no equal. Its charm is due primarily to the admirable harmony of its colors and to their skillful massings; and secondarily to the technical excellence shown in the manner of applying the enamels.'

The *Kutani-ware*, exported so largely, usually carries decorations of red and gold, with human figures, flowers, birds, clouds, etc. 'The execution is often of a very high character,

— miniature painting which for delicacy and accuracy leaves nothing to be desired. Especially is this true of pieces having a multitude of tiny figures in gold depicted with microscopic fidelity on a solid red ground.' This flashy modern ware is not so pleasing to the educated foreign taste, and is incomparably less rich than the older *Ao-Kutani*. The early *Kutani* potters did not use their names to mark pieces, but put the factory name (*Kutani*) or employed the ideograph *fuku* ('good fortune'). The use of names (which are of the decorators, and not the potters) does not date farther back than 1850. Several other wares of considerable beauty are made in Kaga Province, under the name *Kaga-yaki*.

(*e*) Miscellaneous Wares. A number of the other wares for which Japan is famous are mentioned in their proper places throughout the Guidebook. The beautiful *Makuzu-Ware* is described under **Yokohama**; *Imari*, or Hizen-Ware; *Nabeshima-yaki*, and Eggshell porcelain in Rte. 39; *Hirado-Ware* in Rte. 40.

XV. Literature

Literature. The Japanese have shown less originality in the development of their literature (*gakumon*) than in that of military science and the various arts. Though greatly indebted to China for its inspiration, the national literature is nevertheless an index of the national character. It is, says *Mr. Aston*, the literature of a brave, courteous, light-hearted, pleasure-loving people, sentimental rather than passionate, witty and humorous, of nimble apprehension, but not profound; ingenious and inventive, but hardly capable of high intellectual achievement; of receptive minds endowed with a voracious appetite for knowledge; with a turn for neatness and elegance of expression, but seldom or never rising to sublimity.

Japanese annalists divide their literature into five periods; the Archaic (*jōko bun*), which begins with the earliest traditions of the race and extends to the establishment of the national capital in Kyōto; the *Heian* or Ancient period, extending to the establishment of the *Kamakura shōgunate;* The Mediæval period, or that which chronicles the beginning of the (Yedo or) *Tokugawa shōgunate;* the Modern period, ending with the Restoration and the *Meiji;* and through the *Meiji* to the present time. Each coincides with the chief historical eras through which the country has passed, and each, in form and spirit, has its distinguishing characteristics. The form is so different (writes *Baron Kikuchi*) that a boy who has finished a course in the Middle School would not be able to understand the *Genji Monogatari*, which differs (in spirit, construction, and phraseology) even more from modern

Japanese than the English of Chaucer does from modern English.

The *Genji Monogatari*, a famous novel regarded as a model of the classical Japanese of the *Heian* period, was written by a woman, *Murasaki* ('purple') *Shikibu*, and is supposed to have been completed in A.D. 1004. Legend associates it and its composer with the Temple of *Ishi-yama*, at the S. end of Lake Biwa, where the chamber in which the book is supposed to have been written, along with the ink-slab, are shown. The gist of the 54 books (with 4234 pages) has been translated into English by several authors, but since it treats merely of life and society in Kyōto during that remote period, foreigners find it of little interest. The *Makura Zōshi*, or 'Pillow Sketches,' of *Sei Shōnagon*, which the Japanese associate with the *Genji Monogatari*, and consider equally excellent, was written about the same time, and also by a lady of rank. The style of this work afterwards became popular in Japan under the name *Zuihitsu* or 'following the pen.' Albeit enthusiastic Japanologists purport to find much of interest in the dreary biographies, classical romances, Buddhist diaries, and miscellaneous literary compositions of the early writers, *Prof. Basil Hall Chamberlain*, perhaps the greatest authority on such matters, says: 'What Japanese literature most lacks is genius, thought, logical grasp, depth, breadth, and manysidedness. It has occasional graces, and is full of incidental scientific interest.' That not a few Japanese excel as story-writers is shown by the following narratives. —

The Fisher-boy: 'Fourteen hundred and sixteen years ago, the fisher-boy *Urashima Tarō* left the shore of *Suminoye* in his boat. Summer days were then as now, — all drowsy and tender blue, with only some light, pure white clouds hanging over the mirror of the sea. Then, too, were the hills the same, — far blue soft shapes melting into the blue sky. And the winds were lazy. And presently the boy, also lazy, let his boat drift as he fished. It was a queer boat, unpainted and rudderless, of a shape you probably never saw. But still, after fourteen hundred years, there are such boats to be seen in front of the ancient fishing-hamlets of the coast of the Sea of Japan.

'After long waiting, *Urashima* caught something, and drew it up to him. But he found it was only a tortoise. Now a tortoise is sacred to the Dragon God of the Sea, and the period of its natural life is a thousand — some say ten thousand — years. So that to kill it is very wrong. The boy gently unfastened the creature from his line, and set it free, with a prayer to the gods. But he caught nothing more. And the day was very warm; and sea and air and all things were very, very silent. And a great drowsiness grew upon him, — and he slept in his drifting boat.

'Then out of the dreaming of the sea rose up a beautiful girl, — just as you can see her in Professor Chamberlain's "*Urashima*," — robed in crimson and blue, with long black hair flowing down her back even to her feet, after the fashion of a prince's daughter fourteen hundred years ago. Gliding over the waters she came, softly as air; and she stood above the sleeping boy in the boat, and woke him with a light touch, and said: — "Do not be surprised. My father, the Dragon King of the Sea, sent me to you, because of your kind heart. For to-day you set free a tortoise. And now we will go to my father's palace in the island where summer never dies; and I will be your flower-wife if you wish; and we shall live there happily forever."

'And *Urashima* wondered more and more as he looked upon her; for she was more beautiful than any human being, and he could not but love her. Then she took one oar and he took another, and they rowed away together — just as you may still see, off the far western coast, wife and husband rowing together, when the fishing-boats flit into the evening gold. They rowed away softly and swiftly over the silent blue water down into the south, — till they came to the island where summer never dies, — and to the palace of the Dragon King of the Sea.

'[Here the text of the little book suddenly shrinks away as you read, and faint blue ripplings flood the page; and beyond them in a fairy horizon you can see the long low soft shore of the island, and peaked roofs raising through evergreen foliage — the roofs of the Sea God's palace — like the palace of the Mikado *Yuriwaka* fourteen hundred and sixteen years ago.]

'There strange servitors came to receive them in robes of ceremony —

creatures of the Sea, who paid greeting to *Urashima* as the son-in-law of the Dragon King. So the Sea God's daughter became the bride of *Urashima;* and it was a bridal of wondrous splendour; and in the Dragon Palace there was great rejoicing.

'And each day for *Urashima* there were new wonders and new pleasures: wonders of the deepest deep brought up by the servants of the Ocean God; — pleasures of that enchanted land where summer never dies. And so three years passed. But in spite of all these things, the fisher-boy felt always a heaviness at his heart when he thought of his parents waiting alone. So that at last he prayed his bride to let him go home for a little while only, just to say one word to his father and mother, — after which he would hasten back to her.

'At these words she began to weep; and for a long time she continued to weep silently. Then she said to him: "Since you wish to go, of course you must go. I fear your going very much; I fear we shall never see each other again. But I will give you a little box to take with you. It will help you to come back to me if you will do what I tell you. Do not open it. Above all things, do not open it, — no matter what may happen! Because, if you open it, you will never be able to come back, and you will never see me again." Then she gave him a little lacquered box tied about with a silken cord. [And that box can be seen unto this day in the temple of *Kanagawa*, by the seashore; and the priests there also keep *Urashima Tarō's* fishing-line, and some strange jewels which he brought back with him from the realm of the Dragon King.]

'But *Urashima* comforted his bride, and promised her never, never to open the box — never even to loosen the silken string. Then he passed away through the summer light over the ever-sleeping sea; — and the shape of the island where summer never dies faded behind him like a dream; — and he saw again before him the blue mountains of Japan, sharpening in the white glow of the northern horizon.

'Again at last he glided into his native bay; — again he stood upon its beach. But as he looked, there came upon him a great bewilderment, — a weird doubt. For the place was at once the same, and yet not the same. The cottage of his father had disappeared. There was a village; but the shapes of the houses were all strange, and the trees were strange, and the fields, and even the faces of the people. Nearly all remembered landmarks were gone; — the *Shintō* temple appeared to have been rebuilt in a new place; the woods had vanished from the neighboring slopes. Only the voice of the little stream flowing through the settlement, and the forms of the mountains, were still the same. All else was unfamiliar and new. In vain he tried to find the dwelling of his parents; and the fisherfolk stared wonderingly at him; and he could not remember having ever seen any of those faces before.

'There came along a very old man, leaning on a stick, and *Urashima* asked him the way to the house of the Urashima family. But the old man looked quite astonished, and made him repeat the question many times, and then cried out: — "*Urashima Tarō!* Where did you come from that you do not know the story? *Urashima Tarō!* Why, it is more than four hundred years since he was drowned, and a monument is erected to his memory in the graveyard. The graves of all his people are in that graveyard, — the old graveyard which is not now used any more. *Urashima Tarō!* How can you be so foolish as to ask where his house is?" And the old man hobbled on, laughing at the simplicity of his questioner.

'But *Urashima* went to the village graveyard, — the old graveyard that was not used any more, — and there he found his own tombstone, and the tombstone of his father and his mother and his kindred, and the tombstones of many others he had known. So old they were, so moss-eaten, that it was very hard to read the names upon them. Then he knew himself the victim of some strange illusion, and he took his way back to the beach, — always carrying in his hand the box, the gift of the Sea God's daughter. But what was this illusion? And what could be in that box? Or might not that which was in the box be the cause of the illusion? Doubt mastered faith. Recklessly he broke the promise to his beloved; he loosened the silken cord; — he opened the box!

'Instantly, without any sound, there burst from it a white cold spectral vapor that rose in air like a summer cloud, and began to drift away quickly

into the south, over the silent sea. There was nothing else in the box. And *Urashima* then knew that he had destroyed his own happiness, — and that he could never again return to his beloved, the daughter of the Ocean King. So that he wept and cried out bitterly in his despair. Yet for a moment only. In another, he himself was changed. An icy chill shot through all his blood; — his teeth fell out; his face shriveled; his hair turned white as snow; his limbs withered; his strength ebbed; he sank down lifeless on the sand, crushed by the weight of four hundred winters.

'Now in the official annals of the Emperors it is written: "that in the twenty-first year of the Mikado *Yuriaku*, the boy *Urashima* of *Midzunoye*, in the district of *Yosa*, in the province of Tango, a descendant of the divinity *Shimanemi*, went to Elysium in a fishing-boat." After this there is no more news of *Urashima* during the reign of thirty-one emperors and empresses — that is, from the fifth until the ninth century. And then the annals announce that "in the second year of *Tenchiyō*, in the reign of the Mikado *Go-Junwa*, the boy *Urashima* returned, and presently departed again, none knew whither."' (From *Classical Poetry of the Japanese*. Transcribed by *Lafcadio Hearn*, in *Out of the East*. Houghton Mifflin Co., Boston, 1899.)

The Fountain of Youth: 'Long, long ago there lived somewhere among the mountains a poor wood-cutter and his wife. They were very old, and had no children. Every day the husband went alone to the forest to cut wood, while the wife sat weaving at home. One day the old man went farther into the forest than was his custom, to seek a certain kind of wood; and he suddenly found himself at the edge of a little spring he had never seen before. The water was strangely clear and cold, and he was thirsty; for the day was hot, and he had been working hard. So he doffed his great straw hat, knelt down, and took a long drink. That water seemed to refresh him in a most extraordinary way. Then he caught sight of his face in the spring, and started back. It was certainly his own face, but not at all as he was accustomed to see it in the old mirror at home. It was the face of a very young man! He could not believe his eyes. He put up both hands to his head, which had been quite bald only a moment before. It was covered with thick black hair. And his face had become smooth as a boy's; every wrinkle was gone. At the same moment he discovered himself full of new strength. He stared in astonishment at the limbs that had been so long withered by age; they were now shapely and hard with dense young muscle. Unknowingly he had drunk at the Fountain of Youth; and that draught had transformed him.

'First, he leaped high and shouted for joy; then he ran home faster than he had ever run before in his life. When he entered his house his wife was frightened, — because she took him for a stranger; and when he told her the wonder, she could not at once believe him. But after a long time he was able to convince her that the young man she now saw before her was really her husband; and he told her where the spring was, and asked her to go there with him. Then she said: "You have become so handsome and so young that you cannot continue to love an old woman; — so I must drink some of that water immediately. But it will never do for both of us to be away from the house at the same time. Do you wait here while I go." And she ran to the woods all by herself. She found the spring and knelt down, and began to drink. Oh! how cool and sweet that water was! She drank and drank and drank, and stopped for breath only to begin again. Her husband waited for her impatiently; he expected to see her come back changed into a pretty slender girl. But she did not come back at all. He got anxious, shut up the house, and went to look for her. When he reached the spring, he could not see her. He was just on the point of returning when he heard a little wail in the high grass near the spring. He searched there and discovered his wife's clothes and a baby, — a very small baby, perhaps six months old! For the old woman had drunk too deeply of the magical waters; she had drunk herself far back beyond the time of youth into the period of speechless infancy. He took up the child in his arms. It looked at him in a sad, wondering way. He carried it home, — murmuring to it, — thinking strange, melancholy thoughts.'

The Bronze Mirror: 'Long ago, at a place called *Matsuyama*, in the province of Echigo, there lived a young *samurai* husband and wife whose names have been quite forgotten. They had a little daughter. Once the husband

went to Yedo, — probably as a retainer in the train of the Lords of Echigo. On his return he brought presents from the capital, — sweet cakes and a doll for the little girl (at least so the artist tells us), and for his wife a mirror of silvered bronze. To the young mother that mirror seemed a very wonderful thing; for it was the first mirror ever brought to *Matsuyama*. She did not understand the use of it, and innocently asked whose was the pretty smiling face she saw inside it. When her husband answered her, laughing, Why, it is your own face! How foolish you are! she was ashamed to ask any more questions, but hastened to put the present away, still thinking it to be a very mysterious thing. And she kept it hidden many years, — the original story does not say why. Perhaps for the simple reason that in all countries love makes even the most trifling gift too sacred to be shown. But in the time of her last sickness she gave the mirror to her daughter, saying, "After I am dead you must look into this mirror every morning and evening, and you will see me. Do not grieve." Then she died. And the girl thereafter looked into the mirror every morning and evening, and did not know that the face in the mirror was her own shadow, — but thought it to be that of her dead mother, whom she much resembled. So she would talk to the shadow, having the sensation, or, as the Japanese original more tenderly says, "having the heart of meeting her mother" day by day; and she prized the mirror above all things. At last her father noticed this conduct, and thought it strange, and asked her the reason of it, whereupon she told him all. "Then," says the old Japanese narrator, "he thinking it to be a very piteous thing, his eyes grew dark with tears." ' (*Lafcadio Hearn.*)

XVI. Historical Sketch.

It is customary to speak of Japanese history as beginning with the accession to the throne of *Iware-Hiko-no-Mikoto* (known canonically as *Jimmu Tennō*, or 'Emperor of Divine Valor'), who is said to have been 5th in descent from *Amaterasu-Ō-Mi-Kami* (Sun-Goddess, or 'Heaven-Illuminating Great August Deity'); to have reigned from B.C. 660 to 585; to have founded the present line of mikados, and to have lived 127 yrs. Before his time was the Age of Mythology.[1] The Japanese believe that immediately prior to B.C. 660, *Jimmu* and his followers invaded *Kyūshū* and found it peopled by mixed races organized into tribes dwelling in communities ruled by headmen. After taking possession of the island the heaven-sent conquerors advanced across the Inland Sea to *Naniwa* (now *Ōsaka*), and established the first capital at *Kashiwabara*, near Nara. Centuries of fighting are said to have been necessary to subdue the *Ainu*, who then peopled the Main Island, and to drive them to their present habitat in Yezo.

The riddle of the origin of the Japanese has never been satisfactorily explained and may never be solved. Some consider them descendants from the builders of the Tower of Babel; others identify them with Turano-Africans who traveled E. through Egypt, China, and Korea; still others recognize in them one of the lost tribes of Israel; while there are not lacking those who regard them as Malayan colonists, or of Tartar-Mongolian stock from Central Asia. All agree that they are not a pure race, as they present easily

[1] The best explanation of Japanese mythology will be found in the ancient books *Kojiki* and *Nihongi* (which might be termed the Japanese Bibles), translations from which have been made by *Prof. Chamberlain* (outline sketch in *Things Japanese*, p. 223), *Brinkley*, *Aston*, *Griffis*, *Rein*, and others, — to whom the student is referred.

distinguishable types. 'The Japanese plebeian has a robust and heavily boned physique, a dark skin, prominent cheek-bones, a large mouth, a flat nose, full, straight eyes without a suspicion of a slant, and a receding forehead. The patrician type is symmetrically and delicately built; his complexion varies from yellow to almost pure white; his eyes are narrow, set obliquely to the nose; the eyelids heavy; the eyebrows lofty; the mouth small; the face oval; the nose aquiline; the hand remarkably small and supple. These two radically distinct types have been distinguished by the Japanese themselves ever since any method of recording such distinctions existed. There has been no evolution in this matter. The theory which seems to fit the facts best is that the Japanese are compounded of two elements from Central and Southern Asia, and that they received their patrician type from the former, their plebeian from the latter. The Asiatic colonists arrived viâ Korea. But they were neither Korean nor Chinese. That seems certain, though the evidence which proves it cannot be detailed here. Chinese and Koreans came from time to time in later ages; came occasionally in great numbers, and were absorbed into the Japanese race, leaving on it some faint trace of the amalgamation.

'The early annals mention several tides of immigrants and a race of semi-barbarous autochthons who, like the ancient Athenians and some other Greeks, are supposed to have sprung originally from the soil on which they lived. These so-called aboriginals were perhaps composed of two swarms of colonists, both coming from Siberia, though their advents were separated by a long interval. The first, archæologically indicated by pit-dwellings and shell-mounds still extant, were the *Koro-pok-guru*, or "cave-men." They are believed to be represented to-day by the inhabitants of Saghalien, the Kuriles and S. Kamchatka. The second were the *Ainu*, a flat-faced, heavy-jawed, hirsute people, who completely drove out their predecessors and took possession of the land. The *Ainu* of that period had much in common with animals. They burrowed in the ground for shelter; they recognized no distinction of sex in apparel or of consanguinity in intercourse; they clad themselves in skins; they resorted to savagely cruel forms of punishment; they practiced cannibalism; they used stone implements; and, unceasingly, resisting the civilized immigrants who subsequently reached the islands, they were driven N. by degrees, and finally pushed across the Tsugaru Strait into the island of Yezo. That long struggle, and the disasters and sufferings it entailed, radically changed the nature of the *Ainu*. They became timid, gentle, submissive folk; lost most of the faculties essential to survival in a racial contest, and dwindled to a mere remnant of semi-savages, incapable of progress, indifferent to improvement, and presenting a more and more vivid contrast to the energetic, intelligent, and ambitious Japanese.' (*Brinkley.*)

The name *Ō Yamato*, or 'Land of the Mountains,' given to the islands by *Jimmu Tennō* when he conquered them, is believed to have been changed in A.D. 670 to *Nihon*, or *Dai Nippon* ('Great Japan') — seemingly a corruption of the Chinese *Ji-pun*, or 'Land of the Sunrise.' The people prefer to be called *Nihonese*, or *Nipponese*, rather than Japanese, and in the vernacular, a man or a person is called *Nihon-jin*, and the language *Nihon-go*.

The middle of the 6th cent. A.D. found the descendants of the primitive Mongol hordes, who long before had invaded the islands, cemented into a comparatively strong and partly civilized nation, instructed in agriculture and many crude but useful arts; with a nascent mentality; a fairly complex social organization; and a ruling class at once brave, warlike, industrious, and peculiarly fitted to receive the tincture of higher civilization which the introduction of Buddhism in 552 brought to them. The invasion of this Indian creed marked one of the most transcendental epochs in the early history of the race, and its influences still pulse strongly through the life of the nation. The gov't was remodeled on the Chinese

centralized bureaucratic plan, and in the course of time the country passed from a relatively rude condition to a state of civilization. Henceforth the history of Japan (which for ages had been ruled practically by powerful clans that had usurped the authority of the mikados) is divided into epochs, and is virtually that of four great families, the *Fujiwara*, *Taira*, *Minamoto*, and the *Tokugawa*. The first governed through the emperor; the other three may be said to have governed in spite of him. The former based their power on matrimonial alliances with the Throne; the other three based theirs on the possession of armed strength which the Throne had not sufficient power to control. The progenitors of the *Taira* and the *Minamoto* were sons of emperors who reigned during the opening years of the 9th cent. The *Tokugawa* were a branch of the *Minamoto*.

The NARA EPOCH (710–784) derives its name from the circumstance that the *Empress Gemmei* (who succeeded *Mommu Tennō*) transferred the Imperial Court to the district of *Sō-no-kami* (Yamato Province) and there had a town built which was called *Nara no Miyako*. The palace was called *Heijō* ('Castle of Peace'), a name often given to the epoch. Contrary to established custom, *Gemmei's* successors dwelt in the same place and Nara thus remained the Imperial capital during the reign of seven consecutive sovereigns, — or until *Kwammu* transferred his seat of gov't to Kyōto (in 784). The 74 yrs. of the Nara period were marked by extraordinary zeal in the promotion of Buddhism; seven of the finest temples in Japan were erected, and among the multitude of idols cast was the gigantic *Daibutsu* described in Rte. 34.

In 712 the *Empress Gemmei* ordered *Hieda-no-Are* (a man of such prodigious memory that he could repeat all the traditions he had ever heard verbatim!) to compile a history of Japan, and thus the *Kojiki*, or 'Record of Ancient Matters,' was written. In 720 another work, the *Nihongi*, or 'Chronicles of Nihon,' was completed. Both begin with the fabulous account of the separation of heaven and earth; and end, the former with the reign of the *Empress Suiko* (A.D. 628); the latter with that of the *Empress Jitō* (697). In view of the fact that both books (which are merely collections of isolated traditions) were the first records of magnitude written in the new (Chinese; comp. p. cxxvi) language, and that the period covered ranges from about B.C. 660 to A.D. 697, will lead most persons seriously to doubt the creditability of the work, and to conclude that Japanese history prior to the *Nara Epoch* rests upon an insecure foundation. — The third main history of Japan, from the early times down through the Middle Ages, is the *Nihon Guaishi* ('External History'), concluded in 1827.

The HEIAN (or Kyōto) EPOCH, which lasted from the end of the 8th to the middle of the 12th cent., was one of the most picturesque periods of the nation's life; during it the native civilization assumed many of the exterior features admired by foreigners in modern times. By the middle of the 8th cent. the *Fujiwara* were in control of affairs, and the mikados were little better than figureheads; but some of the rulers were strong and the country advanced. Buddhism, which is thought to have had an unwholesome effect during the period, grew in

influence, and spread gradually over the entire land. In time it aided materially in modifying the Japanese character. Hitherto the people had been hardy, fierce, and militant; but by degrees the rude warriors came under the softening influence of the endless codes of Chinese ceremony and etiquette; of the sentimental literature and its enervating effects; and were 'gradually transformed, first into votaries of pleasure, then into profligates, and finally into pessimists.'

The MILITARY EPOCH lasted from the beginning of the 12th to the middle of the 19th cent. It is also known as the KAMAKURA EPOCH (and as the age of military feudalism), from the circumstance that *Minamoto Yoritomo*, 3d son of *Yoshitomo*, the first *Minamoto shōgun*, and one of the most celebrated figures of the first 18 centuries of Japanese history, inaugurated an entire change of polity, established a military gov't at Kamakura, 300 M. from Kyōto, and there exercised the administrative functions; leaving the Imperial Court nothing except the power of investing officials and conducting ceremonies. The change was national and decisive. It marked the beginning of an entirely new era for Japan, one that lasted for nearly 7 centuries; and the authority, no longer in the hands of the emperor, was wielded by his powerful lieutenant-general, the *shōgun*. In many ways this is the most interesting of all the different epochs of Japanese history, for it produced the picturesque *shōgun*,[1] the *daimyō*,[2] the *samurai* or two-sworded men, the *ronin*,[3] or wave-men, and the restless horde of moss-trooping swashbuckling free-lances who went up and down the land and were such picturesque features of it. Also because the epoch finally merged into our own time and produced the modern Japan.

The period when feudalism and military despotism came openly to the front, as well as the bloody years which followed, were trying ones for the proletariat. The governmental system (borrowed from the Chinese), with its elaborate Court etiquette and its army of officials, had outlived itself. Where once Court intrigue decided everything, the sword was now the autocratic arbiter, while the Mikado was but a shadow in the background of

[1] **Shōgun** (pron. shong'-uhn), from *shō*, 'general'; *gun*, 'army,' means 'commander-in-chief.' *Sei-i-Tai Shōgun*, or 'Great Barbarian-subduing General,' is derived from *sei*, to 'subject,' *i*, 'strangers' (or barbarians), and *tai*, 'great.' This title, taken by the *Shōgun* in dealings with foreigners, has been frequently corrupted by Anglo-Saxons into *Tycoon* (or *Taikun* — 'great army'). All generals were called *Shōgun*. A commander of 3 regiments was *Tai-Shōgun*, or generalissimo; and a Vice-Commander, *Fuku-Shōgun*.

[2] **Daimyō** (pron. dime-yo), lit., 'great name,' is derived from *Myōdai*, or 'substitutes,' sent originally from Kyōto to govern unruly provinces. As they grew in power and became military agrarian aristocrats or feudal lords holding rich fiefs, they called themselves *Dai-miyō* ('great substitutes'). Their vassals or retainers were called **Samurai** (pron. sam'-rye) — a general name (in a narrow sense) for the military class.

[3] **Ronin** were *samurai* who believed themselves charged with a mission to improve political conditions, and who refrained from joining the service of any fief. Their grievance was against every one, and they were ready usually to take up the cudgel against all and sundry for a compensation.

political events. For 5 centuries titanic conflicts for the possession of the actual power continued, and they devastated the country in an appalling manner; the humble peasant paid the reckoning with ravaged fields, with poverty, and with the ashes of his homestead.

Go-Sanjō Tennō, 71st Mikado (1069–72), made a strenuous effort to reform the abuses of the administration, and in so doing he dealt the *Fujiwara* autocracy its first serious blow; this was followed by the pious *Shirakawa Tennō*, the 72d Mikado (1073–86), who, at the age of 33, abdicated in favor of his son *Horikawa*, then 9 yrs. old, and retired to a monastery, where he organized his own court and continued to govern the country. From this circumstance he is known as the first 'cloistered emperor.' By this time the Buddhist monasteries, especially those of *Hiei-zan*, had developed such power that they repeatedly bade defiance to the laws and regulations of the gov't. The corruption and arrogance of the priests reached such a point that they not only had recourse to arms in their controversies with other monasteries and sects, but even marched, well armed, into the capital, in order to force governmental attention to their demands.

Toba Tennō, 74th Mikado (1108–23), saw the gradual decline of the once powerful *Fujiwara* family; it had now but a shadow of influence at Court and none at all in the provinces. But the authority of the Mikado at this period was little better; a native historian has compared it to 'an empty cash-box, of which the *Fujiwara* carried the key.' *Toba's* improvidence and prodigality so encouraged the *Taira* and the *Minamoto* that soon the military power, as distinguished from that of the Court and the priests, was in their hands in tolerably equal proportions. *Toba* forbade the *samurai* in several provinces to make themselves vassals of either of these powerful clans, but it was a struggle with the wind. The feudal system had gradually so developed and strengthened itself that such authority as was represented at Kyōto could no longer impress itself upon it. The great aim of the feudal lords was now to become independent of Imperial protection, and with this in view they secured rich domains and offered their growing power to the chiefs of the *Taira* or *Minamoto*.

Soon the impending storm burst over the heads of the ruling houses and their army of officials, and a bitter conflict raged between the two great clans. They attacked each other with all the suppressed bitterness, all the vindictive fury, of men who believed that their cherished rights were endangered; the prize was a rich one, for it comprised a vast empire and the destiny of an entire nation.

In Japanese history this great succession dispute bears the name of *Genpei-kassan*, or Gempei War, from *Gen*, or *Genji*, 'source,' the Chinese rendering of the Japanese *Minamoto;* and *Hei*, or *Pei*, or *Heika* (the Chinese), 'peace,' the equivalent of the Japanese *Taira*. *Kassen* means conflict, or duel. 'The wars of the Guelphs and Ghibellines, of the Red and White Roses, and other remarkable civil wars, appear short compared with this bitter feud,

of the Japanese Middle Ages, which lasted for centuries. With their history, which is familiar to almost every Japanese, are associated reminiscences of the greatest disorders, the most exciting events, and the bloodiest conflicts that ever occurred in Japan. Besides the display of great courage and a really admirable heroism, the basest conceivable means, such as cunning, long-prepared revenge and assassination, were not despised as means to destroy a dangerous rival or hated opponent. So many of the *Minamoto* distinguished themselves by great bravery that this struggle for supremacy in feudal power has been described in numerous historical novels.'

The first decisive victory in the long struggle fell to the *Taira*, who maintained their supremacy under the leadership of *Taira Kiyomori* (1118–81), a man (born of a Court concubine) of splendid courage and audacity (one of the most renowned of the early *Taira* leaders), but brutal, murderous, and lacking in originality and political insight. By following the pernicious *Fujiwara* method of placing minors on the throne (puppets that were like wax in the hands of a shrewd and scheming man), by such barbarous methods as burning temples, levying taxes on *Shintō* shrines; by bringing his mailed hand down with relentless force on the Buddhist priests, and by expressing his determination to kill his hated rivals the *Minamoto* (whom he exterminated whenever he could find them), he aroused the fear and hatred of so many that he thus prepared the way for 22 yrs. of almost constant warfare, which resulted in the downfall of the *Taira*. This was momentous in that it marked the definite establishment of a long period of military domination and the rise to supremacy of the formidable *Minamoto* under the guidance of *Minamoto Yoritomo*, who became the most powerful chieftain in the land and was so recognized under the title of *shōgun*. Then was inaugurated the dual system of gov't which lasted down to 1868 — 'the Mikado supreme in name, but powerless and dwelling in a gilded captivity at the old capital, Kyōto; the *shōgun*, with his great feudatories, his armed retainers, and his well-filled exchequer, ruling the whole empire from his new capital in E. Japan — first Kamakura, then Yedo.'

Coincident with this period, *Marco Polo*, while detained as a prisoner of war at Genoa, wrote (about 1298) his *Oriental Travels*, and first gave to the European world an account of the tales he had heard at the Court of Kublai Khan about *Zipangu*. Historians agree that his mention of such vast wealth was an important factor in the influencing of his countryman, Christopher Columbus, to seek the source of this treasure. '*Zipangu* [says *Polo*] is an island in the E. ocean, situated at the distance of about 1500 *li* (500 M.) from the mainland or coast of *Manji* (a region of China). It is of considerable size; its inhabitants have fair complexions, are well made, and are civilized in their manners. Their religion is the worship of idols. They are independent of every foreign power, and are governed only by their own kings. They have gold in the greatest abundance, its sources being inexhaustible; but as the king does not allow of its being exported, few merchants visit the country, nor is it frequented by much shipping from other parts. To this circumstance we are to attribute the extraordinary richness of the sovereign's palace, according to what we are told by those who have access to the place. The entire roof is covered with a plating of gold, in the same manner as we cover houses, or, more properly, churches, with lead. The ceilings of the halls are of the same precious metal; many of the apart-

ments have small tables of pure gold, considerably thick; and the windows, also, have golden ornaments. So vast, indeed, are the riches of the palace that it is impossible to convey an idea of them.'

The Hōjō Era — sometimes called the age of the Shadow-shōguns — was ushered in with the 13th cent., at which time the course of Japanese history is seen to be divided and flowing in two streams. There were now two capitals, Kyōto and Kamakura, and two centers of authority; one, the lawful but overawed Emperor and the Imperial court; the other, the military vassal, and a gov't based on the power of arms. But throughout the centuries the prestige of the Mikado's person never declined; the fountain of authority, therefore, was in Kyōto, the ultimate seat of power in the ancient constitution. Coincident with the decline of the *Hōjō* power, and when this great family was tottering to its fall, there dwelt at Kyōto *Go-Daigo Tennō*, 96th Mikado (1319–38), who, despite his weakness for women and his love of display, grieved at the unworthy part played by the long dynasty of emperors, and studied plans for recovering some of their vanished prestige. Declaring war against the Kamakura *Shikken* he was defeated and banished to the island of Oki, whence he succeeded in escaping early in 1333. Soon a number of strong men enrolled themselves in his cause, and while *Ashikaga Takauji* was battling for the possession of Kyōto (which was in the hands of the *Hōjō*), *Nitta Yoshisada* was wresting Kamakura from the *Shikken*. Thus began the rivalry which lasted for nearly 60 yrs. between the S. dynasty, represented by *Go-Daigo Tennō*, at the S. of Kyōto, and the N. dynasty, supported by the *Ashikaga*. With the fall of the *Hōjō* ended the age of the Puppet-shōguns, by which is understood the period between the shōgunate of the *Minamoto* and that of the *Ashikaga*, or from 1219 to 1334.

The Ashikaga Period (of the Military Epoch), which extended from 1338 to 1573, which gave Japan 15 *shōguns* (the first, *Ashikaga Takauji*, 1305–58), is another highly interesting and picturesque period of the nation's life. The rise of the great *Oda Nobunaga;* the discovery of Japan by the Portuguese; the introduction of firearms and Jesuitism; the arrival of the Dutch; famine, earthquakes, internecine war, and many other stirring events were features of it. The intestine conflicts which now broke out again over the country, thereby producing the most wretched state of affairs Japan had ever known, have, probably by analogy with the long English war of the succession, under the two Roses, been called the War of the Chrysanthemum, because the *chrysanthemum indicum* is in some measure the symbol of the sun and of the Imperial authority. *Takauji* soon became the central figure of the greatest political disturbance Japan had ever known. 'For 55 yrs. there was almost incessant fighting, and the

period is called "the blackest in Japan's history." Even before *Takauji* died (aged 53), the power that he had hoped to bequeath to his descendant had been largely usurped by his lieutenant. Treachery and intrigue were in the air; the great feudal barons fought among themselves; the island empire was a vast armed camp; and corruption, shame, and degeneracy were everywhere apparent. But there was a silver lining to the dark cloud which hung over Nippon at this time, for it was during this period that predial serfdom was finally shattered; that a great development in pictorial art was witnessed, — a development analogous to, and contemporary with, that of Europe, — and that great rulers rose to power. The first and most striking figure among these was

Ashikaga Yoshimitsu (1358–1408), 3d *shōgun*, a grandson of *Ashikaga Takauji*, and referred to in history as the *Great Ashikaga*. Besides being a talented ruler, he cultivated literature, favored artists, maintained friendly relations with the Ming dynasty recently established in China, was liberal with the Buddhists — especially the *Zen* sect, of which he was a fervent devotee, — and built (in 1383) the beautiful *Shōkoku-ji*, a temple originally intended to receive the remains of the *Ashikaga shōguns*, and which finally became the headquarters of the 10 branches of the *Rinzai* sect. He also built (in 1397) the Golden Pavilion (*kinkaku-ji*), his nominal residence during his retirement, and still one of the sights of Kyōto. He established his gov't in the *Muromachi* Palace, at Kyōto, and thus began what is called the Muromachi Epoch. One of his greatest acts was the unification of the dual monarchy (in 1392), which for 56 yrs. had divided the country into two hostile camps. Although 2 yrs. after the unification, *Yoshimitsu* took the tonsure and retired from official life, he continued (until he died in 1409) to exercise administrative authority, thus aiding in establishing some semblance of order in the affairs of the *Ashikaga*. He it was also who suppressed the piratical forays which the natives of Kyūshū were wont to make on the coasts of Korea and China.

Piracy became a favorite occupation for certain of the uneasy element of Japan during the 14th cent., and the long, unprotected coasts of the Asiatic littoral became the happy hunting-ground of these Far Eastern corsairs. Descending suddenly on some somnolent coastal village, they looted it at their leisure, and, if nothing prevented, proceeded inland, sacking and destroying villages as they went. When satisfied with their booty, they marched leisurely back to the coast, raised the crinkly, puckered sails of their great junks, and sailed home when the wind was favorable. They repeated these outrages year after year, on an increasing scale, until the shore provinces were overrun and the populace driven to desperation. Chinese history records that during this unhappy era scores of fortresses were erected, one man out of every four was detailed to patrol the beach and repel the assaults of these sea-rovers, and that the general topic of conversation among the exasperated people was the number of descents made, the vessels captured, the towns pillaged and the districts ravaged by the Japanese buccaneers. The terror they spread was so great, that even today mothers on parts of the Chinese coast — particularly in *Che-Kiang* —

threaten their children, when they will not go to sleep, with the pirates. *Wo-jen-lai*, the Japanese are coming, they say.

The death of *Yoshimitsu* (at 50, in 1408) was the signal for fresh disorders. Succession disputes relative to the Throne, as well as among the great vassals (the agrarian autocrats), arose, and another century passed before tranquillity was restored. The material ruin of the country was appalling. The low state of the mikadoate in the last half of this period is shown by the fact that when *Go-Tsuchimikado Tennō*, the 103d ruler (1466–1500), died in Kyōto, his body remained for 40 days without burial, the necessary means for defraying the cost of the ceremony being wanting. Finally a *daimyō* of Ōmi, *Sasaki Takayori*, had the funeral conducted at his own expense. And this at a time when Columbus was still endeavoring to find the W. route to Zipangu and Cathay with their treasures, so much vaunted by *Marco Polo!* 'To the horrors of the never-ending civil wars were added (in the first half of the 16th cent.) frequent violent earthquakes, drought, and failure of crops, famine, and devastating diseases which increased the misery and wretchedness under which the mass of the population were groaning without prospect of salvation. The Buddhist priests were not behind the rich in luxuriousness and dissoluteness of life; their monasteries were fortresses, in which only the great political gamblers, not the oppressed people, found comfort and help. Trade and industry, except such as served for the equipment of the warrior, were neglected; the ruin was deep and universal. Many a town, many a happy home became a prey to the flames, and those who had dwelt in them vagrants on the earth. The land grew waste, for those who might have cultivated it were frightened away, or were drafted into military service.'

The Arrival of the Portuguese under *Mendes Pinto* occurred in 1542. At that time *Alfonso de Sosa* was captain-general of Portuguese India, and discoveries and conquests on the E. coast of Asia had been extensive. Albeit at that period home-staying Spaniards and Portuguese were accustomed to strange stories of newly discovered lands and peoples, *Pinto's* account of his adventures (set forth in his *Peregrinação de Fernão Mendes Pinto*, published at Lisbon in 1614) and of the bizarre habits and customs of the Japanese struck such an odd note that he was accused of mendacity and was dubbed *mendaz* ('mendacious').

Pinto, along with *Diego Zaimoto* and *Cristóbal Baralho*, were on their way from Cochin China to China proper and were passengers on the junk of a Chinese pirate. In a fight with another pirate the junk became separated from its companions and was blown out of its course by a storm. After three weeks of beating about on the open sea, a strange land was sighted, and steering for it the party disembarked on *Tanegashima* ('Seed Island') Oct. 22. — Hitherto Ceylon had been the furthermost point reached by European ships. *Pinto*, therefore, blazed the way for his psalm-singing, shrewd-trading countrymen, and brought to Europe the first definite information about the Jap-

anese Is. To Japan he brought 'the seed of troubles innumerable. The crop was priestcraft of the worst type; political intrigue; religious persecution; the Inquisition; the slave trade; the propagation of Christianity (Comp. p. cexx) by the sword; sedition, rebellion, and civil war. Its harvest was gathered in the blood of 60,000 Japanese. Hand in hand with the religion brought by the foreigners came firearms and gunpowder. To many a native they are still equal members of a trinity of terrors, and one is a synonym of the other. Christianity to most of the (so-called) "heathen" still means big guns and powder. Because the foreigners first landed on *Tanegashima*, many country people still call firearms by that name.' (*Dr. Griffis.*) The Portuguese were the direct cause of the closure of the country at a later time, and the making of Japan a hermit nation during 2½ centuries. The influence of the firearms, the religion, and the people who followed them 'runs like a red thread through the warp and woof of Japanese history.'

The EARLY TOKUGAWA TIME (from 1573 to 1603), or the age of the usurpers *Nobunaga* and *Hideyoshi*, is an interesting and important period in the history of the Japanese Middle Ages — which terminate with it. 'It is the age of the propagation of Christianity and of its first bloody persecutions; of the greatest external development of the power of the country and of its most important internal changes.' At the head of the great events of the period stand three famous names representing at once the most powerful and most celebrated figures of the age: *Oda Nobunaga* (1534–82); *Toyotomi Hideyoshi* (1536–98), and *Tokugawa Ieyasu* (1542–1616), though the main history of the last-named falls in the early yrs. of the 17th cent.

Under the dynasty of the *Ashikaga* after *Yoshimitsu*, there was no internal peace. The land was devastated by repeated civil wars; life and property were at the mercy of the brutal, the cynical, and the oppressor; and poverty and wretchedness were the lot of the citizen and peasant. Individualism was sternly repressed; the laws had no defenders; the Mikados were shorn of their influence and prestige; and the general state of confusion and misery was almost incredible. Then there suddenly appeared a man who sought, and successfully, to tear up with stern hand the putrifying political and social fabric and to restore discipline and order. This man was *Oda Nobunaga*.

The *Oda* family of *daimyōs* originated in Owari and descended from *Taira Sukemori*, a son of *Shigemori* (1138–79) who was in turn the eldest son of the famous *Kiyomori*. *Oda Nobunaga*, the 2d son of *Nobuhide*, early in life showed a great expertness in warlike exercises. The year 1562 finds him one of the most powerful feudal lords of the country, and fighting for the cause of his emperor. He was a man of great will-power, of absolute convictions, of terrific energy, and notoriously vindictive toward his foes. The renown of his great bravery, his unscrupulousness in clearing the path of his enemies, and his amazing good fortune in war induced the Mikado to invite him to undertake the pacification of the country. This he did in such a whirlwind fashion that ere long he had captured 18 castles in Omi and had fought his way into Kyōto, where he obtained for his friend *Yoshiaki* the title of *shōgun* (in 1568) — thus securing for him the *Ashikaga* succession. He repaired the Imperial palace at Kyōto, built for *Yoshiaki* the celebrated *Nijō* palace and instituted many needed reforms. His entry and stay in Kyōto proved highly beneficial; security, quietness, and order returned. He rendered great service to the empire by improving the country roads, and he strove to govern the people in the name of the Mikado. Two powerful foes opposed to the realization of his aims were the Buddhist priesthood, and the unbroken

power of the great, independent, feudal barons in the more distant parts of the country. They continued to carry on their sanguinary feuds without troubling themselves or thinking about what was happening in Kyōto, the object of each being to crush his neighbor and opponent in order to increase his own domains.

The immense influence and the growing arrogance of the degenerate Buddhist priesthood appeared to *Nobunaga* such a serious menace to the peace of the country that he turned his attention toward them first. He favored the doctrine of Christianity, which was everywhere striking root, by bestowing upon its preachers land for the building of churches, and by protecting them against the hostility of the bonzes. Then he took up the sword in order to break down the fortresses into which many Buddhist monasteries had been transformed. Because of his friendliness toward the Christians the Buddhists regarded him as a demon and a persecutor bent upon exterminating their religion, and they lost no opportunity to checkmate his plans and to obstruct his path. Unmindful of benefits received, the *Shōgun Yoshiaki* plotted to assassinate his protector, but *Nobunaga*, hearing of the conspiracy, deposed and imprisoned him, and by so doing terminated the *Ashikaga shōgunate* which had ruled the country for 250 yrs. In 1582 a traitor in the person of *Akechi Mitsuhide* assembled his followers in Kyōto, surrounded the *Honnō-ji* in which *Nobunaga* was living, and attacked it. Seeing no hope of escape, *Nobunaga* set fire to his own habitation and perished in it, in the 48th yr. of his age. His death caused consternation, particularly among the Christians whom he had befriended. *Mitsuhide*, who was a poet of note, was routed out of his castle and massacred by a mob of enraged peasants. *Nobunaga* left a great name, and 12 sons and 11 daughters to share it. His picture shows an attractive, oval-faced man strongly resembling *William Shakespeare*.

Toyotomi Hideyoshi, known variously as the *Taikō* ('Great Merit'), *Taikō-Sama*, and as the Japanese Napoleon (b. 1536; d. 1598), a true military genius with an ugly face but a great character, followed in the footsteps of his master *Nobunaga*, and acquired even a greater fame. Wherever he raised his banner (consisting of a bundle of bottle-gourds) there was a victory. Instead of avenging himself on his enemies, he pardoned them, and he soon brought about an internal peace for which his predecessors had striven in vain. His rule was liked by the people, for he dealt out justice without respect of person, name, rank, or even of service rendered. Under his beneficent rule Kyōto became prosperous again and art revived. He fortified Fushimi and built the great Ōsaka fortress. His hostility to the Jesuits did not develop until 1587, but after that it gradually assumed a malignant form, and in 1597 (Feb. 5), in what he considered an effort to save the country from a great danger, he caused to be crucified, at Nagasaki,

26 martyrs of the new faith. Before his death — which filled the Christians with new hope — he sent a large army to Korea, and when it was on the verge of defeat by the combined Chinese and Korean forces, he recalled it.

After *Hideyoshi's* death, the subtle *Ieyasu* (b. 1542; d. 1616) installed himself in the Fushimi castle and began to rule the country. Troubles immediately arose between him and the great *daimyōs*, who accused him of usurping the power. Calling his faithful adherents to him, *Ieyasu* prepared for the great struggle that was soon to decide his fate and that of the nation. At the head of an army of 80,000 men, he met (Oct. 21, 1600) the combined forces of the dissatisfied feudal barons, composed of 130,000 men, at Sekigahara Plain, near the village of Mito, and there fought the bloodiest and most momentous battle in Japanese history; upward of 30,000 men lost their lives in the stupendous encounter, and the victory fell to *Ieyasu*. It is a turning-point in Nipponese annals, for it marked the establishment of

The Tokugawa Shōgunate (with *Ieyasu* as the 1st *shōgun*), which remained in power for upwards of 250 yrs., and secured for the suffering nation a surprisingly long period of peace after centuries of civil war. The beginning of the epoch (which extended from 1600 to the Restoration of the mikadoate in 1868) also saw the most complete development of the feudal system; the eradication of Christianity; the intercourse with foreigners confined to the Chinese and to the Dutch at Nagasaki; the closing of the country and the making of it a hermit nation.

'The Tokugawa régime offers a marvelous contrast to its predecessors. In those our ears are stunned with the clash of swords, the braying of trumpets, the tramp of armies, and the shock of battle. From 1616 down to 1854, apart from the *Shimabara* insurrection of 1637–8, the prosecution of some vendetta, or some agrarian disturbance with mat flags and bamboo spears, we seek in vain for the alarms and excursions that might relieve the seemingly humdrum monotony of the narrative.' When *Ieyasu* came into power, 237 military nobles held practically the whole of Japan in fief; 115 of these were *Tokugawa* vassals who owed their rank and estates to his favor. He wove the 237 fiefs 'into a pattern such that one of the 115 loyal threads always had a place between two of the remainder whose fealty was doubtful.' He made peace with Korea, but struck a fatal blow at maritime enterprise by causing all ships to be destroyed — an act which his grandson *Iemitsu* supplemented by an ordinance forbidding the construction of sea-going vessels. The policy of keeping the country hermetically sealed against foreign intercourse was rigidly observed. Centuries of this seclusion brought with them the danger of ignorance and the inability to understand the true position of Japan among the nations of the world. From the early part of the 17th cent. vague conceptions of Occidental civilization filtered into the country through the narrow door of Dutch trade at Nagasaki, but the Japanese opposed every effort to penetrate their seclusion. Between 1792 and 1814 Russia made 5 ineffectual attempts to open negotiations; between 1797 and 1824 England made 8, while American ships came in 1797, 1806, and 1837. In 1844 King William of Holland wrote to the *shōgun* and urged him to enter into commercial relations with different European powers. A French ship came in 1846, and in the same year an American vessel, the *Columbus*, came to Suruga, but was requested by the Japanese to retire. In 1842 the 12th

shōgun, Ieyoshi (b. 1792; d. 1853), made the mistake of ordering his people to fire at whatever foreign vessel came near the coast.

But despite this, **Commodore Matthew Calbraith Perry** anchored an American fleet in Uraga Bay July 8, 1853, and dispatched his letter from *President Fillmore* to the *shōgun*. News of the event spread over the island with almost incredible rapidity. Perry had 4 ships (called *kuro-fune*, or 'black ships,' by the Japanese) and 500 men, but the excited people of Yedo said there were 10 ships and 5000 men, while Kyōto spoke of 100 ships and 100,000 men! Astonishment, alarm, and an intense curiosity seized the populace. Oriental *Paul Reveres* galloped over hills and through valleys spreading the wonderful tidings, and soon the seashore was literally black with persons who had never seen a foreign ship or an American. On July 14, *Perry* landed with an armed escort of 300 sailors; handed over the President's letter; announced that he would return the following year for an answer, and sailed away. On Feb. 12, 1854, he returned with 7 ships, and after concluding a treaty providing for a limited intercourse, he again sailed away. In 1856, *Mr. Townsend Harris*, the first Minister Plenipotentiary from the U.S., arrived in Japan. An interesting side-light on men and affairs in Japan at the time of the Perry Expedition is gained from the following excerpts from a journal kept by *Mr. S. Wells Williams*, the interpreter of the expedition (1853–54): —

'The ships (*Saratoga, Susquehanna, Mississippi*, and *Plymouth*) anchored off Uraga (July 8th) about four o'clock. Many boats like scows, full of athletic, naked boatmen, came near. The officials were dressed in black crape upper cloaks and a sort of petticoat, having the coat-of-arms stamped in white on the arms and back; their long swords were taken off as they sat down. The commandant showed his official insignia, a kind of brass trapezium with a swinging vernier, the rim marked in Chinese figures; he had written scrolls containing commands ordering us to anchor where we were, but he did not offer to show them, as we were already anchored. . . .

'About six o'clock two officials came back and made a long talk about the necessity of our taking our letter to Nagasaki, the only place where Japanese laws allowed its reception, and that the governor on shore would not receive it; we asked him if he took the responsibility of refusing it, and said that having received our orders to go to Yedo from our own ruler, we were as much obliged to obey as he was; further, that he had told us on the first visit that he would come off to-morrow with a higher officer to receive it, and that he must have known the laws as well then as he did now, two hours after, and if he did not come and get the letter we must take it ashore ourselves. These replies rather cut short their long talk, and they agreed to come for the letter to-morrow as they went over the side. Before leaving, the sharp-faced commandant went aft to look at the big gun, asked if it was a Paixhan, took its range to the shore, and then examined the locks of the guns near the gangway; he had evidently a commission to this effect, but we gave him no chance to see much, for we have an object highly desirable to effect as peaceably as possible — that our letter is received without force, so that there be no collision before the government is fully aware of our design.

'Watches were kept during the night on board as if expecting an enemy; and on shore the tinkle of a bell or gong was distinctly heard during the whole night. Several boats full of men were lying off shore at daylight, so that it is not unlikely that watch and ward were maintained by both sides while darkness reigned, and the sight of something like black screens along the shore strengthen this idea. About seven o'clock the highest officer at Uraga, named *Yezaimon*, attended by two interpreters and four or five others, came off; a parley took place off the gangway as to the object of the visit, rank of the officer, and person they could not see. At last *Captain Buchanan* was ready to receive them in his room, three only coming up. When seated, *Yezaimon* stated that he had come aboard to express his official incapacity to receive the letter, etc. It was replied that the ships would remain here till the letter was received. . . . The originals of the letter and credence were then shown them, and also the package containing the translations; they showed little or no admiration at them, but wished to know the reason for sending four ships to carry such a box and letter to the Emperor; yet whether the reason assigned, "to show respect to him," fully met their

doubts as to the reason of such a force could not be inferred from their looks. A courteous offer of water and supplies was made, which was declined, and *Yezaimon* added then that he would not come off again before the termination of the four days allowed to send to Yedo, a period they themselves set as the time required to send up and deliberate upon the matter. They were clearly informed of the meaning of a white flag, and also that visits were out of season till after the flags were hoisted in the morning.

'*Yezaimon* had a brocade pattern of drawers, but a beautiful black gauze jacket. His crest was on his lackered hat also; the boatman had a blue and white striped livery coat, and looked more decent than the naked fellows yesterday. . . . A large buccina was taken out of a box, adorned with tassels and having a brass at the vertex, but I could not make out its use.

'At our request he showed his swords to the company. The scabbard of one was covered with a white-brown speckled fish-skin, which he said was brought from China; it was smooth and nicely covered the wooden sheath. The other was covered with hair beautifully lackered and wound around. The blade was rather sharp, quite plain, and bright; two gold dragons ornamented the ends of the hilt which was long, for two hands, and covered with knotted silk. After all points were explained they requested to see the engine, and were taken through the ship. The size of the machinery seemed to gratify and amaze them, and every principle of propulsion was explained as well as the time allowed. The size of the furnace and the complicated nature of the machinery drew their wondering gaze. The guns, muskets and all the arrangements of the ship were all informed them, and they observed everything. A daguerreotype pleased them much. The survey of such a steamer evidently gratified a reasonable curiosity. . . .

'*Tuesday, July 14th.* — The squadron was full of bustle this morning, getting arms burnished, boats ready, steam up, men dressed and making all the preparation necessary to go ashore and be prepared for any alternative. About half-past seven o'clock the steamers were under way and soon opened the beach around the point and disclosed the preparations made to receive the letters from *President Fillmore*. The officials in their boats were lying off the *Susquehanna* waiting to see the flag hoisted, and about the time our anchor was down they were alongside. There were two boats carrying six officials who, when seated on deck, presented a most singularly grotesque and piebald appearance blended with a certain degree of richness from the gay colors they wore. The second officer was a conspicuous member of this party, he not having been aboard before since the first day; his dark face and sharp features contrasting with his yellow robe, and his black socks, hairy bare legs and short trowsers, all showing out from the overalls of his uniform, made him rather an attractive object. They all seemed to be in good spirits and amused themselves looking at the officers in their uniforms and other objects.

'By ten o'clock the boats had left the steamer and, under the lead of the natives, were pretty much landed before eleven o'clock on the beach at *Kuri-hama*, opposite the shed erected for our reception and surrounded with striped curtains; *Commodore Perry* left under a salute and found the escort ready when he landed to conduct him to the house prepared for his audience. There were 15 boats in all, containing about 300 people, say 112 marines, 40 musicians, 40 officers and 100 or more sailors. Every one was armed with a sword, a pistol or a musket, and most of the firearms were loaded.

'The place appointed for receiving these letters was a hut set up on the beach, having two small ones behind it, the whole enclosed by white and blue striped curtains hanging from poles; a screen was in front concealing the front of the rooms and a large opening at each end of it, between that and the side curtains, which were prolonged along the beach on each hand for nearly half a mile. . . . The Japanese had placed a row of armed boats near the ends of the curtains, and detachments of troops were stationed before the curtains in close array, standing to their arms, their pennons flying from the curtains and gradually bending down to meet the boats at each end. Horsemen were placed behind one or two curtains who wore brass cuirasses and metallic helmets or something like it. . . . All these troops, numbering about 5000 men, maintained the utmost order, nor did the populace intrude beyond the guard. A few miserable field-pieces stood in front; many

files had muskets with bayonets, others had spears. Crowds of women were noticed by some near the markee, but I suspect they were not numerous. Altogether, the Japanese had taken great pains to receive us in style, while each side had provided against surprises from the other and prepared against every contingency.

'As soon as *Commodore Perry* landed all fell into procession; *Captain Buchanan*, who was the first man ashore, had arranged all in their places so that no hindrance took place. The marines, headed by *Major Zeilen*, led off, he going ahead with a drawn sword; then half of the sailors with one band playing between the two parties. Two tall blacks heavily armed supported as tall a standard bearer, carrying a commodore's pennant, and went next before two boys carrying the President's letter and the Full Powers in their boxes covered with red baize. The Commodore, supported by *Captain Adams* and *Lieutenant Contee*, each wearing chapeaux, then advanced; the interpreters and secretary came next succeeded by *Captain Buchanan* and the gay-appearing file of officers whose epaulets, buttons, etc., shone brightly in the sun. A file of sailors and the band, with marines under *Captain Slack*, finished this remarkable escort. The escort of *Von Resanoff* at Nagasaki of seven men was denied a landing until they had been strippped of almost everything belonging to a guard of honor; here, fifty years after, a strongly armed escort of 300 Americans do honor to their President's letter at the other end of the empire, the Japanese being anxious only to know the size and arrangement of what they feel themselves powerless to resist. There were fully a thousand charges of ball in the escort besides the contents of the cartridge boxes. Any treachery on their part would have met a serious revenge.

'On reaching the front of the markee the two envoys were seen seated on camp stools on the left side of a room, 20 ft. sq. or so, matted and covered with red felt; four camp stools were ranged on the right side, and a red lacquered box between them. The chief envoys (*Toda*, Prince of Idzu, and *Ido*, Prince of Iwame) rose as the Commodore entered, and the two parties made slight bows to each other. The boys laid the boxes on the floor and the two blacks came in to open them. They were taken out and opened upon the lacquered box, and the packets containing the copies and translations presented by *Mr. Contee*, *Tatsnoske* and *Yezaimon* were both on the floor, and the former commenced the interview by asking if the letters were ready to be delivered. When he made known the reply he put his head nearly to the floor in speaking to *Yezaimon* who, on his knees, informed the envoy in a whisper. The receipt for them in Dutch and Japanese was then delivered to *Mr. Portman*, and the originals themselves opened out in the boxes as they lay. Soon after, *Commodore Perry* said that in two or three days he intended to leave for Loochoo and China, and would take any letters, etc., for the envoys. This produced no acknowledgment on their part. . . .

'Conversation being thus stopped and no signs of any refreshment appearing, there was nothing else to do than to go. The contrast between its interlocutors was very striking. In front was a group of officers and behind them the picturesque looking, shaven-pated Japanese in relief against the checked screen; on the left a row of full-dressed officers with swords, epaulettes, etc., all in full lustre; on the right the two envoys and a secretary, with two more plainly dressed men on their knees between the two rows. . . . The two envoys were immovable and never stirred or hardly spoke during the whole interview. I got the impression that the two high men had pursed themselves up to an attitude, and had taken on this demure look as a part of it. The reëmbarkation took place gradually, no one being in much of a hurry, and I began to talk to the people and invited two of them on board to see the steamer and a revolver. One man wished to know if the women in America were white. Considerable curiosity was manifested in comparing swords, and some exchanges were proposed; altogether this part of the interview was far the pleasantest to both parties, and I suspect the Japanese were sorry to see the show end so soon. Many picked up shells and pebbles to remember the spot, and by one o'clock everybody was back to his place.

'Two boats full of people came alongside soon after and stayed on board while we steamed back to Uraga. *Yezaimon* especially took much interest in seeing the working of such stupendous machinery and inquiring into the

manner of turning the wheels. One of our visitors was the military commander of Uraga, an open-faced, pleasant man who wished to learn something of tactics and the construction of revolvers. One of the pistols was fired off by *Captain Buchanan* to gratify him and *Saboroske*, and they had many measurements to take of the cannon on deck; the latter greatly amused us by going through the manual with a gun he took off the stand, his face pursed up as if he was a valiant hero. This man is altogether the most froward, disagreeable officer we have had on board, and shows badly among the generally polite men we have hitherto had, prying round into everything and turning over all he saw. At our request the party remained on board while we steamed up to Uraga and then bade us good-bye. Some refreshments were given them in the cabin, and they went off in good humor.' (Comp. p. 10.)

The FALL OF THE TOKUGAWA SHŌGUNATE occurred Oct. 14, 1867, a date that is 'considered the great turning-point in Japan's history, if not a signal event in the history of the world. During nearly 3 centuries the *Tokugawa* had wielded supreme administrative authority in Japan, holding in Yedo a Court which lacked no attribute of stately magnificence or autocratic strength. On the day mentioned it consented to lay aside its dignities and to be stripped of its administrative authority in favor of the Emperor.' The date marked the overthrow of the dual system of gov't; the practical extinction of feudalism; the putting aside of conservatism; and the emerging of Japan on the road 'which since has led her to one of the highest places among the progressive nations of the world.' The *Meiji*, or 'Era of Enlightened Government' (the 245th since the *Taikwa Era* of A.D. 645–50), was inaugurated with the downfall of the *shōgunate* and the Imperial Restoration. *Mutsuhito*, the 123d Emperor, was crowned at Kyōto Nov. 12, 1868.

'When an American squadron arrived to break down Japan's isolation, she did not possess even the beginning of a national fleet or a national army; of an ocean-going mercantile marine; of a telegraphic or postal system; of a newspaper press; of enlightened codes, of a trained judiciary, or of properly organized tribunals of justice; she knew nothing of Occidental sciences and philosophies; was a complete stranger to international law and to the usages of diplomacy; had no conception of parliamentary institutions or popular representation, and was divided into a number of feudal principalities, each virtually independent of the other, and all alike untutored in the spirit of nationality or imperialism. In thirty years these conditions were absolutely metamorphosed. Feudalism had been abolished; the whole country united under one administration; the policy of the State placed on a constitutional basis; the people admitted to a share in the government under representative institutions; an absorbing sentiment of patriotism substituted for the narrow local loyalties of rival fiefs; the country intersected with telegraphs and railways, and its remotest districts brought within the circuit of an excellent postal system; the flag of the nation carried to distant countries by a large mercantile marine; a powerful fleet organized, manned by expert seamen, and proved to be as capable of fighting scientifically as of navigating the high seas with marked immunity from mishap; the method of conscription applied to raising a large military force, provided with the best modern weapons and trained according to Western tactics; the laws recast on the most advanced principles of Occidental jurisprudence and embodied in exhaustive codes; provision made for the administration of justice by well-equipped tribunals and an educated judiciary; an extensive system of national education inaugurated, with universities turning out students versed in the languages of, and capable of original research in, the sciences and philosophies of the West; the State represented at foreign courts by competent diplomatists; the people supplied with an ample number of journals and

periodicals; the foundations of a great manufacturing career laid, and the respect of foreign powers unreservedly won. Such a record may well excite wonder.' (*Brinkley.*)

The war with China in 1894–95, and the stupendous struggle with Russia in 1904, are still too fresh in the public mind to require a detailed reference here. Likewise The Great War of 1914–18, in which Japan took an active part. Compare The Taisho Era, at p. cclxxxii.

XVII. Chronological Table

(*Up to* A.D. 710 *the names, dates, and events are not well authenticated.*)

I. From the termination of the Mythological Era (B.C. 660) to that of the Nara Epoch (A.D. 784).

B.C. 660 to A.D. 710 — Jimmu Tennō (b. 711) conquers Kyūshū and ascends the throne as the first Japanese Mikado. Japan passes through the bronze age and is ruled over by 13 successive Mikados — Suisei (581–49); Annei (548–11); Itoku (510–477); Kōshō (475–393); Kōan (392–291); Kōrei (290–15); Kōgen (214–158); Kaikwa (157–98); and Sujin (97–30). The first Embassy arrives from Korea. Suinin (B.C. 29–A.D. 71); Keikō (71–131); Seimu (131–92); Chūai (192–200). Conquest (in 201) of Korea by the Empress Jingō (201–70). Comp. p. 30. Ōjin, God of War, Mikado (16th ruler) from 270 to 313. The first Chinese books are brought to Japan. Nintoku (313–400); Richū (400–05); Hansho (405–11); Ingyō (411–53); Ankō (453–56); Yūraku (457–80). Silk industry established. Seinei (480–85); Kenso (485–88); Ninken (488–99), brought tanners from Korea to teach leather-making. Buretsu (499–507); Keitei (507–34); Ankan (534–36); Senkwa (536–40). Kimmei (29th) Mikado (540–72), brought 5000 Korean families to settle in Japan. Buddhism is introduced in 552 and the first temple erected in 571. Bitatsu (572–86); Yōmei (586–88); Sushun (588–92); Suikō, Empress, 34th ruler (592–629). Chinese calender introduced. Donchō, a Korean bonze, teaches (in 610) the Japanese to make paper and ink, and the use of millstones. Jomei (629–42); Kōgyoku, Empress (642–45); Kōtoku (645–55). The eras are introduced, and the first census taken. Saimei, Empress (655–61); Tenchi (668–72); Kōbun (672–73); Temmu (673–90); Jitō, Empress (690–96); Mommu (697–708). Cremation established. Lacquer trees planted.

II. The Nara Epoch.

710 to 784 — Nara becomes the Imperial capital. The Empress Gemmei (44th ruler from 708 to 715) causes the *Kojiki*, the first Japanese history, to be compiled (in 712).

Copper is discovered, and the first copper money coined. The Empress Genshō (715–24) fostered literature and science, and published the *Nihongi*, the second greatest historical work. Buddhism spreads; magnificent temples are erected, and many idols cast. Shōmu, Mikado (724–49); Kōken, Empress (749–59); Junnin, Mikado (759–65); Shōtoku, Empress (765–70); Konin, Mikado (770–82). Printing is introduced. Kwammu (782–806). The art of embroidery and orange-trees are brought from China. The first gold is discovered. Syllabic writing is invented. Cottonseeds arrive from India and are planted.

III. Heian Epoch. Rise of the Fujiwara.

794 to 1155 The Imperial Court is moved to Kyōto, which remains the capital until 1868. Creation of the Taira Family (805). Heijō, Mikado, 52d ruler (806–10). Invention of cursive writing. Saga, Mikado (810–24); Junwa (824–34); Nimmyō (834–51); Montoku (851–56); Seiwa (856–77); Yōzei (877–85); Kōkō (885–88); Uda (888–98); Daigo (898–931); Shujaku (931–47); Murakami (947–68); Reizei (968–70); Enyū (970–85); Kwazan (985–87); Ichijō (987–1012); Sanjō (1012–17); Go (or 2d)—Ichijō (1017–37); Go-Shujaku (1037–46); Go-Reizei (1046–69); Go-Sanjō (1069–73); Shirakawa (1073–87); Horikawa (1087–1108); Toba (1108–24); Sutoku (1124–42); Kōnoe (1142–56). Decline of the Fujiwara.

IV. The Military Epoch. Downfall of the Taira, and Rise of the Minamoto Shōguns.

1156 to 1199 Titanic struggle between the Taira and Minamoto clans. Go-Shirakawa, Empress, 78th ruler (1156–59); Nijō, Mikado (1159–66); Rokujō (1166–69); Takakura (1169–80); Antoku (1180–86). The Minamoto destroys the Taira clan. Go-Toba (1186–99). Minamoto Yoritomo establishes a military capital at Kamakura. Feudalism and a dual system of government established. Yoritomo, *Shōgun* at Kamakura (1192–99).

V. The Hōjō Era.

1200 to 1339 Minamoto Yoriie (2d) *Shōgun* at Kamakura (1202–03); Tsuchimikado (1199–1210); Sanetomo 3d *Shōgun* (1203–19); Juntoku, 85th Mikado (1211–22); Chūkyō (?–1222); Go-Horikawa (1222–33); Yoritsune, Fujiwara *Shōgun* (1220–44); Shijō, Mikado (1233–43); Yoritsuga, 2d Fujiwara *Shōgun* (1244–52); Go-Saga, Mikado (1243–47); Go-Fukakusa (1247–66); Kameyama (1266–76). First Mongol Invasion (1274). Go-Uda, Mikado (1276–88). Repulse of the Great Mongol Invasion of 1281. Fushimi, 93d Mikado (1288–99); Go-Fushimi (1299–1301); Go-Nijō (1301–08); Hanazo no (1308–19); Go-Daigo (1319–39).

VI. Fall of the Hōjō, and Rise of the Ashikaga.

1339 to 1587 For 60 years (from 1332 to 1392) a dual government exists, and rival Mikados hold Northern and Southern Courts at Kyōto. Takauji, 1st of the Ashikaga *Shōguns* (1335–58). Go-Murakami, Mikado (1339–68); Yoshiakira, 2d *Shōgun* (1358–68); Chōkei, Mikado (1368–70); Go-Kameyama, 100th Mikado (1370–93); Yoshimitsu, 3d *Shōgun* (1368–94); Go-Kōmatsu, Mikado (1393–1412); Yoshimochi, 4th *Shōgun* (1394–1428); Yoshikazu, 5th (1423–25); Yoshinori, 6th (1428–41); Go-Hanazono, Mikado (1429–65); Yoshikatsu, 7th *Shōgun* (1441–43); Yoshimasa, 8th (1443–74); Go-Tsuchimikado (1465–1501); Yoshihisa, 9th *Shōgun* (1474–89); Yoshitane, 10th (1490–93); Yoshizumi, 11th (1493–1508); Go-Kashiwabara, Mikado (1501–27); Yoshiharu, 12th *Shōgun* (1521–45). In 1542 the Portuguese discover Japan. They are followed by Jesuit missionaries in 1549. Go-Nara 106th Mikado (1527–58); Yoshiteru, 13th *Shōgun* (1545–65); Yoshihide, 14th (1568); Yoshiaki, 15th and last (1568–73). Ōgimachi, 107th Mikado (1558–87). Persecutions of Christians by Oda Nobunaga.

VII. Fall of the Ashikaga, and Rise of the Tokugawa.

1587 to 1708 Oda Nobunaga terminates the Ashikaga Shōgunate which ruled Japan for 250 years. Yedo is founded in 1590. Toyotomi Hideyoshi sends an army to Korea in 1592 (and recalls it in 1598). Go-Yozei, 108th Mikado (1587–1612). Will Adams reaches Japan in 1600. Great Battle of Sekigahara (1600). Opening of Dutch Commerce (1610). Ieyasu establishes the Tokugawa Shōgunate (which rules Japan for upward of 250 years) and becomes the first *Shōgun* (1603–05). Hidetada, 2d *Shōgun* (1605–23), persecutes Christians; excludes all foreigners except Dutch, Koreans, and Chinese; and forbids Japanese to leave the country. Christianity interdicted in 1614. Period of isolation begins (1624). Iemitsu, 3d *Shōgun* (1623–51). Go-Mino-o, Mikado (1612–30); Myoshō, Empress (1630–44); Go-Komyō, Mikado (1644–55); Ietsuna, 4th *Shōgun* (1651–80); Gosai-in, 112th Mikado (1655–63); Reigen (1663–87); Tsunayoshi, 5th *Shōgun* (1680–1709); Higashiyama, 114th Mikado (1687–1710). Kaempfer visits Japan in 1690–92. Great earthquake at Yedo in 1703. Last eruption of Mt. Fuji in 1708.

VIII. Decline of the Tokugawa Régime.

1709 to 1853 Ienobu, 6th *Shōgun* (1709–13); Nakamikado, 115th (1710–36); Ietsugu, 7th *Shōgun* (1713–16); Yoshimune, 8th (1716–45); Sakuramachi, 116th Mikado (1736–47);

Ieshige, 9th *Shōgun* (1745–60); Momozono, 117th Mikado (1747–63); Icharu, 10th *Shōgun* (1760–86); Go-Sakuramachi, Empress (1763–71); Go-Momozono, Mikado (1771–80); Kōkaku (1780–1817); Ienari, 11th *Shōgun* (1786–1838); Ninkō, 121st Mikado (1817–47); Ieyoshi, 12th *Shōgun* (1838–53).

IX. Arrival of Commodore Perry. Fall of the Tokugawa Shōgunate.

1854 to 1868 Perry reaches Japan in 1853. First treaty with the United States signed March 31, 1854. Great earthquake in Yedo in 1855. Kōmei, 122d Mikado (1847–67); Iemochi, 14th *Shōgun* (1858–66). Second treaty with the United States in 1858. Yokohama opened to foreign intercourse (1858). First Japanese Embassy goes abroad in 1860. First newspaper, 1863. Keiki, 15th (and last) of the *Shōguns* (1866–67), resigns Nov. 19. Extinction of the Shōgunate.

X. The Restoration, and the Meiji Era.

1868 to 1910 Accession of Mutsuhito, 123d Mikado (1868–1912). Imperial-Tokugawa war (1868–69). Yedo becomes the capital and is called Tōkyō. Tōkyō and Niigata opened to foreigners. Abolition of feudalism in 1871. First railway opened between Tōkyō and Yokohama (1872). Adoption of Gregorian calendar (1873). Repeal of Edicts against Christians. Expedition to Formosa (1874). Japanese rights in Saghalien ceded to Russia in exchange for the Kuriles (1875). Wearing of swords interdicted in 1876. Treaty with Korea. Satsuma rebellion (1877). Loochoo Islands annexed (1879). Penal code established (1880). Orders of nobility established (1884). Buddhism disestablished. Constitution promulgated, and duels interdicted (1889). First Diet meets in 1890. Great earthquake at Gifu in 1891. War with China declared in 1894. Peace treaty signed at Shimonoseki in 1895. Formosa is added (1895) to the Empire and Japan becomes a colonizing power. Gold standard adopted (1897). Abolition of extraterritorial tribunals (1899). All foreigners placed under Japanese law. Japan assists the foreign powers to suppress the Boxer insurrection (1900). Anglo-Japanese alliance (1902). War declared against Russia, Feb. 11, 1904. Peace treaty arranged Aug. 20, and ratified Oct. 5, 1905. Korea annexed (Aug. 1910).

XI. Taisho Era.

1912 to 1914 The death of Mutsuhito (known as Meiji Tennō), July 30, 1912, terminates the 45 years of the Meiji (or 'enlightened') Era, and inaugurates the Taisho Era ('Way of Heaven,' or 'Era of Great Equity'). Yoshihito, 124th Mikado (1912–26).

1914 to 1927 **The Meiji** was an era of experiments, the **Taisho** of accomplishments and changes. The Empress Dowager dies April 1, 1914, and in Nov. Prince Keiki Tokugawa, last of the *Shōguns*. On Aug. 23, Japan enters the Great War on the side of the Allies, and the business boom which follows creates an independent and prosperous middle class, a strong and restless labor class, and changes the economic fabric of the nation. Wages and the cost of living rise prodigiously; habits of luxury spread to all classes, and the tastes of the people alter in matters of dress, food, houses, amusements, etc. Western styles, music, and dancing become the rage; women adopt richer and more varied costumes; young people acquire a greater freedom, and the psychological effect is noteworthy. Male suffrage is extended, and women demand more liberty. The intellectual currents of Japanese life are altered. In 1920 California enacts stringent laws governing land tenure by Japanese, and causes a rift in international friendship. The political and social history of Japan turns a new page Sept. 1, 1923, when a dreadful earthquake destroys Yokohama and a part of Tōkyō. The 'quake and resulting fire kill 200,000 people, render 1½ million homeless, destroy 225,000 houses, and cause a loss of 5 billion yen. The American people send 10 million dollars as a gift to the Japanese, but the U.S. Congress offsets the good effect of this by putting into effect (July 1, 1924) an immigration law excluding them. In Japan it is regarded as an insult and a disgrace; unkind and uncalled-for. Amer. Labor Unions thus cut deep into the heart of Japanese friendship for the West. An official census of 1925 gives Japan proper a population of 60 millions. On Dec. 25, 1926, the Emperor Yoshihito dies. He was born Aug. 31, 1879, ascended the throne in 1912, and will be known posthumously as Taisho Tennō. Coincidently the Crown Prince, Hirohito, becomes (the 125th) Mikado, and inaugurates the **Showa Era** (era of Radiant Peace, or Enlightenment and Peace.)

XVIII. Bibliography

The *Bibliography of the Japanese Empire*, compiled by *Fr. Von Wenckstern* (Tōkyō, 1907) as a supplement to *Léon Pagès Bibliographie Japonaise*, catalogues upward of 12,000 books and monographs written in European languages on Japan between A.D. 894 and 1906. The intervening years have added so many books to this formidable list that the present literature on the country is enormous. The student limited for time, who seeks facts rather than impressions, will find them in the scholarly modern works of *Chamberlain, Brinkley, Rein, Hepburn, Aston, Conder, Griffis, Murdoch, Batchelor, Munro, Hearn*, and a few other Japanologists of attainments and discernment. The following necessarily brief list has been compiled with care, and while it does not purport to include all the good books written (in English) about Japan and its people and arts, it is hoped that it will be found useful. *Rein's* admirable books — models of Teutonic thoroughness — unfortunately are out of print, but stray copies can sometimes be found in Continental bookshops. A proper understanding of Japan *in toto* is difficult without *Brinkley's* immensely valuable and attractively illustrated works embraced in the *Oriental Series*. *Chamberlain's Things Japanese* covers a wide range and gives the gist of many things of interest to travelers. His *Handbook of Colloquial Japanese* is indispensable to the student of the language. *Murdoch's* monumental history gives the traveler the facts garnered from many histories in the vernacular, and is recommended for solid reading. No more delightful books for the voyage to Japan can be found than the numerous works of *Lafcadio Hearn*, since they are not only instructive but are couched in language beautiful in its lyrical quality. It goes without saying that the greater amount of information one has at one's command regarding Japan, the greater will be one's enjoyment of a trip through the country. Books in addition to those listed below are referred to in different places in the Guidebook.

Historical Works. A *History of Japan, from the Origins down to 1542*, by *James Murdoch* (Tōkyō, 1910). The 2d vol. (Kobe, 1903) is a history of the country between 1542 and 1651. — *Narrative of the Expedition of an American Squadron to the China Seas and Japan, under the command of Commodore M.C. Perry*, by *Francis L. Hawks* (published by the U.S. Gov't at Washington, in 1856). — *The Mikado's Empire*, by *William Elliot Griffis* (New York, 1899). — *History and Geography of Japan* (historical and geographical dictionary), by *E. Papinot*, with 300 illus. and several maps (Yokohama, 1905), a valuable work for reference. — *Townsend Harris in Japan*, by *William Elliot Griffis* (London, 1895). — *History of Christianity in Japan*, by *Otis Cary* (2 vols., Chicago, 1909). — *A History of Japanese Literature*, by *W. G. Aston* (London, 1898).

Works on Art. *Oriental Series*, by *Captain F. Brinkley* (J. B. Millet Co., Boston, 1901). Limited to 1000 copies. Of the 12 vols., the first 8 treat of Japan, its history, art, and literature; the remainder, of China. Handsomely illustrated with colored plates. Recommended. — *The Industries of Japan*, by *J. J. Rein* (2 vols., London, 1889). — *Landscape-Gardening in Japan*, by *Josiah Conder* (2 vols., Tōkyō, 1893). — *A History of Japanese Colour Prints*, by *W. von Seidlitz* (London and Philadelphia, 1910). — *The Pictorial Arts of Japan*, by *William Anderson* (Houghton Mifflin Co., Boston, 1886). — *Japanese Wood Engravings*, by the same author (London, 1908). — *Japanese Enamels*, by *James L. Bowes* (London, 1886). — *Japanese Pottery*, by the same author (London, 1890). — *Japanese Marks and Seals*, by the same author (London, 1882). — *The Painters of Japan*, by *Arthur Morrison* (2 vols., London, 1911).

Descriptive. The following books by *Lafcadio Hearn* were published by Houghton Mifflin Co., Boston, in 1894–95, but have since gone through numerous editions: *Glimpses of Unfamiliar Japan*, 2 vols.; *Out of the East*, 1 vol.; *Kokoro*, 1 vol.; *Romance of the Milky Way, and Other Studies and Stories*; *Kwaidan*; *Stray Leaves from Strange Literature*; *Gleanings in Buddha Fields*; — *Japan, an Attempt at Interpretation*, by the same author, is published by The Macmillan Co. (New York, 1905). — *The Japanese Letters of Lafcadio Hearn*, by *Elizabeth Bisland* (2 vols., Houghton Mifflin Co., 1910). — *In Lotus-Land Japan*, by *Herbert G. Ponting* (Macmillan & Co.,

London, 1910). — *In Japan*, by *Gaston Migeon* (London, 1908). — *Occult Japan*, by *Percival Lowell* (Houghton Mifflin Co., 1895). *The Soul of the Far East*, by the same author (1888). — *Every-Day Japan*, by *Arthur Lloyd* (London, 1911). — *The Capital of the Tycoon*, by *Sir Rutherford Alcock* (London, 1863). — *Young Japan*, by *John R. Black* (London, 1886). — *Letters from Japan*, by *Mrs. Hugh Fraser* (New York, 1904). — *Japanese Girls and Women*, by *Alice Mabel Bacon* (Houghton Mifflin Co., Boston, 1903).

Note: The latest and most important addition to the works of *Lafcadio Hearn* are the two handsome and highly interesting volumes (784 pp., Dodd, Mead & Co., New York, 1915), *Interpretations of Literature*, as expressed by Hearn in a series of lectures to the students of the Tōkyō University. Assembled and published by *Pay Director Captain Mitchell McDonald* (U.S. Navy, Washington, D.C.), Hearn's lifelong friend.

Miscellaneous. Books by *Basil Hall Chamberlain: Things Japanese* (Yokohama, 1905). — *Japanese Poetry* (Yokohama, 1910); *A Handbook of Colloquial Japanese* (Yokohama, 1889); *Grammar of the Japanese Spoken Language*, by *W. G. Aston* (London, 1888). — An unabridged Japanese-English dictionary, by *Captain F. Brinkley* (1687 pages, for table use; Tōkyō, 1896). — Japanese-English and English-Japanese Dictionary (pocket size), by *J. C. Hepburn* (Yokohama, 1887). — *A Handbook of Modern Japan*, by *Ernest W. Clement* (A. C. McClurg & Co., Chicago, 1913).— *Herpetology of Japan and Adjacent Territory*, by *Leonhard Stejneger* (Washington, Gov't Printing-Office, 1907). — *The Full Recognition of Japan*, by *Robert P. Porter* (London, 1911). — *Japanese Homes*, by *Edward S. Morse* (New York, 1895). — *The Japanese Nation*, by *Dr. Inazo Nitobe* (Tōkyō, 1913). — *Tales of Old Japan*, by *A. B. Mitford* (New York, 1893). *The Peerage of Japan* (price, ¥10), published by the *Japan Gazette* (of Yokohama), contains an immense amount of compressed information about the Imperial Court, titles, ranks, etc., and is invaluable as a work of reference. — *The Coins of Japan*, by *Neil Gordon Munro* (Yokohama, 1904). — *Home Life in Tōkyō*, by *Jukichi Inouye* (Tōkyō, 1910). — *Shintō, The Way of the Gods*, by *W. G. Aston* (London, 1905). — *Japanese Plays and Playfellows*, by *Osman Edwards* (London, 1901). The COMMERCIAL and CIVIL CODES of Japan, by *J. E. de Becker*, *The Japan Year Book*, *Who's Who in Japan*, and other similar publications are on sale at the bookstores. — The antiquarian will find much to interest him in the old volumes of the *Transactions* of the Asiatic Society of Japan.

Late Books Recommended: Revised and augmented edition of *Things Japanese*, by Basil Hall Chamberlain. — The various works of *Arthur Rose Innes*. — The *Genji Monogatari*, Translation by Arthur Waley. — *Kabuki*, by Zoe Kincaid. — The *Masterpieces of Chikomatsu*, by Asatoro Miyamori. — *A Diplomat in Japan*, by Sir Ernest Satow. — *Social Currents in Japan*, by Harry Emerson Wildes, Ph.D. — *Daughter of a Samurai*, by Etsu Inagaki Sugimoto. All on sale by J. L. Thompson & Co., Ltd., of Kobe, Japan.

Special Note. Perhaps the best private collection of rare and valuable old books (some of them almost priceless) on Japan is in the possession of, and is for sale by, J. L. Thompson & Co. Ltd., Kobe, Japan. The collection includes original editions of famous works in English, French, Spanish, German, Latin, Portuguese, Italian, etc., and ranges from *Mendez Pinto* down through the 16th, 17th, 18th and 19th centuries to the present. Some of them are superbly illuminated and illustrated. For sale singly or all together. Assembled by *Mr. H. J. Griffiths*, an erudite bibliophile of rare insight and industry. Telegraph address, *Franklin, Kobe.*

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Approach to Yokohama by Sea.

The Approach to the far-famed **Yedo Bay** and to **Yokohama city** is unusually attractive. As ships from Canada and the United States steam in from the broad Pacific and prepare to round the outermost point of the Awa Peninsula (right), the island of *Ōshima* with its active *Mihara* volcano is visible (left) on a clear day. At night a deep, fiery glow is often reflected in the sky. Ships bearing in from the S.W. pass between *Ōshima* (right) and the Izu Peninsula. Sagami Bay is now at the left, and at Misaki, near the S. tip of the Sagami Peninsula, is the Marine Biological Laboratory mentioned at p. 40. The lighthouse on *Tsurugigasaki* marks the W. point of the entrance to Uraga Channel; the tower is 25 ft. high, and the light (flashing white every 10 sec. with a red sector, visible 16 M. at sea) is 110 ft. above high water. Ships here enter the narrow mouth of the pear-shaped bay (28 M. long by 20 M. wide) and steam slowly toward Uraga, celebrated for all time, for the beach (*Kurihama*) where *Commodore Perry* landed in 1853.

A monument marks the spot (left) and is discernible with the aid of a good glass. Travelers are cautioned against photographing (with or without telephotographic lenses) any of the objects on shore, as the Naval Dockyard at Yokosuka (just beyond) lies within the prohibited zone. The lighthouse (sq. white tower 40 ft. high, 178 ft. above high water) now seen at the left stands on the wooded slope of the Kwannon-zaki headland, at the N. approach to Uraga Harbor; the light is white and fixed, with a red sector, visible 17 M. at sea.

The busy town of Yokosuka now comes into view at the left; most travelers remember the spot for its association with *Will Adams*, the English pilot, whose grave (p. 38) stands on a high hill behind the town. Shoals and islets mark the coast hereabout. The Bold Bluffs of Mississippi Bay and Treaty Point soon come into view at the left; at the N. extreme of the long line of conspicuous yellow cliffs is Mandarin Bluff, and peeping from amidst the lovely green foliage and trees which crown it are the tiled roofs of the homes of many of Yokohama's foreign merchants. If the fishing-fleet, of quaint, mediæval looking wood craft and picturesque sails, is on the move across the bay, the incoming traveler will not forget the sight. If the day be clear a glorious view may be had of *Fuji-san* (p. 45), as it rises cold and serene from the S. point of the fine Hakone Range. Stretching away toward the right (N.E.) rise the outposts of the mts. of Shimosa and Awa. A succession of blue peaks (snow-streaked in winter) trail away N. until they blend with the haze or lose themselves beyond the horizon.

Incoming ships describe a wide curve as they approach Yokohama, steaming up from Mississippi Bay along the Bluff before they pass the narrow entrance to the harbor.

Arrival by Sea. Ships of most of the big Steamship Lines tie up alongside the new Customs Pier (see the accompanying plan); others anchor in the inner harbor and land passengers free. English-speaking runners from the *Hotel New Grand* at Yokohama, and the *Imperial Hotel* at Tōkyō, meet incoming ships to take charge of passengers' luggage, see that it is transferred to the examination room of the customs house, and pass it (sometimes more satisfactorily than the passenger can in person) and deliver it promptly at the hotel. Belated travelers who employ sampans (*kobune*, or baby ship) from ship to shore should strike a bargain with the boatman (*sendō*) before embarking (not recommended at night or in stormy weather). A launch is always preferable.

The Customs Examination is always prompt, courteous and lenient (see the remarks under Customs House). Japan welcomes tourists and begins to show it the moment they reach the country. At the shore end of the long concrete pier one notes the former Foreign Settlement with its hotels, banks, steamship offices, commercial houses, etc., at the left, and the Japanese City at the immediate right.

Motor-cars from the **Hotel New Grand,** in Yokohama, and the *Imperial Hotel*, at Tōkyō, await the arrival of ships, as do many *taxicabs*. The customary fare from the pier to the *Hotel New Grand*, or the *Railway Station*, is about 1 *yen* (apt to change) for 1 person and hand luggage. Both hotels maintain fleets of good, clean American cars (usually better than outside cars and no more expensive) with trustworthy drivers, for the convenience of guests — who can always be sure of having a special car and hotel-runner awaiting them if they will telephone or wire ahead (good wireless service on ships). There are taximeters, and fixed rates. The cars are recommended for the many cheap and delightful excursions possible from Yokohama and Tōkyō. Consult the hotel manager.

Jinrikis ply for hire, but where there are two or more in a party, and hand luggage, they are more expensive and not as satisfactory as motor-cars. The present fare (apt to change) from the pier to the hotel or rly. stations is 60–70 *sen*. Jinrikimen throughout Japan are oftentimes unwilling to abide by the schedule fixed by the municipality, and it is always prudent to reach an agreement with them before employing them. Jinrikis are fast being replaced by taxis.

Railway Stations. The Yokohama Rly. Station is about 1 M. at the right of the Landing Pier (Pl. J, 3); frequent trains for Tōkyō, Nikkō, etc., at the E., and Kyōto, Kobe, etc. at the W. Travelers with hand luggage only, bound for Tōkyō, usually proceed to the (¾ M. nearer — Pl. J, 3), **Sakuragichō Station** (pronounced sah-koo-rang'-e-choh), where they can find an electric train (of the Imperial Government Railways) about every 8 minutes, bound for Tōkyō (fast service;

no trunks checked). Trains from this, as well as the other station, center at the Tōkyō Central Station (see the reference to it under Tōkyō). The electric trains between Yokohama and Tōkyō are used more by residents than are the steam trains.

Hotels. **Hotel New Grand* (Cable address: *Newgrand, Yokohama*), a new, thoroughly modern, splendidly-equipped, ably-managed, 5-story steel-framed, concrete, fire and earthquake-proof structure, planned and conducted on American lines, with 120 well-appointed, large, cool, airy rooms; each with private bath and all the fitments of the best American hotels (accommodations for 180 persons). It faces the Bund (Kaigan dōri), the New Park and the Sea at No. 10 Yamashitachō (about 1000 ft. N.W. of the site of the former Grand Hotel), 1 M. from the Customs Pier (left, see the Pl. G, 4), is already a famous resort for tourists, and is one of Japan's newest and most sumptuous hostelries.

The Main Dining-Room, or Temple Hall (seating capacity 180), is constructed and decorated in the ancient (middle of the 8th century) *Fujiwara* style, with great beams and temple pillars, brass and copper fitments, and many of the delightful attributes of that far-off Buddhistic epoch. Superb sea views from the front windows. There are 6 additional Private Dining-Rooms, a Grill-Room with a seating capacity of 100 persons, a great Auditorium which is convertible into a Theatre, Ball-Room, and Banquet-Room (seating capacity 1000), and one of the largest, handsomest, and most attractive lobbies in the Empire. The great square pillars of this exceptionally luxurious lounge extend clear through to the roof and render the building proof against any earthquake.

In the great Banquet-Room delightful dances are staged, particularly when round-the-world liners are in port. At this time the élite of Yokohama and diplomatic Tōkyō foregather here, and the traveler has the opportunity of enjoying functions unique and brilliant in character. It is the favorite meeting place for high government officials for banquets, parties of various kinds, and for Japanese weddings in high life. The center for the social and intellectual life of the port. Many special amusements and entertainments are arranged to please guests. A Filipino Orchestra, one of the best in Japan, provides music at meals.

The spotless kitchen with its gas ranges is in charge of a famous French chef noted for his culinary attainments. Americans and continentals alike find the food delicious and satisfying.

There is a spacious roof-garden from which one can command extensive seascapes and unforgettable views of Fuji and the distant Japanese Alps.

The Library contains a special collection of books on Japan of interest and value to travelers.

Good Laundry work is done in the special laundry on the hotel premises, where there is also a valet service for men and women.

In the Arcade on the Grill-Room floor there are numerous representative shops where silks, curios, books, etc., are on sale.

The Hotel Rates are no higher than those of less desirable hotels in the Far East, and are lower than those of many American hotels of the same high class. For convenience of guests, both the American & European plans are in vogue. Single Rooms only, from 5 *yen* a day and up. Double rooms from 8 *yen* and up, European plan. American plan from 12 *yen* a day and up, for single rooms (and board); double rooms from 15 to 30 *yen*. Special rates for a protracted stay.

Meals only: Breakfast *yen* 1.50. Tiffin *yen* 2. Dinner *yen* 3. Business Lunch *yen* 1.50. *A la carte* service in the Grill-Room at moderate prices.

For special rates, descriptive booklets, and other information, write or telegraph *K. Doi*, Managing Director; *Alphonse Dunand*, Manager; *S. K. Kawana*, Room Clerk.

Information & Travel Bureaus: Thos. Cook & Sons, in the Hotel New Grand. The Japan Tourist Bureau, in the Sakuragi-chō Railway Station (Pl. I, 3). For special information about Yokohama write to *Chuichi Ariyoshi, Esquire*, Mayor, or to his (willing, helpful, thoroughly trustworthy) English-speaking Secretary, *H. H. Morita*, care Yokohama City Office. For information about Japan in general, address the Japan Tourist Bureau.

Banks where Traveler's Cheques, Letters of Credit, etc., can be negotiated, and **Money Exchanged:**

American Bank. The National City Bank of New York (Successors to the International Banking Corporation), 74 Yamashita-chō, Naka-ku (Pl. G, 4). Branches in all the chief cities of the Orient. Most popular with Americans and others.

Japanese Bank. The Yokohama Specie Bank Ltd., 83 Minami Nakadori, 5-chome (Pl. I, 3). Widely known, popular, and with many branches.

The traveler is strongly recommended to transact his business through these strong and thoroughly safe banks rather than through any of the many smaller institutions. In exchanging money the stranger will be certain to get fair treatment and the correct rate of the day. See the monograph on Exchange.

The best known among the **English banks** is the Hongkong & Shanghai Banking Corporation, and the Chartered Bank of India, Australia and China. Both have branches in the port.

Steamship Offices and Agencies. The Canadian Pacific S.S. Office (Telegraph address: *Citamprag*) is on the Bund, near the

Hotel New Grand. — The Nippon Yusen Kaisha (Tel. address: *Yusen*) is at Kaigan-dōri 14, sanchōme. The P. & O. (Peninsular & Oriental Line) agents are Mackinnon, Mackenzie & Co., Ltd., 1c Yamashitachō. The Dollar S.S. Co. and the Admiral Oriental Line are at 50 Yamashitachō. For other lines consult the directory.

Clubs. Yokohama United Club, the Bund. The Rotary Club meets at the Hotel New Grand. For the addresses of other clubs, the Y.M.C.A., the Y.W.C.A., the various Churches, Missions, Chambers of Commerce, etc., consult the Directory.

Golf Links at Negishi and at Hodogaya. The hotel manager will arrange for the use of them by visitors.

Ambassadors or Ministers and Consuls are accredited by many foreign countries to Japan; the embassies and legations are in Tōkyō. Consuls of various nations have offices in Yokohama. For addresses consult the hotel manager or the directory.

Bookstores. The best among the several bookstores is that of *K. Yoshikawa*, Bentendōri and the Hotel New Grand Arcade; and *Maruzen*, on Bentendōri.

Curios and Art Antiques. *Samurai Shokai*, Honchodōri, Ichome. The best of its class in the port. The Proprietor and manager, *Mr. Y. Nomura* (speaks English), is widely known (and trusted) as an art connoisseur, and is unreservedly recommended to whosoever is interested in the real fine arts of Japan.

Silks, Embroideries, etc. The *Nozawaya Department Store*, Theatre St. (Pl. I, 2). An old-established, reputable silk house known to travelers for the good quality of its wares, for fair dealing, and for moderate prices. English spoken. Its patrons are all the best foreigners in the city. Recommended. Carries a desirable stock of silk goods of all kinds; kimonos, haoris, happy coats, underwear (men and women), etc. The Dress-Making Department can be of particular value to ladies who desire special silk things made (beautifully and promptly) to order. *S. Takaoka*, Manager. Speaks English.

Men's Silk Shirts, Pyjamas, etc. *Nozawaya's* Shirt Making Department. Best and most reliable in the port. Prices reasonable. Excellently finished work. Ready made and made to order.

Nurseries and Flower Displays: — The *Yokohama Nursery Co., Ltd.*, 21–35 Nakamura, Bluff (Pl. G, 1); English spoken. Extensive terraced gardens commanding fine views and containing many beautiful specimens of the varied Japanese flora. The seasonal flower displays constitute one of the 'sights' of Yokohama and should not be missed; magnificent exhibits of cherry blossoms, azaleas, wistaria, peonies, lilies, orchids, chrysanthemums, lotuses, etc.; fine collection of quaint dwarfed trees (fantastic pines, gnarled maples, etc.) and potted plants (on sale at reasonable prices). The cut-flowers and

growing plants make desirable additions to hotel rooms. The 3000 cherry trees sent in 1912 to Washington, D.C., and those for *General U. S. Grant's Tomb* were packed here, and hence go many of the fine maples that deck Californian gardens. The traveler desirous of possessing a Japanese garden of his own can get plans, photographs, ideas, stone lanterns, etc., as well as bulbs (many shipped by mail to England and America); albums of painted flowers complete as to genera and species as far as they relate to Japan. The PEONY GARDEN maintained by the company at Kamata is referred to in Rte. 9. Branches in New York City, London and other places. [Travelers who purchase Japanese trees for shipment home should remember that they are accustomed to much rain, and require water oftener than those of some other climates.]

Mr. S. Suzuki, the erudite Managing Director of the company, is the greatest living authority on the flora of Japan and adjacent countries. The arborist, the botanist or the lay traveler intent upon securing specimens of the wonderfully rich Japanese flora, or the tourist desirous of taking home seeds of Japan's astonishingly varied flowers and vegetables (most of which do well in the U.S.A.), will find them at the above-mentioned nursery, which is the largest and most complete of its kind in the Far East. Dahlia lovers will be interested in the bizarre colors and exquisite forms which this beautiful Mexican flower (*Dahlia variabilis*, — discovered by, named for, and introduced into the U.S.A. and Europe in 1837 by the Swedish botanist *Dr. Dahl*) attain (blooms twice a year) in the generously moist Japanese climate. Bulbs at moderate prices. Also seeds of the lovely chrysanthemums for which Japan is famous.

For full information, prices, a handsomely illustrated (in colors) catalogue, etc., address, **The Yokohama Nursery Co., Ltd.**, Yokohama, *M. Shimamura*, General Manager.

Porcelain (comp. p. cclii). Shops for the sale of cheap porcelain are scattered all over the city, but as the cost of transportation home on cheap ware is the same as on the finest, the latter is usually the most satisfactory to buy. The **Makuzu Kozan** kilns (Pl. I, 1) where the *Makuzu* porcelain (one of the most famous of the Japanese wares) is made, lie in the N.W. suburb (1631 Minamiotamachi) of Yokohama, in the Ota-mura district (2 M. from the *Grand Hotel*) and should be visited by whosoever is interested in one of Japan's finest arts. The traveler is shown the workshops where the potters sit at their primitive wheels fashioning the clay into shape; the rooms where the decorations are added; the kilns where the pieces are fired; and extensive show-rooms where many beautiful specimens of the ware (no two alike) are exhibited. Visitors are welcome whether or not they buy; the fixed prices are marked in plain figures; and considering the rare beauty of the objects, and the fame of the potter, are conspicuously moderate.

The original factory was established in Kyōto in a district known as *Makuzu-ga-hara*, from which circumstance the pottery (transferred to Yokohama in 1871) derived its name. The original artist, *Miyagawa Kozan* (son of the celebrated Kyōto potter *Chōbei*, who worked at Gion and produced a faïence known to porcelainists as *Makuzu-yaki*), is a member of the Board of Imperial Household Artists, and with his son, *Miyagawa Hanzan*, is ranked as one of the finest ceramists that Japan has produced. The products of the factory are porcelains proper, and the pieces suggest in their delicate beauty the

monochromes and polychromes of the Chinese *Kang-hsi* and *Yung-cheng* kilns. Jars, vases, bowls, plaques, quaint teapots, and a variety of beautiful objects skillfully decorated with flowers, bamboos, or other designs, in harmonious tints that show just beneath the glaze, are his specialties. Along with these are produced some of the finest blue-and-white pieces the collector will meet with in Japan. Equally famous are his apple-green glazes, so admired by American collectors. To *Kozan* (or *Shōzan*) *Mr. Brinkley* (*Oriental Series*, vol. 8, p. 418) gives the credit of having inaugurated Chinese fashions in Japan, and to have set other Japanese artists to reproducing in Japan copies of the Chinese masterpieces. *Kozan's* best work ranks with choice *Kang-hsi* specimens. — Travelers will do well to have their purchases (for foreign shipment) packed at the pottery (where great care is given them), then delivered to the shipping-agent. — Satsuma Ware (p. cclix) can be bought to better advantage in Kyōto, where it is made.

The **Climate** is mentioned at p. lxvi. The city is healthy. Although epidemics sometimes gain a foothold for a brief time, foreigners seem not to be troubled by them. Stringent health measures are enforced by the authorities.

The Drinking Water comes from near the headwaters of the *Sagami River*, about 25 M. from the port. There is a reservoir at *Nogeyama*. While the local authorities are thoroughly alive to the value of pure drinking water, and spare no effort or expense to provide an unpolluted and adequate supply, the intake is far away and certain country folks innocent of ideas of hygiene sometimes do not always realize the consequences of carelessness. Hence the traveler will be wise to drink the water only after it has been boiled. A yet safer plan will be to drink some bottled water known to be pure.

The best, most popular, and most widely used among these is the **Clifford Wilkinson Tansan Water** bottled at the Takaradzuka Spring (near Kobe). See the special reference to it at page lxxiv, and 630. Like all good things it is often counterfeited, and the traveler is recommended to demand the original and see that the label carries the Wilkinson name. It is the only genuine.

Books on Yokohama. The best descriptive book on the port (a valuable addition to any library) is: *Yokohama, The Gateway to the Orient*, beautifully printed and illustrated, and filled with valuable information relating to the city and its environs. Published by the City of Yokohama, under the auspices of *Mr. C. Ariyoshi*, Mayor. Free on request to him, or to *Mr. T. Isaka*, President of the Yokohama Chamber of Commerce.

Situation, History, and Character of the City.

Yokohama (pron. *yoh-koh-hah′-mah*), one of the most important, picturesque, and cosmopolitan of the Japanese cities (largest in Kanagawa Prefecture, and 6th in point of size in the Empire), stands on the main island of Hondō 18 M. S.W. of Tōkyō (of which it is the principal port of entry), in Musashi Province, in lat. 35° 26′ 53″ N. (practically that of Malta and Santa Fé), and long. 139° 38′ 38″ E. of Greenwich. It occupies a commanding position on a V-shaped plain about 1½ M. wide at the mouth of a hill-flanked valley that opens into Yoko-

hama Bay (a small recess on the W. side of the greater Tōkyō Bay), and extends back in a W. direction toward the low semicircle of hills for about 3 M.; gradually narrowing to ¼ M. The hill at the N.W. is called *Ise-yama*, from Ise Province, where the original of the *Daijingū Shrine* which crowns it is located; and that at the S.E. (the N.E. corner of the Bluff), Camp Hill, from the circumstance that a camp of British soldiers anciently stood just above the site of the present *Consulat de France*. The inner harbor of the port is about 37 M. from Cape King, the nearest point of land on the Pacific Ocean. The bay is here 12 M. wide. The city derives its name from *Yoko*, side, and *hama*, a beach. Population 550,000, of which 6,000 are foreigners.

Yokohama has expanded so fast that the valley has failed to hold it, so tunnels have been driven through the hills, and broad colonies established on the other side. This is noticeably the case at the S.W. toward Mississippi Bay. A decade or so ago unfragrant rice paddies occupied the land where the now populous and popular *Makado* is, and *Hommoku* and Mr. Hara's charming Private Garden were isolated resorts. Tramlines with a good service now run to and beyond these points. Toward the S.W. congested suburbs have been formed in the numerous draws and ravines which gash the hills, and seen from a high point on the Bluff they impart the aspect of busy mining towns.

The Bluff, which was partly destroyed by the 'quake, is gradually being reconstructed to correspond with the description hereinafter (written before the catastrophe). Many of the foreigners who formerly had delightful homes in this sightly and favored spot, have rebuilt them at Negishi (see the Plan), where there is a fine race course (the first ever constructed in Japan), golf links, magnificent sea views, and superb views of Fuji. Better motor-roads and motor-cars have brought this more distant, but always popular, suburb within easy reach of the Settlement and the native city.

Yokohama is linked to Tōkyō by the Imperial Government Railway, 3 interurban electric rlys., and a paved automobile road. Not a few Yokohama merchants have their homes in Tōkyō or in one of the several charming intervening towns.

Historical Sketch. Specimens of ancient wares exhumed from Burial Mounds in the neighborhood of Yokohama indicate that wandering fishermen occupied the spot more than 3000 years ago. It was perhaps definitely settled by Japanese in the 14th century, after the destruction of the shōgunal stronghold at Kamakura by *Nitta Yoshisada*, and the downfall of the *Hōjō Regents* (in 1334). It was an obscure fishing village of approximately 150 families when Commodore Perry (see p. cclxxiv) appeared in the bay in 1853, and demanded that his message of amity from President Millard Fillmore be

received, and that Japan be opened to the commerce of the world. The treaty which resulted from this diplomatic mission was the first ever made between the Japanese Empire and a Western Power, and in the light of subsequent developments is of peculiar interest (see following pages).

In July, 1859, Yokohama was officially opened as a Treaty Port, and was set aside for foreigners as a place of residence. No one could step outside the limits of the port without a passport issued by the Imperial Japanese Government. The first commercial house is said to have been opened in 1859 by a British subject, *Mr. William Keswick* (died in 1912), to whom also is accredited the first organized commerce between Japan and England. The first English newspaper was established in 1861, and the first Post-office opened in 1871. On Sept. 12, 1872, the first railway line began to operate between Yokohama and Tōkyō, and soon thereafter the port began to assume somewhat the aspect of a city. The proud, fierce-visaged, sworded and bepistoled *daimyōs* who formerly strode through the streets, began to be conspicuous by their absence, and in due course they vanished into an echoless past.

In 1899 foreign treaties were revised, extra-territoriality clauses were expunged, the whilom Foreign Settlement reverted to the Japanese Government, and the foreigners therein, or to come, passed under the jurisdiction of the native courts (instead of being tried, in cases of infraction of laws, by their respective consuls). With their subjection to the judiciary of the Empire, foreigners were granted many more privileges. Passports with all their troublesome preliminaries were abolished, and the entire country was opened to foreign travel. Foreigners still refer to the quarter in which they do business as 'The Settlement,' thus differentiating it from the Japanese Quarter. The names 'Treaty Point,' 'Mississippi Bay' (Perry's Flagship was the Mississippi), etc., are relics of the first American invasion. The opening of the port to foreign trade is annually celebrated by Japanese and foreigners alike; the streets are decorated with flags and bunting; the various nationalities fraternize, and complete amity and goodwill mark the joyous occasion.

From the status of a miserable fishing village Yokohama grew, during the fleeting years, into a beautiful and prosperous city. One of the first great port works undertaken by the new municipal government was the building of the breakwater that formed the Yokohama harbor and protected it from the sea. A bit of history pleasing to the American mind attaches to it. In 1863, when foreigners were still more or less unwelcome, *Mōri Motonori*, an over-zealous *daimyō* of Chōshū (Nagato), ordered his retainers to fire on foreign vessels passing through the Shimonoseki Strait (see p. 644). As ships of the United States, Holland and France happened to be in the line

of fire, a remonstrance resulted from these countries, and the celebrated *Shimonoseki Expedition* came into history. The three powers mentioned, and England, dispatched a joint squadron to the spot, the forts were bombarded, and their defenders scattered. An indemnity was demanded, which was paid. In due time the United States returned its share, intact, and the grateful Japanese constructed the Yokohama breakwater (completed in 1896) with the money.

In all its history Yokohama had been singularly free from seismic catastrophes, but on Sept. 1, 1923, an earthquake which had its origin in the Pacific Ocean, destroyed the greater part of the foreign section of the port along with the Japanese town; and created an almost equal havoc in Tōkyō. As was the case in San Francisco, the resulting fire, which burned for 3 days, did the greatest damage. In the 'quake area 200,000 persons perished, one and one-half million were made homeless, 225,000 houses were destroyed, and property loss to the value of 5 billion *yen* resulted. The great nations of the world responded quickly to the call for help, and in due course the American people sent 10 million dollars as a gift to the Japanese.

Bowed but not broken, and learning from the Tōkyō Seismological Observatory (the most advanced and scientifically accurate institution of its kind in the world) that 50 or 75 years would elapse before there would arise even the possibility of a recurrence of the 'quake, the Japanese took heart of grace and began at once the construction of a city that would in every way be finer, more picturesque, and more attractive than the old one. With Chicago's experience after its great fire in mind, they determined to make the earthquake a civic blessing rather than a calamity. They realized also, that even a devastating earthquake could not deprive the port of its magnificent setting, its proximity to Tōkyō, the great capital, and to delightful nearby resorts like Miyanoshita, Atami, Kamakura, and similar places. Possessing as mayor, and consequently head of the reconstruction program, a man (the Honorable *Chuichi Ariyoshi*) of boundless energy, extraordinary foresight, progressive ideals, high principles and irreproachable integrity; and a civic organization prompt to act upon his suggestions, the people turned to the task of bringing Yokohama back to its envied position as the Great Gateway to the Orient; a sort of far eastern Plymouth Rock or stepping-stone for the army of tourists who annually pass through its friendly portals.

The reconstruction program called for great foresight and the wise expenditure of many millions of *yen*. Chief among the improvements is the extension of the harbor limits from the present 2 sqr. miles to 5 sqr. m.; a new and colossal outer breakwater; a sheltered canal to connect the port with Tōkyō and the multiplicity of waterways that intersect that ancient

metropolis; an enlargement of the Yokohama canal system in width, length, and depth; a better, larger and more dependable water supply; the construction and extension of various electric tramlines to connect the port with outlying places; several huge, modern, fire and earthquake-proof municipal and commercial buildings; a new railway station that is to cost a million and a half *yen*, and minor enterprises. An area of 500 acres is being reclaimed for factory sites that will be offered to manufacturers on particularly easy terms, thus to add to the already 6000 factories that function in the port, and confirm it as the industrial center of the Orient. The first great foreign company to take advantage of the opportunity was the Ford Motor Co., of Detroit, whose great assembling plant already excites the unfailing interest of the inhabitants.

The first construction work after the earthquake was devoted to rebuilding the docks and harbor edifices, to facilitate shipping. Always with the comfort of tourists in mind, the energetic mayor (a faithful friend to foreigners) then turned his attention to the erection of a magnificent hotel that would house them and cater to their wants during their stay in Yokohama. Thus the **Hotel New Grand,** a quasi-municipal organization that cost a million *yen* to build and an additional million two hundred thousand to furnish, came into being (completed in Nov. 1927) to surprise the world-traveler by its sumptuous modernity. On April 1st, 1927, the adjoining towns of *Tsurumi*, *Kanagawa*, and *Hodogaya*, and the villages of *Shirozata*, *Okuna*, *Asahi*, *Okagawa*, *Kusaka*, *Byobugaura*, and *Nishiya* were made a part of the city, thus doubling its area and expanding its corporate limits from 11.8 to 51.7 square miles.

The Present City. To the casual eye the Japanese section is much as it always has been, with its multiplicity of fascinating streets thronged with happy, busy people and flaming with color. Here and there, with greater frequency than before, rises a superb concrete or gray granite bank, office, or municipal building, advertising on its face that it is fire and earthquake proof. Whatever happens in Yokohama in the future, earthquake fatalities will be few and casualties from fire fewer; for the new buildings will refuse to be shaken down or to burn. The superb new Prefectural Building, near the Hatoba (steamer landing), is one of the finest and solidest structures in the Empire, and many of the others are patterned after it. The Standard Oil Building, the several steamship offices, the different clubs, banks and counting-houses, and the new Yokohama Railway Station look as if no force could injure them. The great steel and concrete structures (built on American lines) that stood the test in Tōkyō during the 'quake taught the Yokohama folks a lesson they are profiting by.

One notes a diminution of the number of jinrikis that

formerly swarmed through the port. Also that the majority of the *jinriki-shafu* are old men, and that their vehicles are fast being run out by taxis and other motor-cars. These flash through the streets in ever-increasing numbers and impart a decided Occidental note to them. Fine granite bridges have replaced many of the wood structures that formerly spanned the canals separating the Settlement from transpontine Yokohama, but ostensibly at least, all the people are there, and more, for the port now contains nearly 600,000 inhabitants and over 100,000 houses. It also contains a big Silk Conditioning House, a Clearing House through which the 700 million *yen* worth of exports (raw silk, silk goods, hemp braid, fish oil, lily bulbs, cotton crêpe, toys, canned crab, refined sugar (to China), electric light bulbs, and many sundries), and the 800 million *yen* of imports ($\frac{1}{3}$ the foreign trade of the island) pass. The largest, best, and most popular (internationally famous) Nursery in Japan (**The Yokohama Nursery Co., Ltd.**) is located here, and from its extensive (and highly interesting) gardens go many of the fine dwarfed and other plants that grace landscape-gardens in all parts of the world. Upward of 5000 ships of many nations (1000 of them from North America) anchor in the harbor each year, and the number grows steadily.

The former **Bund** has been greatly amplified, and the filled foreshore converted into a handsome park with many lovely trees and flowers. The bridge that anciently spanned *The Creek* at the rear of the old Grand Hotel, at the foot of Camp Hill, has been moved nearer to the sea and now serves as a busy viaduct to an entirely new and populous village, *Shin-Yamashita-chō*, which stretches from Yokohama to Hommoku, along the base of the *yama*. Its wide, attractive streets flanked by shops and dwellings, occupy land that has been reclaimed from the sea since the 'quake. Old residents returning to Yokohama after an absence are surprised at the presence of this complete and busy settlement.

The maritime expression of Yokohama is very pleasing to strangers. The coming and going of the wonderfully picturesque fishing-fleet, the private yachts and the big ocean liners; the thunderous salutes of incoming or outgoing warships; the music from ships' bands and bugles; the skirl of bagpipes from British Dreadnaughts, or the battering of paint-chipping hammers on their iron sides; the musical bells that mark time through the silent watches of the night; the whirring of winches on cargo boats, — are all familiar sounds, for the balconies of some of the houses are less than 150 ft. from the water, and the sea is as much to Yokohama as the land. Many of the foreign residents take their pleasure on the water, and a small squadron of dainty launches and house-boats usually ride at anchor just off the Bund. Here hydro-aeroplanes are 'demonstrated,' and many boat-races are pulled off. Here,

too, when the spring tides recede, the traveler may witness the curious spectacle called *Shiohi-gari,* or 'picking shell-fish at ebb-tide.' Hundreds of men, women, and children, bare-legged with drowsy babies pick-a-back, dig vigorously for the modest and retiring clams that attain a fat maturity in the mud of the ocean floor. When the season passes, the diggers retreat to the creek and there, on any warm day when the tide is running out, they may be seen waist-deep in the stream, clawing the sandy bottom for the puny survivors that have escaped them outside.

When a strong typhoon thrashes the port, huge waves dash over the sea-wall and beside drenching the Bund and the houses facing it, strew it with seaweed and jelly-fish. The shallow water near the shore is a favorite resort with women harboring suicidal intentions; stones piled into the sleeves of their kimonos usually help them to oblivion.

A multiplicity of canals (*hori*), crossed by 40 or more picturesque bridges, wind through the city, making islands of portions of it, and serving as fluvial thoroughfares for fleets of junks, fishing-smacks, lighters, launches, and sampans. The wide *Yato Creek,* which separates the top of the Settlement from the Bluff and merges with the sea near the *Grand Hotel,* was dug originally for purposes of isolation. Within the confines formed by the *Yato Bridge* and *Honcho Rokuchome* at the N.W.; and between *Minato-chō* and the *Bund,* the area (about 1 sq. M.) is known to the Japanese as *Kwannai* ('within the barriers'), because in former times a guarded palisade was set up at every approach to the inclosure, wherein the foreigners dwelt and without which they were permitted to wander only when provided with a passport. The one-time Foreign Settlement is called officially *Yamashita-chō,* or 'Under-Hill district.'

The chief streets of the quarter bear two names, one used by the Japanese, the other by foreigners. *Honcho-dōri* is Main St.; *Mizumachi-dōri* (Water St.) formerly faced the sea, as does now *Kaigan-dōri,* or the Bund (Hindustani, *band:* a 'dike, causeway, embankment'). This attractive and well-swept boulevard (about ½ M. long through the Settlement) flanks the bay from *Yato Creek* at the E. to the Customs Pier at the N.W., and is strikingly picturesque at twilight of a summer day when the East Indians, Chinese, and other brilliantly clad Orientals, who form mosaics in the cosmopolitan population, stroll out to enjoy the seascape, and the cool breezes which blow in from the Pacific. A number of S.S. offices flank the Bund and are distinguishable by the house-flags which fly above them. Directly back of the Settlement, within the converging angles of *Hommura Road, Kaga Chō,* and the creek, is the Chinese Quarter, a meek, denless copy of San Francisco's vermilion district, whence opium and fan-tan are debarred, and societies for mutual tomahawking do not flourish. The

bizarre and pungent stenches and the jarring music which prevail usually keep tourists out.

The narrow *Nippon-Odōri* which runs across the lower edge of the Settlement, from the Custom-House to the Public Garden, forms a sharp dividing-line between the foreign and native quarters. The most popular and picturesque streets of the latter are *Benten-dōri* ('St. of the Goddess Benten'); *Honcho-dōri*, and the narrow but often brilliant lanes which radiate from them. To the S.W. of this section is TRANSPONTINE YOKOHAMA, a densely populated, rapidly growing native quarter, linked to the center by six bridges. The heaviest intercourse between the two regions passes over the new *Kanenohashi*, beyond which is the well-known *Isezakicho* (Theater St.), a kaleidoscopic thoroughfare attractive to tourists because of the seething life and color of the myriad shops and harlequin theaters.

The Bluff (*Yamate-chō*), a wide and elevated area (150 ft. above the sea) at the S. side of the Settlement, crowned by many pretty dwellings of the foreign residents, and crossed and recrossed by many charming, flower-decked lanes, is one of the handsomest residential sites in the Far East. A number of steepish, winding roadways lead to it from the creek which delimns the S.W. border of the commercial town, the most popular being the *Yato Zaka*, or 'Camp Hill' Road, which passes along the rear of the *Grand Hotel* and flanks the French consulate. The first Americans to set foot on the Bluff were *Mr. S. Wells Williams* (an enthusiastic botanist and the interpreter for the Perry Expedition to Japan) and *Dr. Morrow* of the S.S. *Susquehanna*, of Perry's squadron. Slipping away from their shipmates and eluding the Japanese authorities, they climbed the hill on March 14, 1854, and in their ramble across it discovered two new ferns and a hitherto unknown variety of clematis, later named (by *Asa Gray*) '*Clematis Williamsii.*' The N.E. edge of the Bluff falls down steeply to the sea, and from the shaded road which crosses it, one may enjoy panoramas of extraordinary beauty and extent, — views of junk-flecked sea, restful towns, green mountains, and the always adorable *Fuji-san*. Few spots of the world are more charmingly situated, and few more generously bedecked with flowers. Long flights of crumbling stone steps connect, here and there, the lower byways with the upper roads, and are often overhung with a host of semi-tropical flowers and flowering trees. Huge retaining walls (of madrepore) hold many of the houses and gardens in place, and in their interstices grow a wealth of microscopic flora and graceful ferns. Here one may see the panicled white flowers of the *Isopyrum japonicum*, and those of the unique *Kerria japonica* (named for *William Kerr*, a British gardener), cultivated in Europe and America under the (erroneous) name of *Corchorus japonicus*. The Public Garden is

beautifully laid out. In April the lane known as *Negishi-machi* is a bower of cherry blooms. The Foreign Cemetery (founded in 1858) contains upward of 2000 foreign dead. The billowy hills which stretch away inland from the Bluff are flecked with wild flowers and interlaced with footpaths (magnificent views of Fuji and the sea) through which it is a delight to wander. The region roundabout the Race-Course (Pl. B, 1) is called *Negishi* (neh'-ghee-she), and is dotted with the villas of foreign residents. The tram-line which runs through a tunnel under the Bluff goes to *Honmoku* and beyond.

Strangers may wish to remember that in Yokohama (and other Japanese ports) houses in the foreign quarter (excepting hotels) are spoken of by number rather than by the names of occupants. Numbers do not necessarily follow in any logical order of succession, and there are often several houses with the same number.

Noge-yama, the high bluff at the right (E.) side of the port, is a favorite place of residence for many of the Japanese merchants of the city, who there have pretty bungalows (Hindustani, *bangla*, a 'thatched cottage') in the midst of attractive gardens. It is noted for a handsome park and many cherry trees. When these are at their best in April, many people go thither to enjoy the sight and to worship at the several shrines — one, the *Ise Daijingū*, dedicated to the Imperial Ancestors; a Buddhist temple dedicated to *Fudō*, and another to *Kōbō Daishi*. Superb panoramas over the city and the sea are visible from the hillslopes.

On the opposite side of *Noge-yama*, on a hill called *Kamon-yama*, noted for its beautiful double cherry-blossoms, stands a bronze statue of *Lord Ii Kamon-no-Kami*, erected by the men of the *Hikone Clan* on the occasion of the semi-centennial of the opening of Yokohama to foreign trade. It is of peculiar interest to foreigners because of the significance attaching to the memory of the great man it commemorates.

Before the final downfall of the *Tokugawa Feudary*, and the conclusion of the treaty with the U.S. an intense anti-foreign feeling existed. The Court was torn by indecision, and rival factions (comp. *mito*) were fighting strenuously for supremacy, — one for excluding the 'barbarian bandits' and 'hideous aliens'; the other for admitting them. *Lord Ii*, the *Daimyō* of Hikone, in Ōmi Province, an able, far-seeing statesman and a bitter opponent of the powerful anti-foreign faction headed by the *Prince of Mito*, was elected to the post of Prime Minister (*Tairō*, or 'great elder') of the *Tokugawa Shōgunate*. One of his first acts was to conclude the treaty submitted on behalf of the U.S. by *Townsend Harris*, and by so doing he sealed his own fate, for he was assassinated by 18 *Mito ronin*, on March 3, 1860, near the Sakurada Gate of the Imperial Palace at Tōkyō. Warned of his danger and urged to increase the strength of his escort, he replied 'that no force of guards could control the hand of fate or baffle the ingenuity of resolute assassins, and, further, that the number of the *Tairō's* escort was fixed by a rule which a man in such a high position must respect.' — One of the assassins was killed in the struggle; one who cut off the *Tairō's* head and fled with it was incapacitated by his wounds and committed suicide; 3 fell wounded; 8 surrendered themselves, and only 5 escaped. When the statue was erected the bitter feeling was revived among certain of the statesmen who believed that

Lord It was a traitor to his country. Soon thereafter the anniversary of his assassination was, upon the initiative of his enemies, celebrated with considerable solemnity; the *Mito ronin* were held up as martyrs to the cause, and further to justify the murder and the murderers, pamphlets were (in May, 1912) surreptitiously placed in many of the public schools. They were promptly withdrawn by the authorities, and the monument still stands to the memory of an able patriot who foresaw Japan's greatness and died prematurely by reason of his belief in it.

Kanagawa, the original foreign treaty port (incorporated with Yokohama in 1901) and now merely a station on the rly. to Tōkyō, is visible at the N. from *Noge-yama*, but is of little interest to foreigners. The jinrikisha was invented here in 1870.

Many delightful **walks** and auto rides are possible from Yokohama, and many weeks would be required to explore all the attractive paths and roads leading countryward. The footpaths over the environing hills are legion, and at certain points afford one incomparable views of Fu˙i and the sea. The people one meets are polite, friendly and helpful, and the district is as safe as one's own home. The hotel autos and their English-speaking drivers are trustworthy, and by employing them, and conferring with the hotel manager, one can visit the chief beauty spots in the neighborhood, expeditiously and cheaply.

Hommoku, Mississippi Bay, and Negishi. About 5 miles. A delightful day can be spent visiting these nearby places. Cross the bridge near the sea at the left of the Hotel New Grand, turn sharply to the right and ascend the winding road to the summit of Camp Hill. The right fork of the road here passes the Cemetery, goes to the Yokohama Nursery (see below), thence on to Negishi. The road at the left (straight on) goes to the far end of the Bluff, which here falls steeply to the sea and affords one of the most charming views to be had anywhere on the Japanese coast. The wide harbor, like a pool filled with toy ships at one corner of the great Tōkyō Bay, lies far below, half encircled by its giant breakwaters, which from this great elevation resemble thin but exaggerated calipers. A thousand square miles of blue sea that washes the *Awa* Peninsula at the N. and the *Sagami* at the W. stretch away to the limitless Pacific, where the smoking cone of *Miharayama* may be seen on a clear day, or as a ruddy beacon on a dark night.

Descending to the lower level one threads the native settlement of *Makado* (*Hommoku* is at the left), and proceeds to the native Village of Negishi (at the foot of the far Bluff), above which (crowning the Bluff) is the foreign settlement of the same name, flanking the Race Course and 2½ M. from the Hotel New Grand. Many foreign residents have handsome villas here.

The road which follows the sea through the native village leads to *Sugita.*

The views in retrospect, as one ascends the wide and steepish roadway to the turn of the hill, are impressively beautiful;

the precipice drops away sharply to a little plain laid out in tiny gardens intensively cultivated and idealized by many flowering trees and vines. Early in March every inch of the tillable space is carpeted with green, and by April the cherry trees are blooming and the garden-truck is almost ready for harvesting. A continuous line of humble dwellings, with gabled or curved roofs covered with thatch or gray pantiles, face the beach (the main thoroughfare to *Sugita*), along which extended lines of rusty archaic junks may often be seen drawn up from the wash of the waves. The dwellers here seem to have solved the economic problem of the simple life, and on a sunny day in spring, when the fishermen are out mending their long, brown nets, or are working in their small gardens; when happy children add their winsome voices to the music made by the many birds; and the clatter of barnyard fowl rises above the deep, resonant monotone of humming insect life, the scene is one of charming tranquillity.

Kamakura, Miyanoshita and the Hakone Region, Fujiyama and other places are all popular with travelers and are described hereinafter. An exceptionally pleasant all-day excursion is to **Atami** (described at pp. 61–62) 46 M. at the S.W., on the Imperial Gov't Rly. Line. Special excursions (at low rates) are run in March, when thousands of people converge on the town to witness the magnificent display (one of the finest in Japan) of Plum Blossoms.

The Traffic Department of the Gov't Railways and the Japan Tourist Bureau issue handsome illustrated booklets (free) descriptive of the *Atami* region, and quoting fares, time of departure of trains, etc. The town is one of the most popular resorts of Central Japan, and to the stranger will prove quaint and interesting.

The Yokohama Nursery (Pl. G, 1), on the Bluff, is the objective point of many tourists, and is one of the pleasantest of the short walks (about 2 hours there and back) in the neighborhood. The Gardens (well worth seeing) contain a fine collection of Japanese plants, many of which seem always in flower. The dwarf plants (moderate prices) make pleasant adjuncts to the hotel room. Cut flowers for sale. English spoken.

Sugita, a somnolent fishing-village about 5 M. from the *Hotel New Grand,* faces Mississippi Bay, and is of interest chiefly for the plum trees which bloom in profusion in early spring.

Tomioka, a similar fishing-village 2½ M. beyond *Sugita,* is less interesting than the hinterland, which is hilly, with excellent sea views. At a near-by village called *Nokendo* stands a pine tree where a native artist is said to have cast away his brush in despair because of his inability faithfully to portray the spectacular beauty of the scene! The Plains of Heaven overlook 'eight sights' of more interest to natives than to foreigners.

The Treaty of Kanagawa

'The United States of America and the Empire of Japan, desiring to establish firm, lasting, and sincere friendship between the two nations, have resolved to fix in a manner clear and positive, by means of a Treaty or General Convention of Amity, the rules which shall in future be mutually observed in the intercourse of their respective countries; for which most desirable object, the President of the United States has conferred full powers on his commissioner, Matthew Calbraith Perry, Special Ambassador of the United States to Japan; and the August Sovereign of Japan has given similar powers to his commissioners, Hayashi, Dai-gaku no kami, Ido, prince of Tsus-sima, Izawa, prince of Mimasaki, and Udono, member of the Board of Revenue. And the said commissioners, after having exchanged their said full powers and duly considered the premises, have agreed to the following articles: —

'I. — There shall be a perfect, permanent and universal peace, and a sincere and cordial amity between the United States of America on the one part, and the Empire of Japan on the other part, and between their people respectively, without exception of persons or places.

'II. — The port of Simoda in the principality of Idzu, and the port of Hakodade in the principality of Matsmai, are granted by the Japanese as ports for the reception of American ships, where they can be supplied with wood, water, provisions and coal, and other articles their necessities may require, as far as the Japanese have them. The time for opening the first named port is immediately on signing this Treaty; the last named port is to be opened immediately after the same day in the ensuing Japanese year. *Note.* — A tariff of prices shall be given by the Japanese officers of the things which they can furnish, payment for which shall be made in gold and silver coin.

'III. — Whenever ships of the United States are thrown or wrecked on the coasts of Japan, the Japanese vessels will assist them and carry their crews to Simoda or Hakodade, and hand them over to their countrymen appointed to receive them; whatever articles the shipwrecked men may have preserved shall likewise be restored, and the expenses incurred in the rescue and support of Americans and Japanese who may thus be thrown upon the shores of either nation are not to be refunded.

'IV. — Those shipwrecked persons and other citizens of the United States shall be free as in other countries, and not subjected to confinement, but shall be amenable to just laws.

'V. — Shipwrecked men, and other citizens of the United States, temporarily living at Simoda and Hakodade shall not be subject to such restrictions and confinement as the Dutch and Chinese are at Nagasaki; but shall be free at Simoda to go where they please within the limits of seven Japanese *ri* or miles from a small island in the harbor of Simoda, marked in the accompanying chart hereto appended; and shall be free in like manner to go where they please at Hakodade, within limits to be defined after the visit of the United States squadron to that place.

'VI. — If there be any other sort of goods wanted, or any business which shall require to be arranged, there shall be careful deliberation between the parties in order to settle such matters.

'VII. — It is agreed that ships of the United States resorting to the ports open to them shall be permitted to exchange gold and silver coin and articles of goods for other articles of goods, under such regulations as shall be temporarily established by the Japanese government for that purpose. It is stipulated, however, that the ships of the United States shall be permitted to carry away whatever articles they may be unwilling to exchange.

'VIII. — Wood, water, provisions, coal, and goods required shall only be procured through the agency of Japanese officers appointed for that purpose, and in no other manner.

'IX. — It is agreed that if at any future day the government of Japan shall grant to any other nation, or nations, privileges and advantages which are not herein granted to the United States and the citizens thereof, that

these same privileges and advantages shall be granted likewise to the United States and to the citizens thereof without any consultation or delay.

'X. — Ships of the United States shall be permitted to resort to no other ports in Japan but Simoda and Hakodade, unless in distress, or forced by stress of weather.

'XI. — There shall be appointed by the government of the United States consuls or agents to reside in Simoda at any time after the expiration of eighteen months from the date of the signing of this treaty, provided that either of the two governments deem such arrangement necessary.

'XII. — The present convention, having been concluded and duly signed, shall be obligatory and faithfully observed by the United States of America and Japan, and by the citizens and subjects of each respective power; and it is to be ratified and approved by the President of the United States, by and with the advice and consent of the Senate thereof, and by the august Sovereign of Japan, and the ratification shall be exchanged within eighteen months from the date of the signature thereof, or sooner if possible.

'In faith whereof, we, the respective plenipotentiaries of the United States of America and the Empire of Japan, aforesaid, have signed and sealed these presents.

'Done at Kanagawa, (Friday) March 31st, 1854, and Kayei, 7th year, 3d month, and 3d day.' (*A Journal of the Perry Expedition to Japan*, 1853–54, by *S. Wells Williams.*)

Prior to the signing of the treaty, an interchange of presents was effected; those sent by the Government of the United States to Japan were unloaded on the Kanagawa beach, and while they looked strange enough to the people of that period, the list of them now looks stranger still, considering the marvelous progress the Japanese have made in the mean time. Says Perry's *Narrative* (vol. I, p. 357):—

'By eleven o'clock this morning (March 13, 1854) all the presents destined for the Emperor and his councilors and the five commissioners were landed on the beach ready to take ashore. Most of the presents were landed without injury and placed under cover, the agricultural implements forming the largest bulk. The presents for the Emperor were as follows: —

'One ½ size miniature steam engine, track, tender and car. — Telegraph, with 3 miles of wire and gutta percha wire. 1 Francis' copper Life-Boat. 1 Surf boat of copper. Collection of agricultural implements. Audubon's Birds in 9 vols. Natural History of the State of New York, 16 vols. Annals of Congress, 4 vols. Laws and Documents of the State of New York. Journals of the Senate and Assembly of N.Y. Lighthouse Reports, 2 vols. Bancroft's History of the U.S.A., 4 vols. Farmer's Guide, 2 vols. 1 series of U.S. Coast Survey Charts. Morris' Engineering. Silver-topped dressing-case. 8 yards scarlet broadcloth, and piece scarlet velvet. Series of U.S. standard yard, gallon, bushel, balances and weights. Quarter cask of Madeira. Barrel of Whiskey. Box of Champagne and Cherry Cordial and Maraschino. Three 10-cent boxes of fine tea, (*sic*). Maps of several states and 4 lithographs. Telescope and stand in box. Sheet-iron stove. A 6-doz. assortment of fine perfumery. 5 Hall's rifles, 3 Maynard's muskets, 12 Cavalry swords, 6 Artillery swords, 1 carbine and 20 Army pistols in a box. Catalogue of N.Y. State Library and post-offices. Two mail bags with padlocks.

'Gifts for the Empress: — Flowered silk embroidered dress. Toilet dressing-box gilded. 6 doz. assorted perfumery.

'For Commissioner *Hayashi ;* — Audubon's Quadrupeds. 4 yards scarlet broadcloth; a clock; a stove; a rifle; a set of Chinaware (tea set); a revolver and box of powder; 2 doz. ass't perfumery; 20 gallons of whiskey; a sword; 3 boxes 10c. fine tea; a box of champagne, and 1 box of finer tea.

'For *Abe*, prince of Ishi: — one copper life-boat; Kendall's War in Mexico and Ripley's History of that war; a box of champagne; 3 boxes of fine tea; 20 gals. whiskey; a clock; a stove; a rifle; a sword; a revolver and powder; 2 doz. assorted perfumery, and 4 yards of scarlet cloth.

'For *Makino*, prince of Bizen: — Lossing's Field Book of Revolution; 10

gals. whiskey; Cabinet of Natural History of New York; 1 lithograph; a clock; a revolver; a sword; a rifle, and 1 doz. perfumery.

'For *Matsudaïra*, prince of Idzumi: — Owen's Architecture; 1 doz. perfumery; view of Washington and plan of the city; 1 clock; a rifle; a sword; a revolver, and 10 gals. whiskey.

'For *Matsudaïra*, prince of Iga: — Documentary History of New York; a lithograph of a steamer; 12 ass't perfumery; a clock; a sword; a rifle; a revolver, and 10 gals. whiskey.

'For *Kuzhei*, prince of Yamato: — Downing's Country Houses; view of San Francisco; 9 bottles of perfumery; a revolver; a clock; a rifle; a sword, and 10 gals. whiskey.

'For *Naïto*, prince of Ki: — Owen's Geology of Minnesota and maps; lithograph of Georgetown, D.C.; a clock; a rifle; a sword; a revolver; 9 ass't perfumery, and 10 gals. of whiskey.

'For *Ido*, prince of Tsushima: — Appleton's Dictionary, 2 vols.; 9 ass't perfumery; a lithograph of New Orleans; a box of tea; a sword; a rifle; a revolver; a clock; a box of cherry cordial, and 5 gals. of whiskey.

'For *Izawa*, prince of Mimasaki: — Model of a life-boat, view of steamer "Atlantic"; a rifle; a clock; a sword; a revolver; 9 ass't perfumery; 1 box of cherry cordial; a small box of tea; a brass howitzer and two carriages, and 5 gals. of whiskey.

'For *Udono*, 4th Commissioner: — A list of post-offices; a box of tea; a lithograph of an elephant; 9 bottles of perfumery; rifle; revolver; a clock; and 5 gals of whiskey.

'For *Matsusaki Michitarō*, 5th Commissioner (who was suspected of being a government spy): — A lithograph of a steamer; a revolver; 6 bottles of perfumery; one clock; a sword; a box of tea; one of cherry cordial, and 5 gals. whiskey.

'The return gifts from the Emperor and the princes included beautiful specimens of gold lacquer; bronze; silver; porcelain; many rolls of fine silk brocade and pongee; many lacquered articles of rare merit; a number of rolls of fine crape; figured matting; jars of soy; coral and silver ornaments; flowered papers; superb specimens (4 to the President of the United States from the Emperor) of Japanese spaniels, and many minor articles. There were in all 132 pieces of silk, besides which the Emperor sent to the squadron 300 chickens and 200 bundles of rice, each bundle containing five pecks.

'The presents having been formally delivered, the various American officers and workmen selected for the purpose were diligently engaged daily in unpacking and arranging them for exhibition. The Japanese authorities offered every facility; their laborers constructed sheds for sheltering the articles from the inclemency of the weather; a piece of level ground was assigned for laying down the circular track for the little locomotive, and posts were brought and erected for the extension of the telegraph wires, the Japanese taking a very ready part in all the labors, and watching the result of arranging and putting together the machinery with an innocent and childlike delight. The telegraph apparatus, under the direction of *Messrs. Draper* and *Williams*, was soon in working order, the wires extending nearly a mile, in a direct line, one end being at the treaty house, and another at a building expressly allotted for the purpose. When communication was opened up between the operators at either extremity, the Japanese watched with intense curiosity the *modus operandi*, and were greatly amazed to find that in an instant of time, messages were conveyed in the English, Dutch, and Japanese languages from building to building. Day after day the dignitaries and many of the people would gather, and, eagerly beseeching the operators to work the telegraph, watch with unabated interest the sending and receiving of messages.

'Nor did the railway, with its Lilliputian locomotive, car, and tender, excite less interest. All the parts of the mechanism were perfect, and the car was a most tasteful specimen of workmanship, but so small that it could hardly carry a child of six years of age. The Japanese, however, were not to be cheated out of a ride, and, as they were unable to reduce themselves to the capacity of the inside of the carriage, they betook themselves to the roof. It was a spectacle not a little ludicrous to behold a dignified mandarin whirling around the circular road at the rate of twenty miles an hour, with his loose robes flying in the wind.

2. From Yokohama viâ Kamakura (Enoshima) to Yokosuka (Uraga and Misaki).

Imperial Government Railway.

Kamakura (from *kama*, a scythe, and *kura*, a warehouse), 14 M. S.W. of Yokohama, in Sagami Prov., anciently the military capital and chief city of Japan; justly renowned as a seaside resort of rare charm and tranquillity (good hotel; lovely beach; delightful views; fishing, golfing, boating, bathing, tennis, dancing), lies in a fertile tree- and flower-decked region overlooking the beautiful Sagami Bay, and is popular with foreigners — many of whom have summer villas there. The climate is milder than that of Tōkyō, and spring comes earlier.

Frequent trains of the Imperial Gov't Lines (Yokosuka Branch) leave Yokohama daily for (about 40 min.) Kamakura. For time of departure, fares, and other information consult the Rly. Time Table. A favorite method with pedestrians is to proceed to (10 m.) *Ōfuna Jct.*, by train and do the remaining 4 M. on foot. The broad highway (comp. the accompanying plan) flanks the rly. and traverses a series of green valleys lying between verdure-covered hills. The outskirts of Kamakura begin about 1 M. from *Ōfuna*. At 1⅔ M. the *Engakuji Temple* is passed. The *Kenchōji* is ½ M. beyond this, and a walk of another ½ M. brings one to the *Hachiman Temple*. The country is beautiful, peaceful, and safe.

Taxis and motor-buses meet trains in Kamakura, and tramcars that proceed to a point near Enoshima, and other places, start from near the station.

Motor-cars for the run from Yokohama (good road) can be hired cheaply of the *Hotel New Grand* management. Descriptive booklets, maps, etc., are distributed by the Japan Tourist Bureau, and by the *Kaihin Hotel*, at Kamakura.

Kamakura Town (pop. 10,000) is scattered over a wide area dotted with many groves and fine avenues of pine trees, junipers (*byakushin*), cryptomerias, and Salisburias. The native restaurants facing the station are inferior to the hotel below. The wide tree-shaded avenue which leads left to the (½ M.) Hachiman Temple, comes up from the sea at the right. The great Daibutsu is at the far right of the station as one leaves it.

The ***Kamakura Kaihin Hotel** (Tel. add. '*Kaihin, Kamakura*'), a large, modern, well-appointed, well-managed and well-liked hotel (Pl. C, 3) in a spacious park (6 acres of lawn and pine grove bordering on the ocean), is popular with foreigners and is a favorite rendezvous of motorists. Sunday dinners a specialty. Excellent food, good service. English spoken. Broad, cool verandas. Superb views. Upward of 80 rooms, many with private baths. Electric fans in summer; steam heat in winter. Long Distance Telephone. Moderate rates. Member of the Japan Hotel Association. For further information address the hotel, or *Mr. R. Haruta*, Managing Director.

Historical sketch. When *Minamoto Yoritomo* left the province of Izu, where he had been exiled by *Kiyomori*, and began war against the *Taira*, he selected for his military residence the then small village of Kamakura, which had been that of his ancestor *Yoriyoshi*. When he became *shōgun* in 1192 he established the shōgunate here and laid the foundation of the feudal system of gov't which was not overthrown till 1868. The hitherto nondescript town became a rich and populous city, and was the seat of gov't in E. Japan from the end of the 12th to the middle of the 15th cent. In the days of its greatest prosperity it extended all over the broad plain delimned by the Hachiman

KAMAKURA
AND NEIGHBORHOOD
SCALE
0 1 2 Eng. Miles
0 1 2 3 Kilometers
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads
N
W
E
S
A
B
C
D
E
1
2
3
4
Highway
Highway
Fujisawa
Ōfuna Jct.
Tōkaidō Rly.
Auto Road to Yokohama via the Soki Valley
Enkakuji
Shōjōken
Kenchōji
Kamakura-no-Miya
Yoritomo's Tomb
Hachiman Temple
Auto Road to Yokohama via Kanazawa
Auto Road to Kanazawa
Bronze Buddha
(Daibutsu)
Kamakura Rly. Station
Ryukoji
Katase
Electric Tramway
Hase-no-Kwannon
Kaihin-in Hotel
Shichirigahama
Sand-spit
Enoshima
Dragon Cave
Kōmyōji
Dzushi
Rly. to Yokosuka
To Hayama

Temple at the N., the promontory which leads into the sea at the E., the opposite one at the W., and the sea at the S. After the downfall of the *Minamoto*, the *Fujiwara shōgun* and members of the Imperial family continued to reside at Kamakura: palaces, temples, residences of nobles were built in great number, and a happy, active population of over 200,000 people are said to have once lived and worked and loved where a fishing-village and a few storm-beaten temples now stand to remind the traveler of vanished glory. History records that a century after *Yoritomo's* death this great military capital sheltered a million people; in which case it must have been almost as large as the present Tōkyō.

Besides the *Minamoto*, and the *Hōjō* and *Ashikaga* rulers, *Nichiren* and other Buddhist zealots lived and worked here, and in their time passed away to join the shadowy ancestral hosts who form the prototypes of the present-day Japanese. During the *Genkō* war (1333), *Nitta Yoshisada* took Kamakura, and a part of the vast city was reduced to ashes. The *Ashikaga shōguns* rebuilt it, and in 1349, *Takauji*, having appointed his son *Motouji* regent of the E. provinces, installed him here. But the civil wars of the following century, the substitution (in 1439) of the *Uesugi* for the *Ashikaga* as *Kwanryō* (rulers), the siege of 1454, and the great fire of 1526 laid the city in ruins. The near-by city of Odawara, which next rose as the seat of the powerful *Hōjō* family, drew to itself large numbers of Kamakura's inhabitants, and the founding of Yedo in 1603 dealt it a blow from which it never recovered.

The ***Bronze Buddha** (*Daibutsu;* pron. *die-boots'*), a colossal representation of *Amida* (comp. p. ccii), the favorite Japanese divinity, sits unprotected in a sequestered fold of the valley (Pl. B-C, 3) $1\frac{1}{5}$ M. W. from the rly. station (follow the car-track to the right, then turn up at the right; 15–20 min. walk; autos, jinrikis) on an elevated site sheltered by green hills and overshadowed by lofty pines and noble cryptomerias. It is under the protection of the *Kotoku-in Monastery*, by whose order this notice appears on the gate: 'Stranger, whosoever thou art and whatsoever be thy creed, when thou enterest this sanctuary remember thou treadest upon ground hallowed by the worship of ages. This is the temple of Buddha and the gate of the Eternal, and should therefore be entered with reverence.' Another notice admonishes strangers that no photographing is allowed, and that the custom of permitting travelers to climb to the Buddha's lap and be photographed standing in his hand has been discontinued.

The greenish-black statue, the most majestic among Japanese sacred effigies in bronze, and an extraordinary relic of the great past, sits on a lotus-flower, without an aureole, on a socle of crude masonry about 5 ft. high, and seems to fill the entire end of the narrow valley with its giant bulk. Though smaller than that at Nara, it excels it in artistic execution, repose, and nobility and restfulness of expression. It was cast in 1252 A.D. by *Ono Gorōyemon*, in plates about 1 in. thick joined with such skill that a few only of the seams have been bared by the long exposure to the weather. The measurements are: height, 49 ft. 7 in.; circumference, 97 ft. 2 in.; c. of the thumb, 3 ft.; length of face, 8 ft. 5 in.; of eye, 3 ft. 11 in.; of eyebrow, 4 ft. 2 in.; of the ear, 6 ft. 6 in.; of the nose, 3 ft. 9 in.; from knee to knee, 35 ft. 8 in.; width of mouth, 3 ft. 2 in.; from ear to ear, 17 ft. 9 in. It is said that the eyes are of pure gold and that the boss on the forehead (which is 1 ft. 3 in. in diameter and represents the

jewel which sheds a radiance over the universe) contains 30 lbs. of pure silver. There are 830 curls on the head, each 9 in. high, and supposed to represent the snails which, according to the legend, once crawled up the original Buddha to shelter his bald head from the burning sun! When completed, the statue (which weighs 450 tons) was inclosed in a building 50 yds. sq. with a massive roof supported by 63 immense *keyaki*-wood columns; this structure was destroyed by a tidal wave in 1369, as was a similar one in 1494 — since when the image has remained unhoused. Some of the foundation stones still stand. Inside the head (entrance fee, 2 *sen*) is a standing gilt figurine of *Amida* backed by a gilded mandorla. The inscriptions on the bronze tablets refer to the history of the image. The nobly proportioned head, bent forward slightly as if weighted with the wisdom of the ages, imparts the impression of profound meditation; the serene majesty of the calm, beautiful, pure Hindu type of face combines wonderful peace with complete detachment from its environment. A vague luster as of glinting gold slants out from the half-closed, all-seeing eyes, while the whole body indicates absorption, lack of tension, and the blessed peacefulness of *nirvana*. The mouth is closed tightly; the hands rest in the lap, the thumbs touching each other.

The **Temple of Hase-no-Kwannon** (Pl. B-C, 3), a dilapidated, barn-like structure founded (perhaps) by the *Empress Genshō* in A.D. 736, dates from the 15th cent. and stands a short way to the left of the *Daibutsu*, on a lofty terrace whence sweeping views of Kamakura and the surrounding country may be had. Foreigners visit it usually for a glimpse of the huge carved and gilded figure (comp. *Hase-dera*, Rte. 34) of the *Eleven-faced Kwannon*, which stands in a darksome retreat behind folding doors opened for 10–20 *sen*. The bronze figure facing the apartment represents *Dainichi Nyorai*, and was a gift to the temple by the *Ashikaga shōgun, Yoshimasa*.

The **Temple of Hachiman,** on *Tsurugaoka Hill* (Pl. D, 2), 10 min. walk to the N. of the rly. station, and at the N. terminus of the splendid old pine-flanked avenue which leads up from the (1 M.) ocean, is one of the most important of the temples dedicated to Ōjin Tennō, the Japanese Mars.

Ōjin Tennō, the 15th Mikado (A.D. 201–310) was the son of the *Empress Jingō*, whom history enshrines as a woman distinguished for beauty, intelligence, piety, energy, and warlike spirit. When accompanying her husband, *Chuai Tennō*, to suppress a revolt in *Kyūshū*, she learned that it had been instigated by the ruler of one of the Korean principalities, and forthwith she counseled the invasion of that country. The Emperor demurred, but soon thereafter died, and the Empress, keeping his death a secret, acting as a Regent for her unborn son, and accompanied by her faithful counselor, *Takeshi-uchi no Sukune*, or *Takenouchi* (the Japanese Methuselah, who died aged 306 yrs., and who was a favorite subject with the early color-print makers), fitted out a fleet, clad herself in manly armor, invaded Korea and subdued it. The popular belief is that the future war-god's pre-natal spirit animated her and enabled her to perform this great undertaking, and from this circumstance a number of temples were erected to him and in time he

became the tutelar of the *Minamoto clan.* In 712, the *Empress Gemmei* had a shrine erected to him at Usa, in Buzen, and on the occasion of its dedication 8 white banners were seen to descend from heaven! In consequence of this miraculous apparition the shrine received the title of *Yabata-no-Yashiro,* or 'Sanctuary of the Eight Banners,' and *Ojin* was honored with the canonical title of *Hachiman* (Chinese: 'eight banners') *Dai-jingū.* In later times, the Buddhist priests, who were endeavoring to amalgamate *Shintō* with their own creed, discovered that *Ōjin* incorporated the eight incarnations of a *Bosatsu,* and thereafter Buddhists and Shintōists alike worshiped him as the God of War.

Between the yrs. 1041–1108 another *Hachiman* sprang up in the person of *Minamoto Yoshiie,* oldest son of *Yoriyoshi;* the father prayed to *Hachiman* for a brave and warlike son and was rewarded by one who gained such renown that he is remembered as one of the most valiant and dashing characters of the Middle Ages. The father named him *Hachiman-Tarō,* or 'First-born son of *Hachiman.*' Numerous shrines and temples stand to both the *Hachimans* throughout the country, and to them youths go to pray for valor; mothers to commend their sons to their keeping in time of war; and wives to plead for the safety of their husbands. (Comp. *Yawata Hachiman,* Rte. 27).

The approach to the temple is unusually picturesque; the broad lotus-pond in the lower yard, near the big drum-bridge, is a glory in August. The aged *ichō tree,* said to be over a thousand years old, near the wide steps leading to the upper terrace, is of considerable historical significance to the Japanese, since it sheltered the high-priest *Kugyō,* who in 1219 murdered the 3d (and last) *Minamoto shōgun, Sanetomo,* as he was descending the steps from the temple. The present structure, in the *Ryōbu-Shintō* style, dates from 1828 and occupies the site of one destroyed by fire. The immense wooden doors, swung on pivots let into soffits, are heavily embossed after the Moorish manner. The temple proper contains nothing to interest the traveler, but in the arcade which surrounds it on 3 sides (fee, 10 *sen*) is an interesting collection of ancient arms and armor, numerous relics of *Ieyasu* and of other *shōguns;* some sculptured wood images ascribed to *Unkei;* a curious old conch-trumpet, etc.

The ***Kenchōji** (Pl. D, 2), a huge, sadly time-stained temple founded by the bonze *Dōryū* in 1253 (during the *Kenchō* Era, whence its name), is the seat of a subdivision of the *Rinzai* branch of the *Zen* sect (p. cxcix) of Buddhists, and stands well back from the road ½ M. N.E. of the Hachiman Temple. It is reached by following the highway up through a deep cut in the hills, then past a line of houses and gardens amid bamboo groves, lofty trees, and a riot of semi-tropical vegetation. A big bronze bell swings in a low tower at the right of the colossal inner gate, and as one crosses the threshold of this and passes from the lively thoroughfare, vocal with children's voices, to the ancient grove of giant cryptomerias and junipers, where the whitening skeletons of the vast fanes repose amid a solemn spiritual solitude, the contrast is abrupt and complete. Save for the thin wind which sighs and moans almost ceaselessly through the lofty trees (as if lamenting the vanished splendor of shōgunal days), a strange and penetrating melancholy,

accentuated by the effects of a hoary antiquity, broods above the place, and suggests the mutability of temporal things. 'The weirdness of decay manifest in the temples, the neutral tones of the old timbers, the fading spectral grays and yellows of wall surfaces, the eccentricities of the joints, the carvings of waves and dragons and demons, once splendid with lacquer and gold, now time-whitened to the tint of smoke, and looking as if about to curl away like smoke and vanish, are all very striking.'

The most conspicuous figure of the interior is a huge seated *Jizō* of nondescript workmanship; the faded wood panels at the right and left are well carved and are erroneously attributed to the great *Hidari Jingorō*. The weather-beaten bird-panels of the coffered ceiling are ascribed to *Kanō Motonobu*, and the 100 standing figurines of *Jizō*, to *Eshin*. The brilliant sunlight of seven centuries has robbed every fitment of the interior of its youth and freshness, and the dark tiled floor adds to the drab effect. Behind the main edifice is a very large, painfully old, but withal sturdy structure, with a remarkable thatched roof and hoary timbers that appear to be held in place by sheer force of will; the interior is uninteresting. — The visitor with time to spare should not fail to climb the steepish hill (*Shōjō-ken*) behind the temple and inspect the popular shrine on its summit — dedicated to *Hanzōbō*, a mythical hobgoblin whose good offices are insured by means of the myriad paper prayers stuck flag-like in the earth along the avenue leading to the top. Proceeding to the rear (left) of the *Kenchōji*, we follow the picturesque path to its intersection with a cross-path, where a signboard points the way. Beyond the tea-house the lane (flanked by fine cherry trees) leads to a series of new stone steps that zigzag upward to the shrine.

Two large bronze repulsive *Tengu* guard the structure, which rests like an eagle's nest on a small plateau cut from the mt. side; the cap of the scarp rises steeply behind it, and into its face are let tablets referring to the history of the shrine and to the generosity of those who made it possible. The view from the atrium, over the wide and deep valley far below to the distant mts. and sea is glorious. The air is sweet with piny odors and surcharged with charm and a wondrous tranquillity. A host of lovely flowers, prominent among them cherry blossoms and azaleas, add color harmony. Bronze and stone lanterns, monuments, mortuary tablets, and much mystic paraphernalia sit about the yard, while within the building are many brass fitments, an attractive high altar, and numerous *kakemono*. From the end of the terrace one looks far down the wooded vale to the gigantic, weather-beaten roofs of the old *Kenchōji*, embowered in its dense grove, whence anon there rides up on the vagrant breeze, the deeply resonant, melodiously rich tones of its fine bronze bell — mellowed by the sum-

mer suns of 700 yrs., but still vibrant with its booming challenge to Buddhism and *nirvana*. At one end of the terrace stands a lighthouse that serves as a beacon to those who toil up the steep slope at night to lay their griefs before the goddess within the shrine. At the right of the top of the steps is still another shrine, dedicated to the benevolent *Jizō*, protector of little dead children. At the left is a converging flight of steps which leads (between twin lines of chains) over many gnarled and twisted tree roots to the crest of the hill. The view from the top, over a thousand square miles of wooded hill and valley land, of rippling sun-kissed sea, and glistening, snow-capped volcanoes, is entrancing. Out over the lowlands toward Yokohama one sees many miles of cultivated patches of various shades of green; tiny hamlets tucked away at the base of bold hills; miles and miles of roadway stretching between; and a towering mt. range on the distant skyline. Seaward the wonderful cone of Fuji, the smoking crater of Ōshima, the crescent shaped beach of Kamakura, and the gem-like island of Enoshima are the chief features in the line of vision. — Ladies usually find the descent easiest when keeping outside the chain and maintaining it as a support at the right. — Regaining the main road and following it (right) to the point where it crosses the rly., then continuing along it to a cluster of houses where ($\frac{1}{4}$ M.) two tall *torii* stand astride it, one enters the grove (right) which envelops

The **Enkakuji** ('remote temple'), a spot beautiful with flowers and lissome bamboos. The curious pagoda-like granite monument rising from a tortoise at the left of the terrace, was erected by popular subscription to commemorate the Kamakura men who perished in the Japan-Russia War. The several shallow caves behind it are not always free from large (5 ft. or more long) grayish-green venomous serpents called *aodaishō*, and other reptilia. — The chief object of the temple interior, a big gilt Buddha backed by a huge mandorla, is not as interesting as the Great Bell, the largest in Kamakura, which hangs in a massive, vermiculated belfry at the summit of 148 dilapidated steps leading upward from the wood *torii* opposite the big gate. It dates from A.D. 1201, is 4 ft. 7 in. in diameter, 6 in. thick at the lip, weighs over a ton and is 8 ft. high. In the small shrine, hard by the tower, are a number of curious paintings illustrating an ancient procession between Kamakura and Enoshima, and said to be upward of 600 yrs. old. — As indicated at p. 28, the walk hence over the highroad to *Ōfuna Jct.* is no farther than the return to the Kamakura Station.

The **Kamakura-no-miya** (Pl. D, 2), a *Shintō* shrine erected in 1869 to the memory of the Emperor Go-daigo's son, stands about $\frac{3}{4}$ M. N.E. of the Hachiman Temple, and is of purely historical interest. The cavern in which *Otō-no-miya* was imprisoned after his unsuccessful attempt to overthrow the feudal

gov't, is a dank place cut from the hill behind the shrine and defended by a fence and closed doors. Between the shrine and Hachiman, at the end (right) of a converging roadway, on a narrow terrace cut from the hill, in a small inclosure, is the neglected tomb of the great *Minamoto Yoritomo*. Other equally dilapidated ones stand roundabout. — Almost every grove in Kamakura contains a weather-beaten temple or shrine, and every hill and valley for miles around is heavy with the bones of dead notables. Minor temples are the *Kōmyōji;* the *Koku-onji*, with numerous large images ascribed to *Unkei*, but far more likely the work of some later artist; and the *Ennōji*, with a sculptured figure of *Emma-ō* also attributed to *Unkei* and called 'work of the revived *Unkei*,' from the circumstance that the Regent of Hell is reputed to have returned the master to earth with the injunction not to come back until he had carved a good image of him. The Sixteen Pools (Jū-roku-ido), where *Kōbō-Daishi* is said to have bathed, are not worth visiting.

A stretch of fine sanded beach (*Yuigahama*) lies crescent-shaped behind the hotel, and is the delight of children. When strong winds blow inland a heavy sea pounds the sand into huge dunes. In calm weather the foam-crested rollers bring in a myriad seed-clams that bury themselves with whimsical rapidity as soon as they strike the beach — which here is patrolled by men and women who pick up the many varieties of seaweed tossed up by the waves, and watch the fishing-boats come in and unload their queer cargoes of marine creatures. On this beach, in the 13th cent., the emissaries of the great *Kublai Khan* were beheaded as a reminder that the Nipponese did not fear a Mongolian invasion and would not pay tribute to any Mongol prince. The boys in the native town at the E. end often repair hither to fly big kites with long trailing tails. The tall pines between the beach and the hotel bend toward the N. and indicate the direction of the prevailing winds. When the sea is calm, the boat-ride across to the Dragon Cave at Enoshima (consult the hotel manager) is delightful.

Enoshima, a strikingly picturesque so-called islet of volcanic tufa about 1½ M. in circumference, rising steeply to about 240 ft. above the sea, and connected with the mainland by a narrow sand-spit covered with water only at high tide, is 4 M. from Kamakura (whence it is visible across the bay), and forms one of the most popular excursions. Tram-cars (*densha*) leave at frequent intervals from the terminus facing the rly. station, and for some distance flank the celebrated (for beautiful views and fine surf) *Shichi ri ga hama*, or Seven *ri* shore. One leaves the car at the *Katase* terminus (Ryukoji Temple; uninteresting), follows the main st. down at the left, and in 8 min. emerges on the causeway and bridge leading to the island. At the far end of the bridge a 3-*sen* toll is exacted and a ticket

handed the visitor to be returned on leaving. The immense globular baskets strewn along the beach are for imprisoning live fish. The view of *Fuji-san* at the right, particularly when seen dimly through a ghostly haze, is of almost uncanny beauty. The numerous tea-houses perched in commanding positions on the rocky shore are popular with the natives. A narrow main st., pieced out with stone steps and flanked by numerous byways, zigzags up the hill from the end of the bridge, and is faced by a host of attractive shops.

Enoshima has been called the City of Mother-of-Pearl. 'In every shop, behind the lettered draperies, there are miracles of shell-work for sale at absurdly small prices. The glazed cases laid flat upon the matted platforms, the shelved cabinets set against the walls, are all opalescent with nacreous things, — extraordinary surprises, incredible ingenuities; strings of mother-of-pearl fish, strings of mother-of-pearl birds, all shimmering with rainbow colors. There are little kittens of mother-of-pearl, and little foxes of mother-of-pearl, and little puppies of mother-of-pearl, and girls' hair-combs, and cigarette-holders, and pipes too beautiful to use. There are little tortoises, not larger than a shilling, made of shells, that, when you touch them, however lightly, begin to move head, legs, and tail, all at the same time, alternately withdrawing or protruding their limbs so much like real tortoises as to give one a shock of surprise. There are storks and birds, and beetles and butterflies, and crabs and lobsters, made so cunningly of shells, that only touch convinces one they are not alive. There are bees of shell, poised on flowers of the same material, — poised on wire in such a way that they seem to buzz if moved only with the tip of a feather. There is shell-work jewelry indescribable, things that Japanese girls love, enchantments in mother-of-pearl, hair-pins carven in a hundred forms, brooches, necklaces, and what-not.' — Conspicuous among these dainty trifles are large and small balloon-fish tinted and suspended on bow-shaped frames down which they travel to the delight of children; likewise strings of the greenstone that bears such a close resemblance to coarse jadeite and mentioned at p. cxxiii. Here one notes the rare and exquisitely beautiful glass-sponge called *hossugai* (*Hyalonema Sieboldi*), lacy fabrics of tenuous flint fished up as living organisms from a depth of 200 fathoms or more; and the unfailingly strange and interesting sea-horse (*Hippocampus heptagonus*), or *Tatsu-no-otoshigo*. The color tones of some of the chonchylia are very beautiful, ranging from a delicate pink, through light green and orange to rich heliotrope. Prices everywhere are flexible, and foreigners are asked double and treble for everything.

The most picturesque spot on the island is the Dragon Cave, so-called because its sinuous shape (370 ft. deep) is that of the dragon which anciently devoured many of the children of the

neighboring village of *Koshigoe!* In the 6th cent., coincident with a violent earthquake, Enoshima is said to have emerged from the sea, and the *Goddess Benten* (to whom the island shrines are dedicated), descended from the clouds, married the dragon and thus put an end to his ravages. The credulous believe that a hidden passage connects the cave with *Fuji-san*, and that lovers who visit it together are sure to be estranged within a year. —The only path to the cavern is that which zigzags up over the summit and is called *Chaya-machi* from the numerous tea-houses which flank it. The touts for most of these are raucous-voiced, insistent women, who pester the traveler at every step, and essay to force cups of the detestable green tea upon whomsoever pauses for the briefest instant to enjoy the glorious view spread far below. In these *cha-yas*, which always throughout Japan monopolize the spots whence the finest views are obtainable, marine zoölogy in its most repulsive forms is cooked and served to the horde of hungry pilgrims (throngs in July–Aug.) who trudge up and down the island byways. From the summit (magnificent panoramas), steps of light gray madrepore twist steeply downward until they reach the base of the cliff (left) where they merge into undulating steps (slippery and perilous when wet) cut from the mother rock. The view of the sea hereabout is entrancing, particularly when a whistling N. wind hurries the waves in, to burst into seething foam on the jagged rocks. A plank walk with a railing leads to the cavern mouth (admission 5 *sen*) where ragged, importunate men, for a 10-*sen* fee, disrobe, dive to the bottom of the sea, and bring up sea-snails or whatever they may have planted there at low tide. The waves rush into the cavern with a deafening roar; the rocks are of a peculiar pinkish tinge. The shrine at the back is dedicated to *Benten*. For a 2-*sen* fee a small boy with a candle leads one into a dripping, subterraneous passage called the dragon's tail. The lateral corridors are supposed to be his wings. — Returning to *Katase* one may vary the route by boarding the tram-car for (time 15 min.) Fujisawa and returning thence to Yokohama by rly. (Rte. 24).

From Kamakura the rly. bends broadly to the left and traverses a green, hilly, and picturesque region; the *Hase-no-Kwannon Temple* is seen on a terrace at the far right; at the left, near the summit of a tall wooded hill, is a curious Chinese-style garden embracing a cluster of shrines and images. As the hills close in, the view narrows and the train runs through a magnificently wooded district where the vegetation thrives with semi-tropic vigor. Every bit of the land, not too steep to afford a footing to the farmer, is under intensive cultivation; the smaller hills show garden plots up to, and over, their summits, and the brown squares of freshly-harrowed soil, awaiting the quickening seed, form color contrasts pleasing to the eye.

Many of the straw-thatched huts have rows of lilies growing on their roof ridges.

15 M. *Dzushi* (*zoo'- she*), a popular seaside resort on the W. side of the peninsula overlooking Sagami Bay, lies ½ M. right of the rly. amid lovely surroundings. A number of Yokohama people have seaside cottages here. The fine automobile road continues down the W. shore to *Hayama* ('foothill'), a delightful retreat where certain members of the Japanese nobility have country villas (*besso*). Excellent sea-bathing and enchanting views of *Fuji-san*. — The rly. now bears to the left and crosses the peninsula to the E. shore, cutting through many tall green hills flanked by valleys diapered with rice-fields. The highway at the left connects *Dzushi* with *Kanazawa* and forms a cross-country link between the road skirting the E. shore from that point and the section between *Dzushi* and *Misaki* at the extreme end of the peninsula. The two roads unite near *Kikuna*, and motorists from Yokohama often proceed from *Kamakura* to *Dzushi*, thence through *Hayama* and *Akiya* to *Misaki* and back viâ *Kikuna*, *Uraga*, and *Yokosuka*. While the trip is beautiful at any season, it is doubly so on a clear day (all too rare in spring) when the broad stretch of sea and the mainland beyond are visible along with Fuji and other giant mts.

The tall hill seen at the right after leaving *Dzushi* is *Futagoyama*. Many splendid specimens of evergreen *Coniferæ*-flowering *Bignoniaceæ*, and wild vines add color to the verdant hills, whose bases are perforated with numerous artificial caves, of no great depth, that shelter tiny shrines or serve the husbandmen as storerooms. If the season be too early for the planting of rice, certain of the paddies are covered with ripening barley, wheat, peas, broad-beans, rape, mustard, onions, or radishes, and each seems to vie with the other in adding some delicate floral tint or shade of green to the lovely prospect. Dense groves of slim bamboos rise here and there like gigantic plumed buggy-whips amid the broader and taller forest trees. The occasional palmettoes, with palm-leaf fans in embryo on their low trunks, impart a sub-tropical aspect to the countryside. When their leaf-stalks decay, they leave a fibrous substance which serves the farmers as flags to frighten off corvine freebooters. Primitive well-sweeps are features of the locality. The train enters a deep cut in the hills, runs upward through a tunnel, then downward through another to the pretty bay and harbor of 18 M. *Taura*, separated by 4 tunnels from

19 M. *Yokosuka* (yo-kos-kah), a picturesque port (pop. 32,000) at the foot of a range of hills scattered over with houses, and overlooking Tōkyō Bay. One of the principal gov't arsenals and naval dockyards utilizes the fine landlocked harbor (nearly a mile long), and photographing is forbidden. Visitors are debarred from the dockyards unless equipped with

a permit from the naval authorities. The Naval Artificer's School is under Imperial patronage. The harbor is usually filled with war-craft undergoing repairs, and the town is made martial by the presence of many men-of-war's men. Tourists usually come hither to visit the **Grave of Will Adams,** the first Englishman who came to Japan. His tomb crowns the summit of a hill, *Anjin-zuka* ('Pilot Hill') at the rear of the town, ½ M. from the station. By following the main st. past the barracks (right) one soon comes to a fork in the road and a bridge, which one crosses, then turns to the left. The narrow st. winds now to the left, now to the right, passing first a small Buddhist temple, then a *Shintō* shrine behind a tall *torii*. At the far end of the shrine inclosure, turn sharply to the right, and follow the long st. to the foot of the hill where stands a monument (*Anjin Hi*) to *Adams* unveiled in 1912. The inscription (*hibun*) on the face, in Chinese and *Kana* characters, apprises the stranger that 'the graves of *Will Adams* and his wife are on the summit of the hill.' The legend on the back says 'the monument was erected in 1910 by admirers of the exiled pilot'; the names are those of *Baron Sufu*, Governor of Kanagawa Prefecture; and *Sir Claude Maxwell Macdonald* (sometime) Ambassador of H.B.M.'s Gov't to Japan.

The Tombs, which stand on the crest of *Tsukayama* ('Tomb hill'), are reached first by following the long winding roadway, then ascending the successive flights of stone steps flanked by trees planted by foreign ambassadors. On a clear day the views over the undulating country from points near the summit are very beautiful. The woods are sweet and undefiled, a host of wild flowers grow in the underbrush, and singing birds enliven the neighborhood. The shorter of the twin tombs is that of *Adams'* Japanese wife. Inscriptions on the several stone lanterns at the base of the socle advise that they were erected to the memory of the pilot and his wife by the residents of *Anjin-chō*, Nihonbashi (Tōkyō), where *Adams* dwelt for a time. Tea and light refreshments may be had at the custodian's house at the right near the summit. The road which descends the hill at the rear goes to *Hayama*.

Will Adams, a native of Kent, was sailing-master of a fleet of Dutch trading vessels which set out for the East Indies on a trading expedition in 1598. Owing to a series of misfortunes, most of the ships were wrecked, but *Adams* arrived at Bungo, April 19, 1600. Because of his knowledge of shipbuilding, mathematics, and foreign affairs in general; and because also he was bluff and honest and unlike the fawning Dutch traders and the shifty Jesuitical Portingalls, he became a great favorite with the *Shōgun Ieyasu*, who by golden promises induced (and perhaps forced) him to stay in Japan, where he was appointed a teacher of mathematics and artillery; was employed as an intermediary with the foreign traders; and was presented with the fief of *Hemmimura* (Yokosuka), in *Miura-gori*. When *Adams* realized that he was held in gilded bondage, he married a Japanese woman (by whom he had a son who died young) and changed his name to *Miura Anjin* — the first word symbolic of the district in which his fief was located; the latter a corruption of pilot, or engineer. He died at *Hirado* May 16, 1620, and according to the wish ex-

pressed in his will, was buried on the hillock overlooking his estate. History and the drama have woven an appealing romance about this sad, solitary figure held in friendly captivity far from his native land, and the sympathetic mind can easily picture him standing on the summit of the hill which was later to be his grave, gazing wistfully, and with straining eyes, at the lovely sea unrolled at his feet, and beyond which were the wife and kindred and country he was nevermore to see.

The **Monument to Commodore Perry** (p. cclxxiv) stands on the seashore about 4½ M. down the coast from *Yokosuka*, and 1½ M. beyond the port of *Uraga*. A good walker can make the round trip easily in 3 hrs. and enjoy every foot of the excellent sea-road. Shops and dwellings flank it nearly the whole way, and there are numerous tea-houses. That at *Ōtsu*, midway of the towns, sits near the beach and commands beautiful views of the bay. Characteristic features of some of the wayside shops are protecting sheds which arch above the roadway like those of the rest-houses on the main roads of Java. Frequent *basha* go to and fro, but are usually too crowded to suit the foreigner. The jinriki fare from *Yokosuka* to *Uraga* (50 min.) is 40 *sen*, with an additional 20 *sen* to the monument. ¥1.50 for the round trip is ample. — The road from *Yokosuka* follows the contour of the beach; pedestrians can save a little by cutting through some of the converging lanes. At the extreme end of the town, at a precipitous bluff crowned by a small temple, the road turns abruptly to the right, leads through a tunnel, then follows the coast through a picturesque hamlet. Charming views at the left. *Uraga* (oo-rang'-ah), the clearance port for the junk trade to Tōkyō, was visited by *Perry* in 1853. The two dockyards are owned by private interests. *Mizuame* is a local specialty. The temple is not worth inspecting. To reach the monument we continue through the town, thence up and down over a fine woods-road through a remarkably pretty country. At the far end of *Kurihama* village (¼ M. inland), beyond a quaint arched bridge, a signboard points the way toward the sea. The tea-house at the corner of the road on the beach has upper rooms whence superb views over *Uraga Channel* and its procession of ships are to be had. The distant shores are those of *Awa* and *Kazusa* Provinces. The Monument stands in the center of a broad square inclosed by banks faced with stone; 36 gray granite posts linked by ship's anchor-chains inclose the broad plinth, whence rises the socle, then the shaft which supports the flat, gray monolith. Two vertical lines of black characters in Chinese and Japanese adorn the face of the slab, on the reverse of which, in English, is the translation: 'This Monument commemorates the First Arrival of Commodore Perry, Ambassador from the United States of America, who landed at this place July 14, 1853. Erected July 14, 1901, by America's Friend Association.' Within the inclosure are many young trees planted by friendly hands. At the right of the socle is a Kaneko pine tree, planted July 14, 1901,

by *Viscount Kaneko*. Another, called the *Roders* (*sic*) pine was planted on the same day by *Rear-Admiral Frederick Rodgers*. Modest souvenirs of the spot are the equivalve shells of the Arcidæ (*arca subcrenata*, Japanese, *sarubō*) which lie scattered in the sand along the beach.

About 10 M. farther down the coast, at the extreme S. end of the *Miura-gori Peninsula*, overlooking Sagami Bay, is the nondescript town of **Misaki,** with a MARINE BIOLOGICAL LABORATORY (*Misaki Rinkai Jikken-jo*) established in 1896 and containing rare and interesting specimens of marine fauna. It is a part of the excellent Imperial University at Tōkyō, by which it is maintained. The highroad follows the trend of the coast and skirts the shore of *Kaneda Bay* (3½ M. wide) between *Senda-* and *Ame-saki*, before turning inland and crossing the foot of the peninsula. The round trip of 20 M. is a good day's run for a jinriki *shafu*, with whom a bargain should be struck before starting. A native inn at *Misaki* provides food and lodging of a kind at reasonable prices. On June 18 each year a great festival is celebrated at the *Kainan-jinja* at *Misaki*, and a gorgeous festival-car is taken down to the beach and set afloat to the accompaniment of music and jubilation. Immense numbers of cuttlefish are captured offshore at *Misaki*, sometimes as many as 200,000 in a single day. — About 1 M. off the coast is the reef-rimmed island of *Joga-shima*, the S. point of the *Miura-gori Peninsula*, at the W. side of the entrance to the Gulf of Tōkyō. At the W. edge of the island (reached by a ferry from *Misaki*), 106 ft. above high water, is the *Nagatsuru Saki Lighthouse*, with a fixed green light visible 9 M. at sea. — Returning from *Misaki* the pedestrian or the motorist will perhaps elect to follow the road leading N. to *Dzushi*, *Kamakura*, etc., along the W. shore of the peninsula. On clear days the sea-views are exquisite. The country is a succession of wooded hills with fat valleys and native hamlets between. An automobile trip for the 50 M. or more from Yokohama to *Misaki* and return can be arranged with the hotel manager. A car holding 6 persons can be had with a chauffeur for about ¥30. The trip is delightful throughout its length.

3. From Yokohama around Fuji-san to Shōji.

Around Fuji-san to Shōji forms one of the most delightful short trips in Japan and is recommended to lovers of exquisite mountain, lake, and forest scenery. While it can be accomplished leisurely in 4 days (3 on a pinch), a week should be devoted to it. Early spring or fall is the loveliest season, although the region is singularly beautiful at all times of the year. The inns are clean, attractive, and cheap; a little English is spoken in them, and a guide from Yokohama is unnecessary. The *Shōji Hotel* — the objective point of most travelers to the dis-

trict — stands on an elevated promontory overlooking the gem-like *Shōji Lake* at the N.W. foot of Fuji in Kai Province. Yamanashi-ken (telegraph and telephone connections), and the English-speaking proprietress will, on receipt of advance advices, have the hotel coolies meet the traveler at any near-by point, relieve him of luggage and responsibility, and conduct him safely to the hotel. Their pay is ¥2.50 a day, and besides being trustworthy, they are useful in many ways. There are no discomforts, and the alternate boating and walking between Kami Yoshida and Shōji is enlivened by some of the most magnificent views imaginable of the lordly Fuji — views of the N. side, which travelers along the *Tōkaidō* miss.

The shortest, quickest, and best way from Yokohama to Shōji is by the *Tōkaidō* rly. to (2 hrs.) 51 M. Gotemba (for fares see the Rly. Time Table), thence by tramway to (20 M.) Kami Yoshida (in about 5 hrs., fare ¥1.), where the coolies sent from the *Shōji Hotel* will meet one with chairs or horses. The uncertainty of making close connections with the tram at Gotemba, the beauty of the scenery beyond Kami Yoshida, and the fact that the trail might prove difficult after nightfall, make it undesirable to expect, or attempt, to accomplish the outward trip in one day. Furthermore, the tram-ride is tiresome, and ladies particularly will be glad enough for the night's rest in the clean little *Osakabe Hotel* (¥4 a day) at Kami Yoshida (cars stop at the door), where chairs, a table, semi-foreign food, and minor comforts are provided by the obliging hostess (English spoken) and host — a maimed veteran of the siege of Port Arthur. [Travelers from Tōkyō can reach this point by proceeding over the Central Rly. Line (Rte. 25) to (50 M.) Ōtsuki (in about 4 hrs.; for fares see the Rly. Time Table), whence the tramway runs up the valley of the *Katsura-gawa* to (12 M. in about 2 hrs.) Yoshida — an extension of Kami Yoshida.]

The cost of a chair hence to Shōji is ¥10 (4 men at ¥2.50 each), but if one goes viâ the lakes it will be used but little. Jinrikis are usually available to Funatsu. Unless one plans to shoot the rapids of the *Fujikawa*, and not return viâ Kami Yoshida, the best way is to go viâ the lakes and come back by the alternate, overland route described hereinafter. In this case heavy luggage can be left at the inn and picked up later. Travelers who contemplate climbing Fuji (see p. 45), then going to Shōji, and joining the rly. (viâ the river-route) at Iwabuchi, can save time and money by leaving the tram-car at Subashiri (7 M. from Gotemba and usually the station from which Fuji is ascended), climb the mt. and then go on to Kami Yoshida. The boat-hire (for a small party) on the first lake (*Kawaguchi*) W. of Kami Yoshida is ¥3.50; on *Nishi*, the 2d lake, ¥3 (about 20% more is expected in bad weather —at which time the lakes should be avoided). The fares

from Shōji to the river or the rly. are mentioned farther on.

The country between Yokohama and Gotemba is described in Rte. 24. The Gotemba inns are mentioned at p. 48. The tramway station is 3 min. walk to the right of that of the rly.

Cars leave at frequent intervals. Special cars for a party can be hired at moderate prices.

The line ascends viâ Subashiri to (4 hrs.) Kago-zaka ('basket trail') Pass, whence returning cars come down by the pull of gravity, often at a disconcerting speed. Beyond this it is downhill over a winding road (*Yamanaka Lake* at the right), with fine views of Fuji at the left to (2 hrs.) Kami Yoshida (returning cars leave hourly), a picturesque village at the N. base of Fuji, which towers grandly above it (summit 11 M. halfway on horseback). Hence viâ the lakes (*Kawaguchi*, 3 M.; *Nishi*, 7 M.) to the *Shōji Hotel* is 15 M. (12 M. overland). — The inn at (1 M.) Shimo Yoshida (the upper end of Kami Yoshida) is the *Togawa* (¥5 a day).

The road winds across the fertile fields of decomposed volcanic drift to (20 min.) Akasaka village, where the overland trail (which avoids the lakes) turns up at the left; the straight road leads in 30 min. to Funatsu, a picturesque cluster of houses, embowered in mulberry trees, at the upper edge of Kawaguchi ('River mouth') Lake (4 M. long). Sericulture is the chief industry of the region, and almost every homestead possesses one or more primitive silk-reels. Boatmen are on the watch for travelers, who are conducted to the near-by landing. If one happens to pass this way in autumn, when melons and strings of yellow corn are drying beneath the eaves of the overhanging, heavily thatched house-roofs, and the hills roundabout flame with scarlet foliage that reflects its wanton beauty in the pellucid waters of the lake, one will register a scene not easily forgotten. Nagahama, at the far end of the lake, is a bit over 1 hr. sail, or row; thence it is a fairly stiffish 30 min. walk up *Toriizaka* to the crest of the ridge separating the lake from the adjacent Nishi-noumi ('West Lake'). The views here are splendid, embracing as they do the two gem-like lakes nestling in their green beds and reflecting, in an inverted way, the exquisite cone of Fuji. The boat-landing is at (8 min.) Saiko village, and the keeper of the poor and misnamed *Matsuya Hotel* owns the boat and keeps the oars; hence to the lower end (1 M.) of the lake is ¥2. The boat grounds at a point somewhat to the left of the squalid village of Nemba, near the Shōji trail; which plunges at once (left) into a wild, semi-tropical, bird-infested tangle of black doleritic lava streams significant of Fuji's tremendous activity in the past. Few byways in Japan are as interesting. The decomposed volcanic detritus, a sheltered situation, and almost continued moisture have produced a wealth of beautiful wild flora in which brilliant green mosses, lovely ferns, and Florida moss (*Dendropogon usneoides*) are conspicu-

ous features, — the latter pending in ghostly gray, filiform festoons from the tall trees just as it does from the patriarchal eucalyptuses in *Chapultepec Park*, and from the giants of Virginia's Dismal Swamp. Great lianas wind round the stems of the trees and bind them into an almost impenetrable jungle. The volcanic streams are easily defined, and where they cross the path the amygdaloidal stones are seen to be covered with lichenous forms. In some places gaping caverns are exposed, in the dark, cold depths of which snow often remains throughout the summer. The obsidian-like edges of certain of the black stones cut one's shoes like glass and emphasize the value of the useful *waraji*. The wonderful and varied plant- and bird-life; the fantastic rock formations, and the extraordinarily singular aspect of the place — mediæval rather than modern, with a suggestion of elf-land — are sustainedly interesting. Travelers should remember that the fragrant white flowers of the *Andromeda japonica* (*Japanese, asemi*) so much in evidence will poison one if held between the lips. For 1½ hrs. one tramps steadily through this labyrinthine Japanese everglade, up hill and down dale, emerging finally, and abruptly, on the silent shore of the beautiful, irregular *Shōji Lake* (*Shōji-ko*), 300 ft. deep and 3160 ft. above the sea. The path half-circles it to a landing toward which a boat puts out from the (1 M.) hotel on the opposite shore.

The **Shōji Hotel** (¥8.50 a day, Am. pl.; less by the week; reduction for a longer stay) occupies a commanding position on the *Unosaki* promontory, above a charming little bay a mile or more from the small cove in which nestles the nondescript *Shōji* village. Excellent fishing in the spring and summer. Carp (*koi*); a species of cat-fish (*namazu*); goldfish (*funa;* comp. p. civ); and several minor species are the most plentiful. Boats 50 *sen* an hour; ¥3 a day. Fishing-tackle in the hotel. Good bathing in the cove near by. Many wild ducks make the lake a winter rendezvous, and pheasants and wild boars infest the forests. Splendid pine trees overhang the lake, which reminds one of the silent tarns of Maine or Upper Canada. The lake floor is supposed to be warmed by subterraneous fires, since as soon as the ice (2–3 ft. in winter; fine skating) thickens at the surface, the fish disappear to return to the surface in balmier weather. As none of the lakes round Fuji's base have visible outlets, and as the water-lines change frequently, the natives hold the belief that they are connected with subterranean watercourses (see p. 45).

From *Eboshi-ga-take*, the lofty hill (40 min. climb) behind the hotel, all the lakes are included in the fine panorama. *Maruyama* (3750 ft.), a rounded hill on Fuji's flank (good ½ day excursion; guide 2 *yen;* 3 *yen* for the day), contains a locally celebrated Ice Cave (*Kōriana*) popular with tourists. Entrance fee 50 *sen*. For some unknown reason the ice never melts entirely,

and after a prolonged cold spell many huge icicles pend from the roof to meet the icy stalagmitic forms which rise in jagged irregularity from the cavern floor (of unknown thickness). If the traveler breaks any of these a recompense will be demanded. To this bizarre cold-storage plant the Shōji folks bring silkworm cocoons (*kaiko*) and store them to prevent unseasonable development. The cave is believed to have been anciently a big breathing-hole for the volcano. There are many lovely walks in the *Shōji* neighborhood.

The Overland Route from Shōji to Kami Yoshida embodies much the same scenery as the lake route, except that it skirts the shores of the lakes nearer to the mt. The charge for a chair to (halfway) Narusawa is ¥2.50; to Kami Yoshida, ¥5. Coolie only, ¥1.20. If one expects to board the 11–12 o'clock tram-car at Kami Yoshida for Gotemba, and thus reach Yokohama early in the evening, one had better make an early start, say 7 o'clock. The hotel boat takes one to a different landing on the opposite side of the lake, and the first part of the way is through another, and equally attractive, section of the extraordinary lava-field traversed on the outward journey. In the early morning when the entire forest is dew-gemmed, it is as beautiful a deep tangled wildwood as one could imagine. At the end of 2 hrs. we enter a sparsely wooded country, at the right of which Fuji rises in a splendor indescribable; white, cottony clouds drift round its flanks, and the snow on its summit — gloriously beautiful against the steel-blue sky — resembles vast billows of corded silk. Numerous lava streams are crossed, and these alternate with groves of stunted trees and prairie-land. Beyond Akasaka village we follow the same road as on the outward journey. The straight road goes to Shimo Yoshida.

From Shōji viâ (5 M.) Lake Motosu to Yokaichiba Village, where one boards the boat for the Rapids of the Fujikawa, is about 18 M.; a leisurely day should be devoted to it as the scenery is charming and will often detain one. The river can be reached easily before twilight, and the boats do not start until early morning. Horse with coolie to act as guide (along the lake shore), ¥4; on foot with coolie, ¥2. This latter method is preferable, for not only can the journey be shortened about 3 M. by climbing over *Myōjin-yama* (1000 ft. above the lake, impracticable for horses), but from the pass one obtains one of the most extraordinarily beautiful panoramas in the neighborhood — including Lake Motosu, Lake Shōji, Fuji-san, hundreds of square miles of intervening valley, and a prospect that holds one spellbound by its varied and entrancing charm. The pretty village of Furuseki is passed before Tambara (with a poor inn) is reached. Here it is best to board a boat and go down the river (½ M.) to Yokaichiba, where there is a better inn, the *Fujikawa*, or *Wakaoya Hotel* (¥2), and where the innkeeper will plan for a boat for the following day.

The prices of these are advancing steadily; a special boat (which will make the trip in about 5 hrs.) with 4 men costs about ¥20; the daily mail-boat (¥3.50) takes about 7 hrs. Additional information concerning the rapids will be found in Rte. 25.

Those who do not care to rejoin the *Tōkaidō* Rly. by the river-route, may proceed from Shōji viâ Lake Motosu to (13 M.) Kamiide (coolie to act as guide and carry luggage, ¥5; with a horse ¥8), whence a light rly. runs viâ Ōmiya to (15 M.) Suzukawa (fare 90 *sen*), a station on the main line of the rly. The branch is being extended and eventually will pass through Shōji en route to Kōfu. One with a little time to spare will feel repaid for turning aside (½ M. on the Shōji side) near Kamiide to see (on the slope of Fuji-san) the lovely *Shiraito* ('white thread') *Waterfalls*, of crystal clear water with a tint like that of a fine blue-white diamond. The environing region presents some extraordinary features. In some places big streams of water gush noisily and with great violence from holes in the ground, that are supposed to be the outlets of subterraneous channels draining the Fuji lakes. Certain of these streams unite and form the *Shiba River*, which in turn plunges over a wide, semi-circular precipice of black lava and constitutes two big waterfalls, the *O-daki* and *Me-daki* (male and female), about 80 ft. high. The scores of small ones are referred to as their children. The myriad tiny streams which spurt out from the crevices in the rocks resemble nothing so much as fragile white threads, whence the name. Near by is the remarkable *Otodome Cascade*, 100 or more ft. high, and about 30 ft. broad.

4. From Yokohama to the summit of Fuji-san.

Fuji-san (Fuji Mt.) or (poetically) *Fuji-no-yama* (Mt. of Fuji), often referred to as *Fuji*, and as *Fuji-yama;* the loftiest, best known, most beautiful and most sacred of the Japanese peaks; a dormant volcano on the border line between Kai and Sagami Provinces, stands (approx.) in lat. 35° 06′ N., and long. 138° 51′ E. of Greenwich, 42 M. from Yokohama, near the sea and rly. Although its height is given usually as 12,365 ft. (a figure rememorative inferentially from the 12 months and 365 days of the year), the Geographical Survey records *Kengamine* ('sword peak'), the highest point, on the W. side, as measuring 12,400 ft. To sailors *Fuji* is a landmark and a beacon visible 100 M. at sea on a clear day; and to travelers entering Tōkyō Bay it is a figure in a picture which time never succeeds in erasing entirely from the mind. The word *Fuji*, written in *Rōmaji* (p. cxxvii), means 'wistaria,' but the ideographic symbol is written differently and carries other meanings. According to *Mr. J. Batchelor*, an authority on Ainu matters, the name *Fuji* was given to the mt. by the primitive Ainus, and to them represents the Goddess of Fire. The Japanese have a score or

more names for it, most of them with poetic reference to its manifold and fadeless charms. As the highest expression of the predominatingly mountainous character of Japan, *Fuji* is covered with snow about 10 months of the year, and is a weather-sign and prognostic for farmers and sailors. Cultivated plains sweep up its base for a distance of 1200 ft. or more, thence to about 4000 ft. it is belted with bamboo-grass and stunted trees. Forests of pine and other trees mark it to the 6000 ft. level on the N. side, and to about 8000 ft. on the S. Scattered amid these trees is such a great variety of plant life that a book (*The Vegetation of Mt. Fuji*, by *B. Hayata*, Lecturer on Botany in the Botanical Institute of the Imperial University at Tōkyō — on sale at the bookstores, ¥2.50) has been needed to catalogue it. Beyond this forest one crosses alternate stretches of volcanic detritus — fields of clinkers and cinders, of broken doleritic lava and similar materials. *Fuji* stands practically isolated; anciently the grassy slopes of Ashitaka-yama (3950 ft.), the rugged range at the S.E., were the favorite breeding-grounds of wild mustangs, and the sword-like bamboo-grass which now grows there so prolifically is believed by the credulous to cure all the diseases to which horses are subject.

Perhaps no single figure in the Japanese landscape is so often portrayed on the various products of native art and industry as *Fuji-san;* it is carved on wood, metal, and ivory, and is painted on silks, lacquer, porcelains, fans, and a host of fabrics. The artists seem never to tire of it. The favorite method is to show it enveloped in fleecy clouds or with white storks flying athwart its sides. So famous and so universally admired is this sacrosanct peak that wherever in Japan a conical mt. is found, it is called the local *Fuji*, and few indeed are the celebrated landscape gardens that has not one miniature of it. It figures in the background of scores of Japanese scenes, and every native feels it his or her duty to climb it once at least during a lifetime. A whimsical proverb exists in the language to the effect that 'There are two kinds of fools in Japan; those who have never climbed *Fuji*, and those who have climbed it twice.' Another one says that if one dreams of *Fuji*, one will receive promotion to high rank, or will win great prosperity. *Fuji* is unusually beautiful for a mt. of such size. Despite its loftiness the climb to its summit is relatively easy; no risks attend the ascent; good lungs, a strong heart, a level head at great altitudes, and perseverance are the chief requisites. There are no dizzy ridges that upset one's equilibrium too much, and near the top, where the air is rarest and one feels the fatigue the most, are stationed stout coolies (*gōriki*) with a ' pull ' in the shape of a strong rope which they fasten to the traveler's belt, lay over their own brawny shoulders, and make for the top in a whirl of energy and enthusiasm. The record time (8 hrs.) for the ascent from *Tarōbō Station* to the summit is held by an Englishman.

Paraphrasing a witty writer, *Fuji-san* has what mortals rarely possess united: A warm heart, with a clear, cold head! It is a titanic crucible out of which in past ages, the surrounding country has been poured, and one which may again leave its mark on Japan; for an inspection of its summit proves it far from being dead. Most foreigners consider it the most beautiful object in the Mikado's Empire, and many climb it for the sake of the entrancing panorama visible from its supernal heights. Nothing in Japan compares to this in transcendental beauty, and few mts. of the world offer so varied a view — a blend of land and exquisite sea. The Japanese mention 13 provinces from which *Fuji* is visible, called *Fuji-mi-jū-san-shū*, but the vista from the summit is almost limitless. Whosoever can, should get a near view of the mt. by moonlight, preferably on a frosty night when the snow reaches far down its sides. It is then like a colossal inverted cone of white sugar, with a suggestion of ghostliness more pronounced even than when it shows through the haze of a summer day.

According to tradition, *Fuji* rose from the plain in a single night in B.C. 286, coincident with the forming of the great depression now covered by the waters of Lake Biwa. It is thought to have continued active for centuries; history mentions the last of the numerous devastating eruptions as having lasted from Nov. 24, 1707, to Jan. 22, 1708. During this period a new crater was opened on the S. side, and the parasitic mound of *Hōei-zan* (so-called from the name of the era during which it happened) was built up to the height of about 9500 ft. Of this outburst a priest, whose temple was 9 M. from the E. base of the mt. writes: —

'Assuredly it is an unusual event, that, as was the case in 1707, *Fuji-no-yama* suddenly opened in a place overgrown with splendid trees to vomit fire, so that stones and showers of ashes flew about and fell down in provinces and districts. These showers of stones and ashes lasted for ten days, so that fields, temples, houses, etc. were covered with ejected matter more than 10 ft. deep. The dwellers in the neighborhood of *Fuji* lost their homes, and many of them died of hunger. I myself was one of the unhappy eye witnesses of this terrible eruption, and the remembrance of it fills me with pain and woe.'

The terror and confusion caused by the mt. are described in a graphic way; the clouds of ashes turned the days into murky nights, and these ashes were accompanied by red-hot stones, which flew hissing through the air. Finally the jarring din of earthquakes was added to complete the measure of misery. In Yedo there was darkness by day and night; the earth shook, and the ashes covered the houses there to a thickness of several inches. The roaring of the angry volcano was heard quite plainly, and all Japan was stricken with awe by its wrath.

Time, Cost, and Outfit. A quick ascent of *Fuji* and a return to Yokohama can be made in about 36 hrs., and more leisurely in 48 hrs. A sturdy climber can, by leaving Subashiri at 2–3

A.M. reach the summit at noon, and after spending 2 hrs. there (one of which will be needed to make the approx. 2 M. circuit of the crater), descend comfortably in 4–5 hrs. It is well to remember, however, that a storm may delay one at any point, and prolong the trip several days. Traveling on the mt. in a storm is dangerous, and should not be attempted — particularly when a strong wind is blowing. The ascent is less tiresome on a cloudy day, for when the sun pours down upon one, and the volcanic scoria reflects its rays into one's eyes, it becomes burdensome. The best season is thought to be late July or early Aug. Residents sometimes plan to start on the tail of a typhoon, in the belief that clear weather will prevail for a few days thereafter. Perhaps the best plan is to leave Yokohama early in the afternoon, reach *Subashiri* before night, and plan for an early start so as to reach No. 6 or No. 8 station leisurely in the afternoon. Certain experienced travelers recommend No. 6 rest-house as the best at which to pass the night, as mt. sickness (nausea and headache) is less likely to attack one here than higher up, where sleep might be difficult. By leaving this station (*Rokugōme*) at 3 A.M. one can easily reach the summit before sunrise, and enjoy one of the grandest prospects in nature. On the other hand, No. 8 (*Hachigōme*, 10,000 ft.) is the usual stopping-place, and one can scramble thence to the summit in an hr. The cold, etc., here often renders sleep impossible. At No. 8 the Gov't maintains a telephone-office, a post-office where a special canceling-stamp is used on mail matter deposited; a meteorological observatory (daily reports to Yokohama, of interest to intending climbers), a small hospital with a doctor and nurses for those attacked by mt. sickness, and a place (fewer fleas than elsewhere) in which foreigners can find lodging for the night with some pretense of comfort.

The Cost of the rly. ticket from Yokohama to Gotemba is ¥2.70, 2d cl.; the tram thence to *Subashiri*, 90 *sen*. There are a number of inns near the Gotemba station, conspicuous among them the *Fujiya Hotel* (2 min., right) where semi-foreign food can be had at reasonable prices. The usual charge for a night's lodging, hot water, and fire, at the mt. stations is from ¥2 to ¥3.50, but it is advisable to have a clear understanding before engaging them. The tickets issued by the Gotemba Trade Guild, while aimed to save one the extortionate prices often charged at the rest-houses, are of little use to foreigners. Police regulations fix the hire of a guide from *Subashiri* to the summit and back at ¥3.50, but at the last moment one usually learns that an additional ¥3.50 must be paid if the guide (or coolie who acts as guide and carries his employer's supplies — about 50 lbs. weight) is kept overnight. Discussion can be saved if one will reach an agreement with his man before starting. ¥5 is enough for a coolie for 2 persons.

The Climber should take as much of an outfit as he can, as supplies on the mountain are costly. The seasoned food to which he is accustomed (and which appears to have a double value after he has strenuously reached high places) will prove far more acceptable than the sugarless tea, saltless rice, sweetish soft drinks of doubtful purity, and other pseudo goodies obtainable en route. He will develop a craving for acidulous fruit and drinks, and he will find that oranges, lemons, and the **Clifford-Wilkinson Tansan, Ginger Ale,** and Lemonade will satisfy this craving quicker than will anything else. A few drops of lemon juice squeezed into a glass of Tansan assuages thirst and fortifies one as few other things will.

One's own blankets should be included in the outfit if one hopes to sleep in the anchorite huts where flea-invested straw mats take the place of beds, and where *futons* that have covered 'a multitude of sins,' and have never seen water, are used by hundreds of pilgrims each season. In addition to these, one should employ oiled paper in the manner mentioned at p. xl, in connection with a flea-powder known for its killing qualities. One should bear always in mind that the cold at the summit is bitter throughout the year, and that heavy wool underwear is a necessity. One's blanket can always be used as a cloak, but a good khaki coat that will shed rain, warm gloves, and a cap will be found serviceable. Goggles to guard the eyes from the glare, and a square or two (in lieu of a light rain-coat) of the oiled paper used by the natives to shed the rain, serves not only for this purpose, but also to protect perishable supplies from the elements. High boots (those shod with iron or nails slip easily and are dangerous), though excellent to keep out sand, are clumsy to those unaccustomed to wear them, and are liable to cause blisters. Buckskin moccasins, puttees (Hindu, *patti*), or 4 or 5 prs. of straw *waraji* (be sure they are large enough) form the best outfit. Unless *waraji* are worn over the ordinary footgear the very sharp and angular clinkers will ruin it. The 'Pilgrim's Progress' up the mt. is marked by these cast-off sandals. Near the foot of the real ascent, at the *Ko-mitake Temple* (dedicated to *Sengen Sama*, goddess of the mt.), where pilgrims and coolies make their orisons, travelers can buy (20 *sen*) of the priest in charge a stout staff (*'kongetsuye'*) which he will stamp (as will likewise the priest at the top) as a proof of one's having reached the summit. This Japanese alpenstock will prove of as great service on the upward trudge as on the downward glide. At this temple are sold also sanctified snoods (excellent to prevent perspiration from entering the eyes) supposed to possess the virtue of warding off mt. sickness.

The Ascent. While the common belief is that July and Aug. are the only months in which *Fuji* should be ascended, venturesome climbers go to the top even in mid-winter (not

recommended), despite the danger (cold, avalanches, etc.) and death, which sometimes attend these efforts. The police make a pretense of closing the mt. between Sept.-July, and of opening it officially about July 20. As long as any snow clings to its crest it is regarded as unsafe, and whosoever climbs it out of season does so at his own risk. The guides often refuse to ascend it except in summer, and the rest-houses usually close in Sept. The fact that the well-known *Tarōbō Station* (4500 ft.) on the Gotemba side was practically obliterated by an avalanche in March, 1912, and that every year the newspapers record the death, by exposure or otherwise, of adventurous persons who attempt to go up the mt. in winter, should deter travelers. Skiers enjoy the ascent in winter, and at such times one can *glissade* down on a plank or a straw mat (as the Mexican sulphur workers do on Popocatepetl) at a speed which almost takes one's breath away.

During the climbing season between 15,000 and 20,000 persons usually make the ascent, among them many women 70 or more yrs. young, who toil up 1000 ft. or more each day, and in this painful fashion come eventually to the top. Anciently they were not allowed on the sacrosanct summit, and had to turn back at the 8th station. The first foreigner to climb the mt. was *Sir Rutherford Alcock*, H.B.M.'s Minister to Japan, in 1860. On the mt. side one meets or overtakes scores of white-clad pilgrims (chiefly rustics) wearing mushroom-shaped bamboo hats (*kasa*), a strip of matting tied to their backs (to serve as a bed and a protection from the rain), several pairs of extra *waraji* slung over their shoulders, and tiny bells aswing at their belts; these sweet-toned *kane* tinkle at every step and collectively add music to the general joyousness. As the pilgrims trudge slowly upward they occasionally sing out the *Shintō* formula, *Rokkon shōjō* — 'May our six senses be clean and undefiled' (an expression often chanted in Buddhist prayers, and referring to the six organs of sense: the eye, ear, nose, tongue, body, and heart). Some add the words *O yama kaisei*, which, liberally translated, express the hope that 'the weather on the honorable mountain may continue fine.' This ringing call is sometimes flung far and wide by enthusiastic climbers, and the mt. sides echo to it.

Of the six paths up the mt., that from *Subashiri* is the most comfortable and the least difficult for foreigners, and will be described in detail; the *Suzukawa-Maruyama* route was long the chosen one of pilgrims coming from Kyōto and the W., and is still known as *Omotoguchi*, or 'front entrance.' That from Yoshida is steep, while Gotemba has the disadvantage of being farther from the actual base of the mt. and requiring a longer walk or horseback ride than from *Subashiri*, on the E. slope. The best huts and the most conveniences will be found on this path, which has more shade on the lower slope. *Subashiri* can

also be reached by tram from (7 M.) Gotemba, and is 1500 ft. higher than that point. The traveler intending to visit Shōji (Rte. 3, p. 40) after making the ascent of *Fuji* can save a little time by descending on the *Yoshida* side, or viâ *Maruyama*, and proceeding to *Shōji* from either of these points. Luggage should be sent to the place to which the descent is to be made.—The *Subashiri* inns face the car-line and are near one another; at the *Yoneyama* a little English is spoken; rate, ¥2.50 and upward a day. The proprietor will engage a guide and be of service to foreigners.

Stations or rest-houses in the shape of solid, darksome, walled and covered dug-outs are placed at intervals of about every 1000 ft. on the mt., the divisions being called *gō*. Of the ten or more of these but a few are prominent. On each of the trails is a station called *Uma-gaeshi* ('horse return'), beyond which horses customarily do not go, — although they have been ridden to the summit at various times. The station on the Subashiri side is at a point about 4400 ft. above the village (approx. 7 M.; under 2 hrs. walk; horse, ¥1), but a horse may be ridden without difficulty to station No. 2 (*ni-gō-me;* 7560 ft.; ¥2; 4 hrs. walk). Pedestrians will find the walk to this point thoroughly delightful, particularly in the early morning, as the trail leads through a ferny forest where spring flowers and wild strawberries are found in Aug. [It is the part of wisdom to ride as far as one can and save the strength that will be demanded inevitably before the summit is reached.] Much of the plant life for which *Fuji* is known will be noticed on this stretch. Conspicuous is the *Fujimatsu*, or Fuji Larch; *Fujiki*, or Japanese Pagoda-tree; *Fujikansō*, or Telegraph-plant; *Fujibai*, panic grass; *Fuji-bakama*, thoroughwort; the species of wistaria called *Fujikazura*, and many other plants. The cindery part of the slope begins near (6430 ft.) *Ko-Mitake Temple* (3 hrs. walk), and the real, laborious climb beyond No. 4 station (8400 ft.). At station No. 6 (9800 ft. and approx. 6 hrs. from *Subashiri*) one is about 4 hrs. from the summit. Above this the ascent is decidedly steeper, and the hard smooth rock is in some places covered with the great blocks of lava which bestrew, and at times obliterate, the path. Whosoever has to this point husbanded his strength by keeping to a steady, plodding grind will be glad, for hence onward he will need it. Intersecting the trail hereabout is the *Chūdō Meguri* ('Midway Going-Round Path'), a girdling road (about 20 M. long) which enthusiastic pilgrims follow (7–8 hrs. walk) for the views (apt to be blurred in detail from the summit) and for a more complete inspection of the sacred mt. and its environs. Near No. 8 station (10,990 ft.) the *Yoshida* trail comes in from the right. The descent from the summit to this point is over the same trail as the ascent, but below it the zigzag path is discarded and one descends by long, sliding strides (*hashiri*) over loose

cinders and ashes that on a hot day release clouds of fine dust. A long-legged person may, in this wise, go from the summit to *Uma-gaeshi* in about 3 hrs. It can be done in less than 1 hr. sliding on the snow, but this is not recommended.

At the SUMMIT (*zetchō:* to climb to the top of *Fuji* is: *Fuji-san no zetchō made noboru*) the rest-houses at the end of the *Subashiri* trail stand in a cup-shaped hollow near the (500 ft. deep) crater. This is about 3 furlongs in diameter, and is surrounded by titanic crags scorched by awful heat into many tints — reds, yellows, and purples predominating. These huge rocks follow the rim and rise in some places 100 ft. or more above the crater's edge. Travelers should not venture beyond this point unaccompanied by the guide, as storms form quickly on Fuji's summit; twilight falls as swiftly as in the tropics; and the road is beset with dangers. The great crater is remarkable and awe-inspiring; in July–Aug. much of the floor is revealed, and is then seen to be littered with the huge stones that from time to time detach themselves from the rim and fall with a thunderous roar. Snow lingers throughout the short summer in the sheltered places, and lies deep in the crater at other times. 'The chronicles of *Fuji* show that about 70 yrs. ago, a number of pilgrims were caught in dense clouds on the mt. top and lost their way. The clouds were the precursors of a typhoon, which broke suddenly and with terrific violence. When it abated, and the weather cleared, the frozen bodies of the pilgrims, to the number of over 50, were found closely packed together, showing that they had kept united to the last for warmth and companionship in that dread hour. This is but one instance of the many sacrifices that *Sengen Sama* (to whose shrine the devotees come to pray) has demanded of the faithful. The place where they died is now called *Sai-no-Kavara* (a river shore in the Buddhist hell where the souls of children are tormented). It is covered with hundreds of stone cairns raised to the memory of these martyrs by those who follow more fortunately in their footsteps, and in tribute to *Jizō*, the children's guardian god.'

Many of the points round the crater are of historic interest; lying against the edge of the rim at *Kengamine* is a little stone hut where a brave meteorologist (of the name of *Nonaka*) and his wife planned to spend the winter of 1895–96, to make scientific observations; exceptionally severe weather prevailed, and before the New Year they were taken down to the plain, almost dead from cold and exposure. Near by is a precipice called *Oya shirazu Ko shirazu*, so dangerous and awe-inspiring that in case of peril, relatives or the best of friends look out for number one. Close by is a gigantic rift in the mt., called *Ōsawa* ('great ravine'), which gashes it downward, on the outer side, as far as the eye can see. Beyond here the path traverses a section that has been tortured into all kinds of agonizing

shapes by the fierceness of the fires which once flamed from Fuji's heart. Great cliffs lean over the mt. rim at a perilous angle, and seem ready to fall and crush everything on the plain below. Some of the crags bear resounding names: 'Thunder Rock' (*Rai-iwa*); 'The Rock Cleft by Buddha' (*Shaka no Wari-ishi*); 'Shaka's Peak' (*Shaka-ga-take*), etc. A great stream of molten lava once flowed out of the crater at this point and formed (it is said) the walls which now inclose the lakes at Fuji's feet. Below this point is a spring of icy cold water (an extraordinary thing at this altitude), called *Kimmei-sui*, or 'Famous Golden Water,' which is sold by the priests as a specific for mt. sickness. Beyond the line of pilgrims' huts at the top of the *Subashiri* trail is a precipitous cliff called *Kwannon-ga-take* or 'Peak of the Goddess Kwannon'; wisps of steam come up through cracks in the lava near by and prove that although Fuji is founded on granite, its interior is perhaps a mass of molten fire. The rocks roundabout are warm to the touch, and a minute is long enough for one to hold one's hand against the ground.

While it is yet dark the pilgrims foregather at *Kengamine* to witness the sunrise, which, seen from here, is a spectacle of transcendental beauty. The silent, white-clad, intensely interested figures add not a little to the impressiveness of the unique scene, as with bared and bowed heads, fingers clasped about their rosaries, and hands outstretched, they beseech all the gods that be in heaven to witness their devotion and submission, and to hearken unto their fervent prayers. As dawn advances over the cold world, and with flashing, rosy fingers lifts the veil of darkness from the long file of peaks and ranges standing like ghostly attendants behind the semi-divine *Fuji*, the island-studded sea becomes idealized, and the vision, which is of vast extent, takes on a sublimity beyond the power of words to express. The sunset is almost as wonderful as the sunrise. Describing this, *Herbert Ponting* says: 'As I stood here on the utmost pinnacle of Japan, the cloudland sea was rising slowly — borne upward in heaving billows by some undercurrent, stronger than the wind above, which was filling the crater behind me with scudding wrack. My pinnacle was soon surrounded to my feet and no other part of the mountain was visible. I stood alone on a tiny island of rock in that infinite ocean, the only human being in the universe, and soon the illusion of being carried rapidly along in the cloud sea was so real that I had to sit, for fear of falling with dizziness. When the sun sank to the level of the surging vapors, flooding their waves and hollows with ever-changing contrasts of light and shade, the scene was of indescribable beauty. Never in any part of the world have I seen a spectacle so replete with awesome majesty as the sunset I witnessed that evening from the topmost cubic foot of Fuji. A few moments only the glory

lasted. Then the sun sank into the cloudland ocean, the snowy billows turned leaden gray, and darkness immediately began to fall. As the last spark of the orb of day disappeared in the foaming breakers there was a rush of wind across the crater, due to the instant change in temperature, and in a moment the mountain-top was in a tumult. The great abyss became a cauldron of boiling mists, and icy blasts moaned and whistled among the crags which loomed like ominous moving phantoms in the turbulent vapors and dying light. It was a wondrous, almost preternatural spectacle, like a vision of Dante's dream.'

5. From Yokohama to Miyanoshita, Lake Hakone, and Atami.

* **Miyanoshita** ('Below the Shrine'; pronounced me-yah-no'-she-tah), one of the most delightful and popular resorts in Japan; 1377 ft. above sea level, on a cyclopean terrace near the heart of the Hakone Mts.; 40 M. west of Yokohama, in Sagami Province, is known far and wide for its super-excellent hotel (one of the best in the Far East); its numerous thermal springs; its invigorating air; its beautiful situation high poised among stupendous hills dominated in turn by the lordly Fuji-no-yama; for the multiplicity of charming walks that radiate in every direction from the hotel, and for the intensely volcanic nature of the environing country. It is the nearest point to Yokohama where one can witness the titanic and terrifying forces of nature in her primeval workshop flaming with internal fires, still engaged in the task of perfecting Japan. Few travelers who love the wild and thrillingly picturesque in nature fail to visit this romantic spot; and no traveler should miss seeing it. Ample time should be allowed to visit it, for as a rule no matter how long the traveler remains there he wishes he might remain longer. It is a place to spend a vacation rather than a few days as a sight-seeing duty.

Miyanoshita can be reached by auto direct from (45 M.) Yokohama in about 2½ hrs. By auto viâ *Sugita*, *Kamakura* and the old *Tōkaidō* (military highway) (52 M.) in about 3½ hrs. By railway to (1½ hrs.) *Kōzu* (Rte. 24, p. 368), thence (12 M., 50 min.) by motor. By rly. to (1¾ hrs.) *Odawara*, thence (8 M., 40 min.) by motor or motor-bus; or by rly. to *Odawara*, thence to *Miyanoshita* (or beyond to *Gora*) by electric tramcar (*densha*).

Detailed information relating to fares by motor can be had of the manager of the *Hotel New Grand*, at Yokohama; of the management of the **Fujiya Hotel**, at Miyanoshita (which conducts an excellent auto service between the port of Yokohama and many of the surrounding places), or from any office of the Japan Tourist Bureau. Fares and other data relating to the rly. will be found in the excellent Condensed Time Table of the Imperial Gov't Railways. The best and most detailed map and description (useful and desirable) of the Hakone District is printed (and distributed free) by the *Fujiya Hotel* management.

Eastbound travelers from Kyōto, Kobe, etc., desirous of

visiting the Hakone Region en route to Yokohama or Tōkyō, can, by writing ahead to the *Fujiya Hotel* manager, arrange to have a hotel car awaiting the train at *Numazu Station* (p. 370) to carry them direct to (24 M.) Miyanoshita. The route is past the noted Lake Hakone.

Hikers often vary the trip by descending from the rly. or motor-car at *Odawara*, taking a tramcar to *Yumoto*, and walking thence to *Miyanoshita*.

Odawara town is known for its charming sea views, its orange groves and flowers, and for an old castle the date of whose erection is unrecorded. It is known to have passed into the hands of *Omori Yoriaki* in 1416, and to have been captured by *Hōjō Sōun* in 1494. *Uesugi Kenshin* besieged it in vain in 1561, as did also the redoubtable *Takeda Shingen* in 1573. The wily and acquisitive *Hideyoshi* attacked it with a powerful army in 1590 and captured it, coincident with the downfall of the Hōjō. A long line of *Tokugawa shōguns* dwelt in it thereafter, and at the time of the Restoration it was the seat of *Ōkubo*, with an annual revenue of 116,000 *koku* of rice. — The last part of the trip is up the rock-strewn valley of the turbulent *Hayagawa*, overlooked by the twin humps of *Futagoyama*.

Time can be saved between *Yumoto* and *Miyanoshita* by taking one of the several short cuts (*shikamachi*) which lead up (left) from the winding road beyond Tōnosawa (the bathing resort just beyond Yumoto). The best of these short cuts (easily followed) is one which turns inward about halfway up and rejoins the main road at the *Fujimitei Tea-House*, 1½ M. below Miyanoshita.

The road leads up (left) from the station, through the picturesque street of the town, then over the bridge and around the corner (left) to *Tōnosawa*. The whole region is pink with cherry blooms in early April. The big power flume at the right, on the hill beyond *Tōnosawa*, receives its water from a point near Miyanoshita Village (tunnel through the hills, along the edge of the ravine) and supplies a part of the power employed to light Yokohama. The largest hamlet passed on the upward trip is *Ōhiradai*. Just beyond this high-poised place Miyanoshita is seen astride the main st., at the head of a deep ravine which here turns to the right and leaves the village on the hill-slope at the left.

The trim, comely, picturesque village of *Miyanoshita* perches above a yawning chasm through which plunges the tempestuous *Hayagawa*. Its elevated situation ensures clear, bracing air and beguiling views. The volcanic nature of the immediate neighborhood manifests itself in numerous solfataras, thermal springs, steaming gorges, waterfalls and whatnot. A veritable network of enticing mt. trails radiate from the settlement to easily attainable peaks and plateaus whence one gets entrancing and unforgettable views of the masterful Fuji.

* **The Fujiya Hotel** (Tel. address: '*Fujiya, Miyanoshita*'; — Long Distance Telephone), a thoroughly delightful hostelry widely and favorably known for its many foreign-style comforts and for its artistic setting and environment, is likewise popular for its excellent food, perfect service, for its (hot and cold) mineral baths (big swimming pool), for its many conveniences and refinements, and for its moderate charges. The winding paths of the exceptionally beautiful landscape garden lead to adorable cascades, rockeries and sequestered bosky retreats that will take the strain out of the most obstinately jangled nerves. They make for a peace and serenity of spirit unlooked-for by the hurried Occidental.

The hotel is under a management allied to that of the celebrated (for its beauty and charm) *Kanaya Hotel* at incomparable *Nikkō*. Its famous managing director, *Mr. H. S. Kanaya Yamaguchi*, has visited all the celebrated spas of the world, has had a wide experience in the management of hotels catering directly to foreign travelers of taste and discernment, and he is known to a host of world travelers. Requests for descriptive booklets of the Hakone Region, hotel rates, etc., addressed to him will receive instant attention.

The Golf Course (9 holes; 2749 yards long) of the *Fujiya Hotel* is located at Sengokuhara, 6 M. from the hotel; 20 min. by motor car or bus; on foot about 1½ hrs. viâ *Kiga* and *Miyagino* (along the military road). At *Sengokuhara* pedestrians take the path at the left; motorists continue along the road to the Club House at the foot of *Otome-tōge* (Maiden's Pass).

From Miyanoshita proper one looks out upon an encircling amphitheatre of solemn hills, but from the higher reaches one sees row after row of diminishing peaks, the sunshine rippling on the bosom of dimpling lakes, and beyond, the hazy line that marks the azure Pacific. A marvellous tranquillity and restfulness broods above the region, which is one of unquestioned charm. The myriad wild flowers which in great variety deck the hill-slopes for the greater part of the year are not the least among their attractions. The incomparable Fuji is an ever-present object in the landscape.

The Hakone Region is known for the numerous articles turned from different native woods and called *Hakone-zaiku*, or Hakone Woodwork. Chief among the woods used are the camphor-laurel, employed for inlaying because of its silky luster; persimmon, *keyaki*, Japanese pepper (*sanshō*); a species of sago (*sosetsu*); black alder (*hari-no-ki*), etc. The waxy appearance of some of the pieces is imparted by putting them on a lathe and pressing against them a piece of vegetable wax (*rō*). The *Gampi-ori* sold in some of the shops is made at *Atami*, and is referred to under that caption.

The Walks and Excursions possible from *Miyanoshita* are

legion. Some of them are of rare charm and are unforgettable. The hotel management has trained some of the local coolies to act as porters and guides, and they do this willingly and satisfactorily for a small wage. On some of the walking trips they are necessary because of the complexity and obscurity of the trails. In such cases they easily save their wages by saving their employer's time. The best plan is to have the hotel manager make the arrangements and adjust the pay of the men. The traveler with insufficient time to make leisurely hiking trips will find the motor-cars and their drivers as supplied by the *Fujiya Hotel* serviceable in every way. Chairs and jinrikis are also available. The most popular excursions are mentioned below. The time given refers to excursions on foot.

To Myōjō-ga-take (or *Mukōyama*), the rounded hill (3027 ft.) beyond the gorge (E.) from *Miyanoshita*. The route (time about 1½ hrs.) is through Dōgashima. After crossing the stream the trail bears r. for some distance, then turns l. to the crest of the hill. The views are good, but better ones are to be had from other places mentioned hereinafter. They include *Otome-toge*, *Kintokizan* (r.), and *Myōjin-ga-take*.

To Sengenyama (2150 ft.), a 45 min. steady climb to the crest of the wooded hill (800 ft.) back of the *Fujiya Hotel*. Fine views of *Fuji*, the serrated *Kintokizan*, *Sagami Bay*, the *Miura Peninsula* and *Enoshima Island*. If one has time the trip can be extended by following the ridge, then descending to the famous *Chisuji-no-taki Waterfall* at *Kowakidane*, and back by the main road to the hotel. Time about 2 hrs. for the entire trip.

Kiga and Miyagino, the former a small hamlet, the latter a village on the far bank of the *Hayakawa*, about ½ M. (time 15 min.) from the hotel, contain nothing of interest, and can be included in the following group.

To Kowakadani, Gora, Ōjigoku, Sengokuhara, Otome-tōge (Maiden's Pass), and Nagao-tōge. About 16 M.; 7 hrs. walk. Quicker in a motor-car. One can board a tram car at *Miyanoshita* for (1¾ M.) *Gora* and thus shorten the distance. Or the traveler bound for *Gotemba* can visit the first 5 places en route to *Nagao-tōge*. The broad road winds over the hills back of the village (S.W.). A short cut turns in at the bridge which spans the stream, and by following it *Kowakadani* ('small valley of the great boiling') can be reached in 25 min. The dying volcanic region hereabout formerly was called *Kojigoku* (Little Hell). The road which branches left goes to Hakone Lake. That at the right leads one in 25 min. to *Gora*, with a semi wild park. The tramline runs to *Odawara*. The cross-road leading down the slope goes to *Miyagino*. Bearing left one soon enters a broken region (3478 ft.) smelling strongly of sulphur, and in 35 min. comes to

Ōjigoku (Big Hell), 3½ M. from the *Fujiya Hotel* (whence one may come by electric car to *Gora*, thence by cable car to *Sōunzan*, and the rest of the way afoot: time about 3 hrs. for the round trip). Guide advisable here because of the treacherous nature of the ground (which may sink under one and burn one's feet). The district is so-called from

the subterraneous fires which make their presence known by a few thin wisps of steam and offensive gases. Hot water is piped to some of the native bath-houses farther down the valley.

On the other side of the gorge a rough path leads along the edge of the cliff to a bathing establishment frequented by ailing natives. The road continues first through the small settlement, then some pine woods, and in 10 min. passes some shallow ponds (1 min. to right of path) grandiloquently referred to as Natural Ice Factories. The hamlet visible on the slope of the hill beyond the wide valley is *Sengokuhara;* the saddle between the lofty hills at the left of it is *Otome-tōge* (3276 ft.), whence one may command a fine view of Fuji from base to summit; the jagged peak behind the village is *Kintoki-zan* (1 hr. climb). Before reaching the point (1½ hrs.) where the path zigzags up the steepish slope to the pass, one enters the broad military road constructed through the Hakone region in 1912–13. By following this as it winds up at the left one comes (1 hr. walk) to *Nagao Pass*, at practically the same elevation as *Otome*. A brick-lined tunnel ⅛ M. long leads through the crest of the ridge, by climbing to the summit of which (above the tunnel) one may, while lunching, enjoy the magnificent prospect of the broad Gotemba plain with *Fuji* rising grandly from it. Other splendid peaks cut the skyline, conspicuous among them *Shirane-san*, N.W. of *Fuji*, in Kai Province. Hakone Lake is seen to advantage in retrospect. The pass here is a favorite one with motorists, but when the road has been newly metaled the sharp volcanic stones employed are ruinous to rubber tires. The many pack-animals which cross the pass bring young cryptomerias which men of the Forestry Bureau plant on the bald slopes of the Hakone Mts. Gotemba Station, near *Fuji's* base, is 7 M. distant.

The return journey can be varied by descending (3 M.) to *Umijiri* (about ¾ hr.) at the N. end of Hakone Lake and proceeding by boat (¥1.50) to Moto Hakone, thence to Miyanoshita over the first stage of the excursion to *Atami*. — A shorter way back is to leave the military road just below the tunnel, descend the slope, and cross the wide valley to the road E. of Sengokuhara; pheasants haunt the region hereabout and rise frequently with a great whirring of wings. Seen from below, the pike takes on a decidedly grandiose character; it is held in place here and there by massive granite embankments, and reminds one of certain of the splendid highways in the Swiss Alps. An hr. after leaving the pass one sees *Ojigoku* at the far right. Following the military road through the gorge of the *Hayagawa*, the nondescript *Miyagino* is soon reached, then *Kiga*, beyond which the hotel is a 10 min. walk. The section through which the road passes here is called *Sokokura*, literally 'Bottom of the Storehouse'; in the deep ravine spanned by a high bridge is the noisy *Jakotsu-gawa*, or 'River of the Serpent's

Bones,' so-called from a white fossil wood sometimes found and which resembles dry bones.

To (*Kiga, Miyagino*) MYŌJINGATAKE and SAIJŌJI (or *Dōryō-san*) Temple, and return viâ (*Sekimoto*) *Odawara*, and *Yumoto*. This is essentially a walking-trip, as the route in some places ascends over trails so steep that even a jinriki is impracticable. Coolie to act as guide and carry wraps, lunch-basket, etc., advisable. If one returns viâ *Odawara*, a hotel motor-car can be had in readiness there to bring one back to the hotel.

Pedestrians with weak hearts and a distaste for elevations, who plan to return the same way from *Saijōji*, usually alter these plans when by dint of some effort they have gained the summit of *Myōjingatake* (3820 ft.) and look back upon the wicked, knife-edge ridges leading up to it. *Waraji* are a great help on this toilsome and sometimes slippery ascent, as is also a stout staff. A bottle of *Tansan* or cold tea forms a grateful stimulant. Near the actual summit is a wide terrace (*dai*) whence one gets a sweeping view of the lordly Fuji and many of the passes of the Hakone Range.

The road leads through *Kiga*, crosses the river at *Miyagino*, follows a stony path up through the village, then a rocky gulch, and finally emerges on the mt. flank; up which one goes slowly over a broadly zigzagging path whence fine views are had in retrospect. A steady walker will find himself on the summit 1½ hrs. after leaving the hotel. The worst is then over; the deep *arroyos* which gash the brown turf on the other side of the ridge offer no difficulties, and the temple roof is soon descried far below at the left, in its sacred grove of immense cryptomerias.

The MAIN TEMPLE, called the *Myōkwaku-dō*, founded by *Ryō-an* in the 14th cent. and now the property of the *Sōtō* sect of Buddhists, stands on an artificial terrace reached by a flight of 52 stone steps flanked at the top by big bronze *Tengu*[1] with great noses and gilded eyes; others of the same class stand about the atrium and impart a bizarre and childish aspect to the place.

Stretching N. from the lower end of the temple inclosure is an avenue of tall cryptomerias leading to (2 M.) *Kano* village. Thirty min. after quitting the temple, one passes beneath the great *Nitō-mon* (with its two big *Nitō* plastered all over with spit-ball prayers), and leaves the ave. at *Kano*. By taking a short cut here at the right, one need not go to *Sekimoto*, visible at the left. The unruly little river which is soon crossed on a wooden bridge is the *Karigawa;* extensive riparian work has been needed to keep it within its banks. *Tsukahara* village is marked by a bridge (over the *Kari River*).

At *Odawara* the tramline from *Kōzu* to *Miyanoshita* (and *Gora*) is rejoined.

[1] The **Tengu** is a mt. elf or hobgoblin which is believed to have been added to the congress of Buddhist demons by the Japanese.

To Lake Shoji (51 M.) and the Lake Region at the base of Fujiyama. See p. 43. Special arrangements can be made with the *Fujiya Hotel* management to make this delightful trip, as well as others in the environs, and to more distant places, in the trustworthy hotel cars.

To Atami (18 M.; 6 hrs.) viâ Kowakidani (2 M.; 30 min.), Ashinoyu (5 M.; 1½ hrs.), Hakone (7 M. 2 hrs.) and the Ten Province Pass. By leaving *Miyanoshita* at 8 A.M. one can (afoot) reach Atami about 2 P.M. The time can be shortened by taking a motor-car to (30 min.) *Hakone*, and a 'chair' (desirable for ladies) the rest of the way. A bright day should be chosen for the trip. In wet weather the mt. paths are slippery and the views obscured in mist. A good walker can make the traject with ease. Unless one is acquainted with the region, and can speak a little Japanese, a coolie should be taken along as guide and porter.

The path winds S.W. over the hills from the upper end of the village. At *Kowakidani* (2100 ft.) it leads over the crest of the ridge. *Ashinoyu* (2870 ft.), highest of the Hakone watering places, derives its name from the hot springs (*yu*) which issue from a reedy plain (*ashi*) near by. A smell of fetid eggs advertises the nature of the sulphurous water which runs in yellow streams across the roadway. The 3 moss-grown tombs at the left of the road beyond the settlement commemorate the brothers *Soga Sukenari*, and *Soga Tokimune*, 12th century military heroes. The trend is now downward between volcanic hills. *Hakone Lake* comes into view, then *Moto Hakone*, on the lake shore.

Hakone Lake (2378 ft.), known also as *Ashi-ko*, a clear sheet of water 3½ M. long, ½ M. wide, and about 150 ft. deep, is circled by half-bare volcanic mts. of which the tallest is *Koma-ga-take* (Pony Peak, 4452 ft.) at the E. The lake is near the border line of Suruga Province, and is drained chiefly by the *Hayagawa*, which flows out of its N. end, and after a roundabout course goes through Miyanoshita and falls into *Odawara Bay*. The distance along the E. shore to *Umijiri*, the hamlet at the topmost point, is 5 M.; thence to *Nagao-tōge* about 3 M.

Following the road which skirts the lake we soon pass (right) the pretentious Imperial Summer Villa, within a fenced and guarded preserve (no admittance) on a promontory overlooking the lake. The broad avenue is now shaded by flanking files of magnificent and lofty cryptomerias, after the style of those at Nikkō. *Fuji* is seen at the far right, rising over the saddle formed by the *Nagao-tōge*. Hakone Village, a down-at-the-heel, old-fashioned place, on the S.E. side of the lake, has but little to recommend it — unless one is seeking absolute quiet. The *Hakone Hotel* and several lonely inns stand on the beach, waiting for the few travelers who come this way only in summer. It is an easy 2 hrs. walk hither from Miyanoshita, and 4 hence to *Atami*.

During the *Tokugawa* epoch the now decayed and decadent *Hakone* was an important station on the old Tōkaidō between the new capital of Yedo

and the old one of Kyōto. *Toyotomi Hideyoshi* marched past here in 1590 when he assailed the Ōdawara Hōjō in their castellated fortress, and in later times many a glittering *daimyō* train stopped here to hold high revel in the tea-houses overlooking the storied lake. At that period the old *Hakone no sekisho*, or 'barrier,' established for the surveillance of travelers, stood at the pass just west of the village, to the terror of malefactors and the uneasiness of political malcontents and refugees. Here was located the *Kwan*, or gate, the important border post, which had to be passed on entering the *Kwantō* region, or used in going in the other direction toward the *Kuwansei*. The old highroad has now lost its mediæval and military character, and for the latter purpose has been supplanted by the new gov't road which leads through the gorge of the *Hayagawa* and over the *Nagao-tōge*. The highest peak of the Hakone Mts. is *Kami-yama*, 4700 ft.

At the far end of the village the road turns sharply up at the left, away from the lake; henceforward jinrikis are impracticable, owing to the steepness of the paths. A stiff 20 min. climb brings one to the crest of the ridge, whence there are fine views in retrospect. From the summit of the big rounded *Kurakake-yama* (3300 ft.), about ½ hr. at the left, views finer even than those from the Ten Province Pass, 6 M. beyond, are obtainable. Until that point is reached the trail ascends and descends gently over a vast upland plain or wide ridge with views so far-reaching and grand that one feels as if one were walking over the roof of the world; it is a vast, silent world, where only an occasional grass-cutter is seen, and from which one looks down into stupendous valleys equally silent and unpeopled. A cold wind blows steadily across the top, bringing coolness in summer and a searching chill in winter. *Fuji* is the dominating figure in the seemingly limitless landscape. Erelong a solitary, blasted old cryptomeria, the *Ippon Sugi*, is sighted, with a stone idol at its base; and from it the sea is visible at the far left.

A huge stone marks the TEN PROVINCE PASS or *Jikkoku-tōge* (3200 ft.), which instead of being a pass between mts. is merely a big rounded hilltop, whence the mts. (provided the day be crystal clear) of 10 provinces (*Suruga, Sagami, Izu, Tōtōmi, Kai, Awa, Kazusa, Shimōsa, Musashi*, and *Kōtsuke*) may be seen. *Fuji-san* is again the dominating feature. Most beautiful of all is the province of Neptune, which stretches far below to a horizon as distant as that of optimistic youth. Atami is hidden by a bend in the ridge. Proceeding across the mt. tops we soon enter a region where the vegetation shows the effect of a S. exposure.

A short descent brings one to a picturesque street which leads down through the town to the sea.

* **Atami** (a contraction of *Atsu-ami*, or hot sea) 2½ hrs. by train from Yokohama, a charming health resort noted for its balmy climate, its medicinal baths and for the volcanic nature of its sub-soil, nestles cosily in a V-shaped valley reaching back into the hills from the lovely Sagami Bay (on the E. edge of the Izu Peninsula, in Izu Province), and is embowered in orange groves, camphor-trees and many flowers — which because of

the favorable exposure and the subterraneous fires bloom riotously. Here the blushing cherry-blossoms come out a month or more ahead of those of Tōkyō, and from late Dec. to early March the (3000 or more) plum trees (in full bloom in Jan.) in the famous Plum Garden (*Bai-en*) make of the spot a sort of floral fairyland (regarded as one of the finest sights in Japan). To this delightfully tranquil, sequestered spa come many unfortunates with tuberculous tendencies, to inhale the steam which issues from many fissures in the ground, and to find a cure in the sulphurous waters of the many local baths. The place is a sort of Japanese Amalfi and Riviera combined, a delightful spot in which to spend a week-end, and popular with Tōkyō and Yokohama residents.

Hotels. The * Mampei Hotel (Tel. address: '*Mampei, Atami*') stands on the slope of a steep hill, up from the rly. station (visible), is new (opened in 1928), modern, well furnished, is conducted in foreign style (there are a few Japanese rooms), is under the same excellent management as the *Mampei Hotel* in *Karuizawa*, and is the best hotel (recommended) in the town. Rates vary from 10 to 15 *yen* for a good single room (and meals) and bath (American Plan), and range up to 27 *yen* for a double room with bath. Cheaper without bath, and meals. For meals only; Breakfast, 2 *yen;* Tiffin, *yen* 2.50; Dinner, *yen* 3. Good food. Autos are available. Hotel porters meet trains and take care of passengers and baggage. The views from the front veranda and terrace are startling in their immensity. An attractive place for a week end. Popular with Yokohama and Tōkyō residents. Telephone.

The * Atami Hotel (tel. address: '*Atami Hotel*'), a modern, less pretentious but comfortable, long established hotel about 10 min. by motor-car from the station, occupies a commanding site with superb views over the town and the sea, and is popular with Japanese and foreigners. Rates: Rooms only, from 3 *yen* (without private bath) to 7 *yen* (with bath), single; and from 7 to 14 *yen* American Plan. Double rooms from 10 to 14 *yen* and from 22 to 25 *yen*. Meals only: Breakfast, *yen* 1.50; Tiffin, *yen* 2. Dinner, *yen* 2.50. Motor-cars, hot and cold natural and mineral water baths; swimming-pool; tennis-court, etc.

Motor-boats for pleasure, fishing, etc., can be arranged for at either of the hotels. Also motor-cars for country trips.

The Railway Station is on a terrace above the town, 5 min. walk from the delightfully picturesque Main Street. Autos and jinrikis are available, but distances are short. Many pretty footpaths, or short cuts, lead down to the sea. One of the 'sights' of Atami is **The Failing Geyser** (*Ō-yu*, or 'Great Hot Water'), which was brought (in 1860) to the notice of foreigners by Sir Rutherford Alcock, Great Britain's first Minister (commemorative monument) to the Mikado's Court. Formerly,

at stated intervals and with a frightful roaring, it spouted hot water and steam, which jerked out horizontally from a jagged opening in a rock-group in the front yard (open to the public, no fees) of the *Ō-yu Bathing Establishment* (interesting; hot sulphur baths; promiscuous bathing) near the center of the town. Since the earthquake of 1923 it steams (about every 2 hrs.) only. At its source the water (salts, chlorides, sulphates) is the hottest (226.4° Fahr.) in Japan. Steam issues from many places in the town, and not a few of the people cook food over the jets. On a lowering day, when the vapors hang low and sulphur stenches abound, the place recalls another orthodox one far less pleasant than Japan.

There are many charming walks and drives in the vicinity. From certain of those along the shore overhung with grotesque pines, one commands some of the loveliest seascapes in Japan. Certain of the spots are so extraordinarily romantic that they lure one to commit suicide! Such a place is *Nishiki-ura* (Brocade Beach), which is frankly spoken of as the favorite place for winter suicides in the Kwanto District! The lapiz-lazuli tides that swirl and purl through the coral reefs and the mysterious caves and grottoes along the fantastic shore, sing a siren song apparently irresistible to tortured young souls enthralled by love's maddening distemper. In one month as many as a dozen young couples cheek to cheek and closely clasped in a last desperate embrace, have been reverently lifted from the treacherous depths of the translucent waters!

The most important local industry is fishing, and when schools of deep sea fish (often *buri*, or amber-fish) enter the bay a lookout (*tōmi*) on the promontory known as *Uwomi-gasaki* (Fish View) blows resounding notes on a great conch (*hora-no-kai*) to apprise the fishermen to get their big nets out. Great excitement then prevails, for the catches are valuable. — One of the largest rocks on the cape is called *Kabuto-iwa*, from its resemblance to a war helmet.

A local (and desirable) product is the 'wild-goose-skin' paper made of the fibre of *Edgeworthia papyrifera* and known as *Gampishi* (also *mitsumata*). Mixed with silk from the wild silkworm the *gampi* is twisted into a tough, washable fabric which is fashioned into (cheap and attractive) handbags, cushion-covers and whatnot. It resembles a coarse pongee. Turned wood articles, an *ame* sweetmeat made from oranges and limes; camellia oil (*tsubaki-abura*) used for hair-dressing, and other small things are made locally.

Hikers may wish to remember that the walk over the Ten Province Pass to Miyanoshita is more fatiguing than when made from Miyanoshita (which is high-poised, and from which one comes down to the sea). It can be made easier by telephoning to the Fujiya Hotel management, at Miyanoshita, to have one of the hotel motor-cars awaiting one at Hakone.

6. From Yokohama viâ Tōkyō to Karuizawa, Nagano, Naoetsu, and Niigata (Sado Island).

Shin-etsu Line of the Imperial Government Railways.

To *Karuizawa*, 105 M. (84 from Tōkyō); to *Nagano*, 153 M.; to *Niigata*, 284 M. Several excellent trains daily. For fares, time and other information consult the Time Table of the Imperial Gov't Rlys.

The scenery in the mountainous districts is magnificent and is similar to that on the Central Line, Rte. 25. The rly. traverses the provinces of Sagami, Musashi, Shimōsa, and Kōtsuke, and after crossing the wild and splendid upland province of Shinano, runs along the coast of the Japan Sea through the rich, remote, and rugged Echigo (called the province of Snow) with its little known and little traveled routes. On the *Karuizawa* highlands the rly. skirts the base of *Asama-yama*, Japan's most active and vicious volcano, and affords inspiring views of its smoking cone.

Sado Island is but a brief sail from *Niigata*, whence one may also cross to *Kōriyama* on the Main Line to *Aomori* (Rte. 18), and either proceed N. from there or return S. over a different route. At *Naoetsu* connections can be made with the W. Coast Route to *Kyōto* and points thereabout; and at *Shinonoi* with trains over the magnificently scenic Central Line to *Nagoya*. The entire region is interesting. At a point between *Karuizawa* and *Miyoda* stations a mountain pass 3234 ft. is crossed, the 2d highest point reached by a Japanese rly. The 26 tunnels of the *Usui Pass* are known throughout Japan for their picturesqueness.

The rly. from YOKOHAMA to *Tōkyō* is described at p. 107. Thence to *Takasaki* trains run over the *Takasaki* section of the NORTH-EASTERN LINE (of the IMPERIAL GOV'T RLYS.) through a level country delimned at the S. by *Fuji-san* and the lofty mts. of Kai Province; and at the N. by the fine Nikkō Range. 16 M. *Ōmiya Jct.* is the station where travelers bound to Nikkō and the N. change cars; there is a refreshment room on the platform where *bentō*, sandwiches, hot milk, and pots of tea are sold at reasonable prices. 33 M. *Fukiage* is the starting-point for (3½ M.) *Yoshimimura*, which has some curious artificial caves, cut out of the friable sandstone of a hill-slope and thought by some to have served as the homes of an ancient people known to the Japanese as *Tsuchi-gumo*, or 'earth-spiders.' From (48 M.) *Kunagaya*, trains of the JOBU RLY. Co.'s line branch off to the left and run S. to (14 M.) *Hakure*.

Archæologists will find considerable to interest them in this section of Japan, which no doubt was a populous Ainu stronghold in prehistoric times.

Features of the region are the tree-hedges, 15–20 ft. high, which surround many of the houses. The clean-looking country with its thick groves of slim pine trees, recalls certain parts of New England. 44 M. *Fukaya* has a number of silk- and cotton-mills. The observant traveler will note that the tile- and pottery-kilns here and farther along the rly. are always built on the slope of a hillock, a nest of 6 or more ovens being strung slantwise under a single sloping roof in order to economize heat and produce a draft. On a clear day *Asama-yama* may be seen smoking furiously on the horizon (right). The mt. range farther to the right is that of *Haruna*.

62 M. **Takasaki** (406 ft.; pop. 40,000) in Gumma Prefecture, Kōtsuke Province, contains a number of silk-mills and a big bakery that supplies the surrounding country with loaf bread. Inn: *Takasaki-kwan*, opposite the station; ¥2 and upward.

The short rly. (Ryōmō Line) which runs hence (E.) to 57 M. *Ōyama* (fare, ¥2.33, 1st cl.; ¥1.40, 2d cl.; frequent trains), a jct. on the N.E. Line (Rte. 17), forms the shortest route to *Nikkō*, etc., for travelers approaching *Takasaki* from the W. Most of the wayside towns are unimportant. 7 M. *Maebashi* (Inn: *Shiroiya*, ¥2; *Togokan Hotel*, ¥4), with 46,000 inhabs., is the capital of Kōtsuke Province and Gumma Prefecture, and is one of the most important silk-markets in the country. The *Kiryū Fabric School* is of interest to those concerned with sericulture. A tramway runs from a point near the station to (10 M.) *Shibukawa*, where connections are made with the line ascending to *Ikao* (p. 87). The rly. which goes toward the S.W. runs to 21 M. *Shimonita*, with an iron mine.

From *Takasaki* the rly. climbs at once into the hills, crossing first the *Karasu-gawa*, then the *Shimo Usui-gawa*, both of which have necessitated costly riparian work to confine them to their rocky beds. The narrow valley here is picturesque, and the houses have their roofs held down by a multiplicity of stones. The ventilating holes under the ridge-poles indicate that the peaked lofts are breeding-places for silkworms. Pollarded mulberry trees, the leaves of which the worms live on, are conspicuous features in the landscape. 73 M. *Isobe*, a poor town, has mineral springs which attract the ailing. The bizarre mt. peaks visible on the S. (left) skyline constitute a part of *Myōgi-san*, the starting-point for which is usually 77 M. *Matsuida* (Inn: *Hishiya*, ¥2), a station near the *Kami Usui River*.

The group of jagged, spire-like peaks are known collectively as **Myōgi-san,** and were perhaps named for a celebrated abbot of the *Hiei-zan Monastery* (Kyōto), who came hither in the 10th cent. and was deified under the title of *Myōgi Dai Gongen*. Individually they are called *Hakuun* ('White Clouds'), *Kindō* ('Golden Cave'), and *Kinkei* ('Golden Pheasants'). Originally the ribs of an ancient volcano, they have been corroded by time and the elements into curious shapes, now covered to their highest point (about 3800 ft.) with green vegetation. On the side of the first-named, a short walk up from the village nestling on its flank (2½ M. from *Matsuida;* jinriki, 75 *sen* the round trip), embowered in a grove of noble cryptomerias, is a *Shintō* shrine dedicated to *Yamato takeru nomikoto* (see p. 68), 3d son of the *Emperor Keikō*. The natural stone arches accessible by means of iron cables, the picturesque environs; and the fine autumnal tints attract many Tōkyō people.

From *Matsuida* the rly. follows the right bank of the river and approaches a highly interesting portion of the line. The flanking highway is practicable for motor-cars. Many of the bridges have brick instead of granite abutments. Beyond 80 M. *Yokogawa* (1364 ft.) the line begins its stiff climb over the *Usui-tōge*, a difficult stretch of road but 7 M. long, but which required 2 yrs. to complete. The work necessitated engineering skill of no ordinary kind; rocky mts. had to be cut away, ravines filled up, steep gradients introduced on reverse curves, and 26 brick-lined tunnels with an aggregate length of 14,644

ft. cut upward through the pass. The riskiest of the 18 bridges (which have an aggregate length of 1471 ft.) spans the *Usuigawa* between the 5th and 6th tunnels; it has 4 spans of 60 ft. each, and is supported on brick arches (2,200,000 bricks) that rise 110 ft. above the river-bed. Until quite recently the *Abt* system (cog-wheels working in grooved rails) was employed, but electric traction engines (German; 3d rail system; direct current) have been introduced. The power-house on this side of the pass stands on a low terrace near the river edge, above the *Yokogawa Station;* an auxiliary station stands just beyond the pass, near the *Yagasaki Block Station.* The fleeting glimpses that one gets of the raging river as it tears through the gorge far below are fine. In some places the gradient is 1 in 15; No. 6 is the longest (1791 ft.) of the tunnels. No. 26 is 1419 ft. long.

On emerging from the *Usui* tunnels the train passes out of Kōtsuke Province, and over the threshold from the lowlands of the *Kwantō* to the highlands of Shinano; from the mild and fertile region in which the *Tokugawa shōguns* acquired their strength and built the Empire, to the rough, cold, mountainous interior, so little known to foreigners, yet so worthy of being known. Japanese familiar with the history of their country associate the *Usui Pass* with *Yamato Dake* ('warrior prince') or *Yamatotakeru no mikoto*, a famous hero and military genius of the olden times (A.D 81–113). At the age of 16 he was ordered to suppress a rebellion in Kyūshū, which he did by disguising himself as a woman and entering the apartment of the chief of the rebels and slaying him. His several campaigns led him as far N. as Mutsu Province, where he repeatedly fought the Ainu. He died at 32, but lives in the hearts of the people as the conqueror of the *Kwantō*, that vast region E. of the Hakone Pass; between Tōkyō and Nikkō; and between *Usui-tōge* and the Pacific Ocean. This district is often referred to as *Adzumi-kuni* ('Country of my wife'), a designation referring to the lament of *Yamato Dake* over the loss of his beloved wife *Tachibana-hime*, who, on the passage across Yedo Bay, flung herself overboard in order to mollify *Kompira* (Neptune) and to secure for her husband a prosperous landing on the Kazusa-Awa Peninsula. — For a continuation of the journey beyond *Karuizawa* see p. 76.

87 M. (from Tōkyō) **Karuizawa** (3180 ft.), a small, scattered town (see the map opposite p. 87) just over the border in Shinano Province (Nagano Prefecture), one of the most popular of the Japanese hill-stations, is noted for its fine, cool, healthful air; its many wild flowers, splendid views, and its proximity to the ever-grouchy *Asama-yama*, Japan's busiest volcano. It is the favorite summer meeting-place for Protestant missionaries, who between July and Sept. fore-

gather here in considerable numbers to recuperate, discuss church and mission matters, and enjoy the splendid walks which the environs afford. The air of the plain on which *Karuizawa* stands is a delightful tonic to the residents of the heat-smitten coast; and about July 15, soon after schools close for the summer vacation, and holidays are in order, the place begins to fill and the hotels to be crowded. The flowering season is about 30 days later than that of Tōkyō, and the azaleas, the wistaria, and other flowers which bloom in Tōkyō and Yokohama in early May do not appear on the highlands here until early June. To many this is by far the loveliest season — and the most satisfactory. The hotels are then practically empty, winter rates (lower than in summer) prevail, and the individual receives more attention than is possible during the busy times. The display of azaleas, when vast reaches of the hillsides are practically covered with the pink blooms, is unexcelled in any part of Japan. No less beautiful is the manner in which the wild wistaria decorates the ravines and hangs in exquisite festoons from the trees. The drawbacks are the frequent rains, the dense fogs which prevail in spring, the mosquitoes (the hotels furnish nets), and the sandflies (*buyu*, or *buto*) whose bite is as irritating as that of the mosquito. The summer nights are cool; the winter climate is cold, with frequent deep snows. Most of the flimsy, primitive cottages built of logs with the bark on, and owned by foreigners, are closed in winter, as the occupants usually take their leave in Sept.

Arrival. As *Karuizawa* is essentially a summer colony more activity is manifest at that season. Before undertaking winter trips thither, confer with the Japan Tourist Bureau regarding hotels, etc. Autos are usually available, at moderate rates. By telephoning or writing ahead one can be sure that the hotel car will be at the station. The town is about 5 min. ride (15 min. walk) from the station. The stone tablet in the station yard commemorates the completion of the *Usui-tōge* tunnels, and the advent of the rly.

Hotels. The * *Mampei Hotel* (under the same management as the *Mampei* at Atami) is in the town; the * *Misaka Hotel* stands at the head of a ravine 10 min. walk, beyond. Both are modern, comfortable, and are conducted in foreign style. Good food and service. Single room only, from 6 *yen* and up; American Plan, from 12 *yen*. Double rooms with bath from 15 to 28 *yen*. Members of the Japan Hotel Association, from whom, or from the Japan Tourist Bureau, the traveler can get full information, arrange for accommodations, etc.

The Drinking Water should be boiled before taking. See the reference to the Tansan Mineral Water at p. 629.

The local specialty (*tokubetsu*) is a palatable jam (*Asama-budō*) made from grapes grown in the neighborhood.

Walks and Excursions in the neighborhood are numerous, and many miles of footpaths lead up and around the mt. sides. While weeks can be spent exploring them the traveler will soon note that a certain sameness characterizes most of the views. None of the trips offer the diversity of sensation (nor the danger) experienced on the climb to the top of *Asama-yama*, nor the varied charm of the walk to *Kose* and return along the ridge to *Hanare-yama*. The lover of beautiful landscapes rich with foliage and wild flowers will want to repeat this walk again and again, as the pleasure of studying the untrustworthy *Asama* from a safe distance grows on one. The varied plant life is a sustained delight. Many of the minor walks described in the local guidebook are for those who linger at *Karuizawa* and find time hanging heavily.

Automobiles are usually available, at moderate prices, to carry the traveler about the country. A railway links *Karuizawa* with *Kusatsu* (mentioned at p. 75) and is useful to the traveler who would rather ride than walk. Horses can always be had, and there are many delightful rides possible in the vicinity.

As a general rule one will get more out of a leisurely hike (or horseback ride) than out of a speeding car. It will also be found more economical. It is well to remember that time can be saved with the assistance of a guide (necessary in some places), and that the lads who loiter about the hotels often make as good guides as the old heads, besides being cheaper.

Travelers are cautioned against approaching too close to the crater of *Asama-yama*, as it is treacherous, and sometimes gives no warning when it is going to erupt. Accidents are not unknown. A local guide is advisable.

To **Kose Hot Spring** ($1\frac{1}{2}$ M.) A good walker familiar with the road can do the outward trip in $\frac{3}{4}$ hr., but it will be pleasanter if a leisurely morning can be devoted to it and the return made over the route indicated below. The road leads (left) behind the *Karuizawa Hotel*, bears right, and passes up the rocky river-bed beside the *Mikasa Hotel*. In June a host of odorless azaleas flame amid the green grass and young pines of the hillsides and idealize the beautiful landscape. A quaint bell in a belfry stands on the hill opposite the *Mikasa*, in the yard of which are some fine double cherry blooms. The clear, cool, garrulous little brook that whimpers down through the gorge here is deceptive, for when the spring rains give it size and power it is apt to tear giant trees out of the hills and dash them helter-skelter over the lowlands. The views from the road as it zigzags up the pass are beguiling. Hereabout the beautiful wild purple wistaria grows in riotous profusion, along with fragrant honeysuckle and a host of other wild flowers. At the crest of the hill one follows the road leading

to the left, in a line with *Asama-yama*. Many hills and ridges stretch away in crumpled folds at the right, while numerous big ferns and a species of lily with edible bulbs deck the slopes at the left. Along the outer edge of the pine grove (right) a myriad dainty, fragrant, lilies-of-the-valley grow wild; the deep woods are flecked here and there with flowering trees, and from their cool depths comes the incessant, flute-like call of the cuckoo. When the wind is in the right direction one begins soon to note a sullen, reverberating roar like that made by a heavy rly. train crossing a bridge; but which emanates from the restless *Asama-yama*, and grows momentarily louder as one descends the slope toward the base of the unruly monster. The path leads down a gentle declivity under overhanging foliage, alongside a veritable wild garden of Solomon's-seal, Jack-in-the-pulpit, violets, buttercups, purple asters, azaleas, and a charming, snow-white flower produced by a species of wild pear (*konashi*). At the foot of the descent, instead of crossing the stream one turns up right to the small cluster of houses bordering a warm brook — the remains of *Kose*, which was almost annihilated by the great floods of 1910. Many lukewarm springs trickle down from the hillside, past the primitive bath-houses where the natives bathe 'in the buff' before emerging for the customary sun-bath. Children like the place for its 'paddling' possibilities.

Returning through the woods-road to the clearing, we bear to the right and ascend the hill over the path directly across the open from that followed on the descent. Some fine mountain cherry trees (*yama-zakura*) put forth a host of whitish-pink blossoms hereabout in early spring. Far beyond the tumbled range of hills visible at the left from near the crest of the ridge lies *Kusatsu*. The thunderous roaring of *Asama-yama* is heard distinctly here — an ominous note in the sweet, undefiled country-side where a myriad insects hum, birds sing, and flowers bloom joyously. At the summit of the ridge the path winds to the right and affords glorious and far-reaching views at the right and left. Microscopic towns, roads, and streams are seen at the far left, and beyond them apparently interminable mt. ranges which fade into distant blue peaks. At the right is a vast depression, the far side of which is formed by a shoulder of the angry *Asama*. A peculiar fascination attracts one to this loftiest of all the Japanese volcanoes, and as one lies shoulder deep in the wild flowers which deck the hill and watches the smoke curl upward from the cone opposite — the while hearkening to the furious growling within — one is brought to a fine realization of the transcendental powers of Nature and the impotency of man when he essays to cope with them.

The first section of the ridge-path is through a wooded section idealized by many flowers; the tall spires of *Myōgi-san*,

at the far left, are strikingly like those of the Organ Mts. near Las Cruces, New Mexico, U.S.A. The snow-streaked giants at the far right of the Gothic-like pinnacles are the mts. of Shinano Province. Many day-lilies beautify this stretch of road in summer, and entomologists will find here an unusual assemblage of butterflies. The towering green side of *Hanare-yama* soon comes within view, and then *Kutsukake* is seen nestling at its base (right). [If time permits, one can diverge here to the right, follow the well-traveled road between *Karuizawa* and *Kutsukake*, and after quitting the latter village, return through *Hanare-yama-machi* and inspect the monuments referred to below.] *Karuizawa* is visible at the (1 M.) left. — Should the traveler elect to return from *Kose* over the road taken on the outward trip, a side-trip can be made to a pretty cascade, about ½ hr. up a sheltered valley at the right of the *Mikasa Hotel*. The lovely clematis-like flower so much in evidence in the tall trees is that of the spindle-tree — one of the dogwoods (*mayumi*).

The Bronze Monuments (45 min. walk) on the slope of *Hanare-yama*, immediately beyond *Hanare* village, are reached by following the *Nakasendō* to the latter place, and to a group of houses in a walled compound just beyond; then pass through the yard and follow the path (no fees) up the hill (5 min.) to the terrace. The statues stand on artificial pedestals of volcanic rock surmounted by gray granite plinths, whence one commands a broad view over the valley to the distant mts. The figures are those of a rich merchant and his wife, the ancestors of the present dwellers of the houses below; the man holds a fan in his hand, and looks self-complacent; the kneeling woman looks sorrowful. Both commemorate the pride of a man who became rich because of his ability to hoard his wealth.

Unless time hangs heavily, and one is fond of climbing, the ascent of *Hanare-yama* (about 1½ hr.) will scarcely repay the effort; the hill, which is covered with grass to its rounded summit, with no trees to afford shade, is steeper than it looks from below, and the ascent, particularly in the hot sun, is arduous. An equally attractive view can be had with a smaller outlay of energy from the ridge followed on the return from *Kose*. The remarks are applicable also to *Atago-yama*, a rounded hill just back of the town, and notable for the outcropping of curious columnar rocks on its side. The ascent takes about ½ hr.; the shrine near the top is of no interest.

The **Usui Pass** (2 M.) about 780 ft. above the plain, is reached by continuing to the top of the main st., crossing the bridge over a mt. torrent, then following the road that zigzags up the hill. Forenoon is the best time, as fierce thunderstorms sometimes break quickly over the pass in the afternoons of spring and summer days. The stone monument on

the near side (left) of the bridge was erected (by the villagers) in 1903 to the memory of the *Venerable Archdeacon A. C. Shaw*, one of the first missionaries to bring *Karuizawa* into prominence as a summer resort. The curious, triple-headed stone image in the glade at the left of the bridge, on the far side of the stream, resembles the *Trimurti* of Hindu mythology. The grayish-white ejecta of pumice-stone everywhere visible beneath the thin layer of soil points to the great activity of *Asama* in times past. The view from the top of the pass, on which stands the omnipresent tea-house, is far-reaching and attractive. A slightly better view may be had from a point farther along at the left; from here one sees the castellated peaks of *Myōgi-san*, the smoking *Asama*, *Shiranc-san*, the bulky *Haruna Mts.*, and scores of lesser peaks and ridges. A yet wider panorama spreads below a point known as *Fujimi-zaka* (called also the Hog's Back) about 2 M. N. of *Usui-tōge* (follow the path beyond the temple and bear steadily to the right). On a clear day the impeccable *Fuji-san* is visible on the S. skyline. A number of plain trails radiate from the hilltop. By locating Karuizawa one may vary the descent without straying far afield.

Yagasaki-yama, or Prospect Point, a short distance S. of the rly. track, is known for the beautiful views possible from it. An entire morning should be given to the trip, as it is a stiffish climb of about 1 hr. from Yagasaki village to the crest. The return may be varied by following the path leading toward *Kamado-iwa*, a picturesque spot called Pulpit Rock.

Iriyama Pass can be included in the above trip by walking to *Sakai* and following the trail leading due E. The views over the valley stretching between the foot of the pass and *Asama;* and toward *Myōgi-san*, are pleasing. A popular 2-day trip is to (9–12 M.) The *Kodhu Farm*, beyond the *Wami-tōge*. The usual custom is to make the outward trip the first day, spend the night at the farmstead (excellent cream, buttermilk, strawberries, etc.), and return the following day.

The **Ascent of Asama-yama** (8260 ft.; 4330 ft. higher than *Vesuvius*), the largest, angriest, most accessible and treacherous volcano on the main island of Japan, is a simple matter, but the dangers at the summit are manifold and should not be regarded lightly. The symmetrical cone rises like a gigantic ulcer to a height of 5080 ft. above the *Karuizawa* plain, which it shakes to its center (but does no material damage), and covers with ashes whenever it is in one of its irritable moods. One might almost be justified in believing that it bears a special grudge against mt. climbers, for no sooner does a number of these assemble at the top than the baleful monster spouts out thousands of tons of hot rocks that kill some and maim others. Until recently it was the custom to 'close' the

mt. in winter and 'open' it to climbers the first week in May. In 1911, on the day after the official 'opening,' while a throng of silent pilgrims were gazing into the fearsome vent, a furious explosion (one of the first for a long time), followed by a tremendous outburst, occurred, and numbers of the unfortunates were killed or wounded. A similar outbreak with lamentable results came in Aug., 1912, at the moment when a party of *Karuizawa* residents were at the summit. Prior to May 26, 1908, when a violent and unexpected eruption marked a new period of activity for the volcano, it had remained comparatively quiescent for 125 yrs. The eruptions are now frequent and formidable; the earth tremors are sometimes felt in Tōkyō and Yokohama, and the region roundabout the mt. is frequently strewn with ashes. During the vicious manifestation of Dec. 16, 1912, masses of lava and incandescent rocks streamed and rolled down the mt. sides, dense clouds of black smoke hung over the surrounding country, and violent explosions shook it. The configuration of the crater has been changed materially by these tremendous outbursts, the most violent of which (as *Dr. Omori*, of the Tōkyō Imperial University, points out) occur in May and Dec., when decided climatic changes take place. The fearsome eruption of 1783 lasted 88 days and spread terror and devastation for miles around. The scoriaceous lava-stream destroyed a celebrated primeval forest near by, along with 48 villages, thousands of people, and an unlisted number of domestic animals. Many of the survivors died later from starvation, as the rain of stones and ashes covered the ground to a depth of several feet for miles around, destroying and burying all the vegetation. The neighborhood of the *Nakasendō*, between *Oiwake* and the *Usui Pass*, previously fertile and productive land, was turned into a blistering wilderness. Glowing masses of incandescent rock were hurled out of the crater in all directions, and the dense shower of ashes turned day into night. The stream of lava flowed N. to the bed of the *Agatsuma-gawa*, then turned to the E. Portions of this vast field, whose grayish-black masses of rock are mingled in wild confusion, are yet visible from *Asama's* summit, and in certain of its characteristics it bears a striking resemblance to the celebrated *Pedregal*, in the Valley of Mexico, near the town of *Coyoacan*. The contrast between the bleak lava and the luxuriant forest vegetation is remarkable; the one emblematic of death, destruction and the unthinkable and blighting forces of Nature; the other vigorous with life, vocal with happy birds and insects, and redolent of gay flowers. The huge lichen-covered blocks bear some resemblance to sea waves petrified and stilled in their headlong course. This **Lava Stream** (*Oshidashi-gawara*) forms a favorite excursion from *Karuizawa;* the better part of a day should be devoted to it, and a boy

should be taken from the hotel to act as guide and carry the lunch-basket. Ladies will find the walk tiresome.

The most popular route up *Asama* is viâ the *Wakasare-no-chaya*, a tea-house on the *Kusatsu* road reached by way of *Kutsukake*. The last 2 hrs. to the summit must be made on foot. A day and a local guide are needed for the round trip. The lower slopes of the mt. are covered with the small grapes from which the local jam is made; higher up are inclined seas of sand, pumice, volcanic stones, and clinkers; the grade is not as steep as that on Fuji, and there are no dizzy precipices to cross. The wide, dome-shaped summit is covered with recently ejected stones, many of them warm to the touch; a rain of almost impalpable ash often descends gently and steadily. The crater is about ½ M. in diameter and 600 or more ft. deep. The fact that it is filling gradually at the rate of 12–15 ft. each year, leads seismologists to the conclusion that within the next 20 yrs. a similar eruption to that of 1783 will occur — since the shallower the crater the more violent the outbreaks. When these occur all the telegraph wires in Karuizawa hum in unison with their menacing roar. The view from the summit is grand; the Kōtsuke Mts. are seen at the N., with the Nikkō Range on the sky-line. *Haruna-san* seems startlingly near, as does the commanding range at the W. which forms the boundary between Shinano and Hida Provinces. *Fuji* can be seen at the far S. on a clear day, and at the far W. the blue Japan Sea.

Kusatsu (p. 99), a mountain resort with celebrated hot springs, lies about 26 M. N.W. of *Karuizawa*, at the end of a road practicable in the dry season for jinrikishas, but better adapted for pedestrians and horses. If the traveler is unwilling to walk up the steep hills behind *Karuizawa*, and also up the five-mile stretch between *Tatsuishi* (the last rest-house on the journey) and *Kusatsu*, as well as at certain intervening points on the road, 3 men will be necessary. Horses are cheaper and more satisfactory. A pack-horse will prove better than a jinriki if there is much luggage. On a pleasant day the trip can be delightful, and on a rainy one execrable. The traveler bound for *Ikao* and points in N. Japan will save time and money by continuing on from *Kusatsu* instead of returning to Karuizawa. Before making arrangements for coolies or conveyances beyond *Kusatsu* consult Rte. 7, p. 95. The traveler will also do well to telephone to the manager of the *Kusatsu Hotel* at *Kusatsu* and inquire if an auto or tramcar is in service between that point and *Tatsuishi*. Should such be the case one can save horse- and coolie-hire by engaging these to *Tatsuishi* only, and taking the cheaper conveyance to *Kusatsu*. The manager there will at any time send *kagos*, horses, and coolies to *Tatsuishi* to meet travelers. A light rly. between *Karuizawa* and *Kusatsu* (a highly interesting

place) is in operation. One can also hire a motor-car at a reasonable price.

The road from *Karuizawa* leads toward *Kose*, but at the summit of the hill, we continue on at the right instead of descending the slope, and cross the crest of the ridge to the open country beyond. On clear days the views are extensive, with mts. everywhere cutting the sky-line, and grumpy *Asama* much in the foreground. The rest-houses by the wayside are poor, and offer little in the way of refreshments beyond low-grade boiled rice, small eggs, insipid tea, and poor cakes. A large section of the lowland hereabout is used by the Gov't as a breeding-farm for cavalry horses. As we approach the *Agatsuma River* the scenery becomes wilder and more picturesque; the country is sparsely populated, and wide stretches of it are uncultivated. Rice, wheat, a species of *palma christi* from which linen is made; Indian corn, and mulberry trees are the chief products. The poor town of Tatsuishi has an inn in which few will care to sleep after seeing it. The road hence to Kusatsu is described in Rte. 7.

Yokohama-Niigata Rte. continued from p. 68. From *Karuizawa* the rly. continues across the plateau and soon skirts the base (right) of *Hanare-yama* with the hamlet of the same name sprawling against its base. Entering a broken country gashed by deep, green gorges through which plunging rivulets course and brawl, the train is soon drawn steadily upward to the 2d highest point (3234 ft.) yet reached by a Japanese rly. (see Rte. 25). From the crest of the ridge magnificent valleys stretch away to the far left and afford extensive views. Crossing a deep gorge with an iron-tinged stream plunging through it, the train runs up a spur track to (95 M.) *Miyoda* (2710 ft.; Inn: *Miyoda*, at the station, ¥2), whence it descends gradually over many curves through a region devoted to the production of mulberry trees and its concomitant industry, silk. The paralleling *Nakasendō* hereabout is better for motor-cars than many a mt. road in America, and it bears broad testimony to the care which a paternal gov't devotes to side issues in remote sections. The huge *Asama-yama*, whose ugly personality dominates the entire region hereabout, is now seen at the right, unobstructed from the broad base to the squat cone; the deep rifts that gash the grassy slope form ridges that look like huge supporting buttresses, and add considerable massivity to the mt. Far below at the left, racing and plunging downward between high bluffs, stretches the *Chikuma-gawa*, while far beyond it, on a splendid upland terrace, tiny hamlets glisten and sparkle in the sun.

101 M. *Komoro* (2276 ft.), a clean town into which water is brought through bamboo pipes overhead (Inn: *Tsuruya*, ¥2), has some splendid old trees, a pretty public garden which was formerly within the castle-grounds of a powerful *daimyō*,

and a locally celebrated temple, the *Shakuson-ji,* a favorite excursion for folks from *Karuizawa.*

The temple stands on a high bluff overlooking the *Chikuma River*, about 3 M. from the station (1 hr. walk), in a wild and romantic spot whence there are fine views. The priests (of the *Tendai* sect of Buddhists) have copied the Chinese custom of making a labyrinthine maze of paths in the vicinity of the several shrines, in some places piercing the rocks and tunneling the hills to accomplish their purpose. The approach to the monastery (often called *Nunobiki no Kwannon*) is along a narrow gorge which winds up from the river. The general style of the place is similar to that near *Lake Haruna*, and differs from those of W. Japan in that gorges instead of mt. tops are favorite retreats.

As the rly. continues down the *Chikuma* Valley one gets adorable views of the bold bluffs beyond the stream, and of the bulky *Yatsugatake* Range on the S. sky-line. The river itself, though here an impetuous mt. stream, later broadens into the *Shinano-gawa,* and before reaching the sea at *Niigata* becomes one of Japan's finest rivers. Every foot of the lowlands along its course is sown to rice, barley, wheat, and vegetables, while stunted mulberry trees deck the higher slopes of the hills. The unusual productivity of the land is perhaps aided by the subterraneous fires of *Asama-yama.* Scores of Moorish-looking water-wheels are employed to irrigate the wedge-shaped plots of land that run back from the river into the hills, and they impart an added air of thrift and purpose. The peasants one sees trudging down the hillsides nearly all bear big bundles of freshly-cut mulberry twigs for the colonies of silk-worms in the homestead. Tall white silk-mills, constructed like Swiss châlets, are seen in some of the wayside towns.

109 M. *Ōya* (Inn: *Ōya-kwan,* ¥2) is usually considered the starting-point for the overland trip to 161 M. *Gifu,* near the so-called S. terminus of the *Nakasendō* — a sometime celebrated highway now practically supplanted by the Central Line of the Imperial Gov't Rlys. Below *Ōya* a number of substantial granite retaining walls keep the hillside terraces in place, just as the numerous whirligigs in the grain-fields are supposed to keep the predaceous crows in theirs. 113 M. *Uyeda* (1562 ft.) produces (in several mills) silk of durable quality and a special fabric (the chief product of the district) called *Uyedajima* — a sort of Japanese pongee. The old castle which once stood on the river-bank beyond the town is now a ruin. The *Bessho Hot Springs* lie about 7 M. westward of the town (jinriki, 60 *sen*). The wide river racing downward at the left, the many quaint foot-bridges, and the houses perched on the steep hillsides make a pretty picture. Beyond (left) 119 M. *Sakaki* is a bizarre hill like a primitive church; the exit from the amphitheater which it overlooks is through a great gap in the mts. just wide enough for the river, the rly., and the highroad; and as the train threads it it is seen to be a sort of great entrance-way to a lovely, sun-warmed valley intensively cultivated, dotted with hamlets, and flecked

with flowers. The thrifty housewives can be seen at work busy with cocoons or reeling the moistened silken threads on primitive single or compound reels. Beyond 135 M. *Yashiro* the *Chikuma-gawa* is crossed (bridge 694 ft. long) to 128 M. *Shinonoi* (Inn: *Maruya*, ¥2), a historic town on the edge of the *Kawanaka-jima* plain and known for a great battle fought (in 1561) between the unscrupulous feudal chieftain *Takeda Shingen* and *Uyesugi Kenshin*, an equally powerful baron, then Lord of Echigo Province. A branch rly. runs S.E. viâ *Matsumoto* and connects at *Shiojiri* with the Central Rly. Line (Rte. 25).

134 M. **Nagano** (1284 ft.), capital of Nagano Prefecture, with 39,500 inhabs.; picturesquely situated in a sort of horse-shoe curve at the foot of a lofty mt. range that rises greenly behind it, possesses one of the most famous temples in Japan and is the Mecca for pilgrims from all the region which here-about faces the Japan Sea.

The *Fujiya Hotel*, an inn on the main st. 10 min. walk from the station (jinriki, 15 *sen*), is better equipped to entertain foreigners than its branch opposite the station. Rates from ¥4 a day; a little English spoken. The best rooms are at the rear, overlooking the quaint garden. There are a number of other inns hard by, chief among them the *Gomei-kwan* (¥2). — The long central st. is very lively and picturesque with its scores of tidy shops crammed with merchandise indirectly associated with the temple and the pilgrims who come in throngs to worship its relics. The big mts. at the left of the town are *Asashi-yama*, and *Ishi-yama*.

The **Zenkō Temple**, the property of the *Tendai* sect of Buddhists, stands at the top of the main st., 5 min. walk from the inn and 20 min. from the station. The traveler pressed for time can easily get a comprehensive idea of it between trains (2 hrs. is ample) or can make the excursion hither from *Karuizawa* and return there the same day. Fees are not obligatory, but are always acceptable. According to tradition the original temple was founded in A.D. 670, and history records that the oldest part of the present structure was erected in the latter half of the 15th cent. The founders are supposed to have been *Honda Yoshimitsu*, his wife *Yayoi-no-Mae*, and his son *Yoshisuke*, who are worshiped along with the three divinities to whom it is dedicated — *Amida*, *Kwannon*, and *Daiseishi*. The great popularity of the fane is associated with the images of these saints, which are enshrined in a special sanctuary in the smallest of a nest of 7 boxes. The reliquary itself (said to date from 1369) is protected from the profane gaze of foreigners by an elaborate brocade curtain which is drawn aside during the chief festivals — the Great Invocation of Buddha, held July 31; one on March 14, in commemoration of the great earthquake of 1847; and others at the spring and autumnal equinoxes. An elaborate fable enshrouds the origin of these figurines, which time seems to have blended into one and which the natives worship with a frenzied reverence. The story runs that while Buddha was preaching his doctrines in India a certain miserly Hindu became convinced of the impiety of avariciousness and declared his intention of making a gold (or platinum) image of the great teacher and worshiping it. The metal was straightway obtained from the Dragon Palace on *Shumisen* (a fabulous mt. of wonderful height which rises from the middle of the ocean and forms the axis of the universe) and three images fashioned from it. In A.D. 413 they were brought to Korea, and in the 6th cent. were presented by a king of that country to the *Emperor Kimmei*. A high military officer who was opposed to the adoption of Buddhism in Japan secured the images and threw them into a pond at *Naniwa* (now *Ōsaka*). In the reign of the *Empress Suiko* (593–628) one *Zenkō Honda*, while passing the pond (later called *Amida Pond*) noted a glimmer of celestial light making up through the water. The figurines, now

fused into one, were forthwith discovered, and as *Zenkō* was a native of Shinano Province, he brought the image with him to *Nagano* and caused to be erected there a temple (*ji*) to be known by his name. Because the idol had originated in India, and had reached Japan viâ another country, it was (and is) called *Sangoku-denrai* ('unrivaled object imported through 3 countries'). Many miracles are said to have been worked by it.

The first building at the left within the entrance to the temple grounds bears the Imperial Paulownia crest and is the official residence of an abbess (*Ama Miya Sama*) belonging to the Imperial family and to a sisterhood of nuns. Adjoining it, back from a big gateway facing the flagged walk, is the elaborate *Dai-Hongwan*, renovated in 1900 and profusely decorated in black-and-gold, with a red-and-gold lacquered shrine. The light from the tall, ungainly lighthouse on the next terrace can be seen for miles across the plain and is the beacon for many a footsore pilgrim. Varied assortments of war-trophies — ammunition-wagons, cannon, etc. — captured from the Muscovites stand about the court. Midway at the left, behind a quaint bridge which spans a lotus-pond overhung with some ancient gnarled pines, is the *Dai-Kanshin*, adjoining the abbot's residence. Some excellently carved beams in the natural wood, carrying dragon, *tennin*, waves, flowers, and other designs are features of the porch, which is newer than parts of the interior. Here, in juxtaposition to the elaborately and freshly decorated altar and lateral shrines, are a number of beams used in the erection of the primitive temple centuries ago. To this place come all the pilgrims from remote districts, to buy and take home with them the locally celebrated 'sutra shirts' or *kyōkatabira*, a shroud (sold by the bonzes for 10 *sen*) made of sleazy white cotton stuff (like cheese-cloth) 14 in. wide by 34 in. long, fashioned into a front or bosom, and stamped with cabalistic signs. Pilgrims preserve these to be buried in, along with another mystic charm, *kechimyaku*, also sold at the temples.

Facing the entrance, across the main court, is a huge pedestal surmounted by a green bronze, seated *Jizō*, flanked on one side by six smaller ones (*roku Jizō*); each in an attitude different from the other, and each with a baby's bib round its neck; the last in the pathetic row holds a tiny baby in its arms. *Jizō* is one of the most popular divinities of the temple, and many stone images representing him stand in the yard. The *Sammon*, or great gate, is huge, time-stained, and dingy. The large, strikingly handsome green bronze water-receptacles at the right and left of the main entrance are almost covered with crests and ideographs and are worth noting. The tall concrete tower at the left, with names stamped in the composing sections, was erected to the memory of those who subscribed appreciable sums to the upkeep of the temple. The Sacred Library, adorned with a number of gilt crests and surmounted by the customary bronze *hōshu no tama*, is closed to the public. The old graveyard near by is not worth looking at. From a point just beyond the library one may get a comprehensive idea of the vastness of the two-storied structure (108 ft. wide by 198 ft. deep) with its immensely heavy triple-gabled roof (upheld by 136 pillars) marked by a ridge in the style called *shumoku*, from its resemblance to the wooden hammer used by the Buddhist priests to strike a bell employed in their religious services. The 69,384 rafters (said to have been used in constructing the temple) are symbolic of the number of characters in the Chinese version of the Buddhist scriptures. Many of these are needed to bear the weight of the ponderous roof, which is marked by an intricate and puzzling system of compound brackets stained by time and the elements to a rich, bronze brown. Quaint wind-bells pend from the corners and tinkle in response to the wind that sighs through the lofty trees. The shingles are laid on a foot or more thick, after the attractive manner of the roofs of wealthy *Shintō* shrines.

The outer part of the great central nave with its two lateral aisles resembles a dismantled junk-shop, so littered is it with huge drums and relics of various sorts. The high, dark, coffered ceiling with its sunken panels, each adorned with a 16-petal chrysanthemum, — in token of the Imperial patronage, — imparts a gloomy, even dismal, aspect to it, and this is heightened by the pigeon-defiled metal lanterns which pend at every available point from the rafters. The side altars flanking the aisles contain a trashy lot of war relics on a par with the big seated figures of the Regent of Hell; the disgraced *Binzuru;* of Buddha, and other lights that occupy the broad nave.

Midway of this is a vast wire screen reaching from floor to roof, to which are tied many locks of hair and other dubious and unclean mementoes. Against the opposite panels forming the architrave are many large and small figures illustrating the terrestrial manifestations of *Kwannon;* immense gilded Buddhas sit in the loggias at the right and left. The paneled ceiling of the sanctum (shoes must be removed), as well as the curtains adorning it, are decorated with crests, prominent among them the frequently recurring swastika. An elaborate pagoda-like shrine, richly and intricately decorated; a medley of metal fitments, gongs, drums, sutra-boxes, and huge gilt columns, are features of this room, at the left of which is a strikingly attractive reliquary containing a seated Buddha backed by a gilded mandorla that suggests Borromenisco work, with its exquisitely carved scrolls in low relief. Surrounding the Buddha are a host of wonderfully lifelike and excellently sculptured figurines of demons and saints in high relief; a mysterious and impressive ensemble radiating mysticism and work of a high order. Immediately at the right of this is the HOLY OF HOLIES with the shrine in which the sacrosanct gold trinity is kept. A somber curtain stamped with a gold dragon breathing crimson flames screens the outer case, which may be seen on payment of a small fee.

Before leaving the temple visitors usually go through the NAIJIN MAZE, a gallery beneath the floor enveloped in Stygian darkness. The entrance is down a few steps at the extreme right of the high altar. The inky black passageway is clean of all obstruction, is sheathed with smooth boards (no splinters) and is about 6 ft. high and as many broad. For 2 min. or more one gropes along to a point about ⅔ of the way, where, at the right, on a level with the hand, is a cow-bell which one rings to prove that the circuit has been made. Three times round is supposed to provide eternal fire insurance for the sinful. Pilgrims make the cheap and safe journey with great eagerness! The exit is through the entrance. — At the back of the temple is a chain of pretty lakelets, and at the right a flowery garden. The traveler will be amply repaid by following the road leading right from the temple entrance, thence over the brow of the hill. The view which rewards one is stupendous in its magnitude; hundreds of square miles of valley and rugged mts. stretch below and against the horizon and emphasize the elevation on which one stands. The attractive structure at the right of the path here is a native club, the *Jōzan-kwan,* from the large reception room of which one also commands an extraordinarily extensive vista. The two small temples seen in the foreground are not worth visiting. —The great earthquake of 1847 almost ruined *Nagano;* the *Zenkōji* was badly shaken, and the big bell which now hangs in the belfry fell from its position at the left of the entrance and made the big dent still visible in the pillar. The quake was immediately followed by a fire that destroyed many hundreds of houses; 20,000 people are said to have been killed in the neighborhood.

From Nagano the rly. runs N.W. across the fertile and practically level valley of the *Shinano-gawa* to (1197 ft.) *Toyono,* where it begins to climb to 145 M. *Mure* (1682 ft.). The country is broken, with tall mts. at the left; the *Takizawa River* and two tunnels are passed before 152 M. *Kashiwabara* (2304 ft.) is reached. The old town (1 M. to the left) stands on a wide sweep of country, 2 M. from the pretty *Nojiri Lake* (2 M. long from E. to W.) — a resort for wild fowl. The region is a vast watershed, and hence onward all streams flow W. to the Japan Sea. The climate changes in accordance and long lines of snow-sheds flank the rly. but fail sometimes to guard it from the great drifts (8–10 ft. deep) which accumulate here to be protected by the environing mts. 162 M. *Taguchi* (1774 ft.) is the point of departure for the (3½ M. to the W.) *Akakura Hot Springs* (Inn: *Kōgakurō,* ¥2), a popular native resort. A deep gorge now flanks the rly. on the right and

affords awe-inspiring views. The train races downward over a sharp grade through several uninteresting stations to 176 M. *Takada* (140 ft.), a spruce-looking town in Echigo Province (Inn: *Kyosan-kwan*, ¥2.50), with a military barrack, and a new and attractive *Shintō* shrine visible from the left of the train. Snow often lies 10 ft. deep in the sts., and to permit the people to move about, the high, peaked-roof houses are built with connecting porches or cloisters, like the *portales* of a Spanish town. This style of architecture is common in the region beyond, the houses being long and narrow, with the narrowest part facing the st.

182 M. NAOETSU, 109 ft. above the sea (visible in the distance), is the junction of the West Coast Line (Rte. p 32), which comes in from the S., and which links the district with *Tsuruga*, *Kyōto*, and other ports and cities of W. Japan. The placid *Arakawa* flows near it, and the junks which come in from the sea on its broad bosom carry to distant ports much of the oil for which the rich Echigo Province is celebrated. (Inn: *Matsuba-kwan*, ¥2.50.) A specialty of the town is a sticky, honey-like amber liquid called *awa-ame*, made of millet and sold (small round boxes, 10 *sen*) at the rly. station. The Temple of *Gochi-Nyorai*, about 1 M. to the S.W., is uninteresting. Oil is the shibboleth of the region, and tank-cars and oil-trains clutter the station-yard.

The rly. (known formerly as the *Hokuyetsu Line*) now bears to the N. and for many miles skirts the shore of the lovely Japan Sea, affording charming views of this on the left and of the lofty mts. of Echigo on the right. The *Arakawa*, then the *Hokuragawa*, are crossed, and after 194 M. *Hatsusaki* eight tunnels are threaded (through *Yone-yama*), the longest 1450 ft. The unimportant stations look solitary and as poor as the straw huts one sees on the silent beach. Rugged and densely wooded promontories come down to the sea; a solitary steamer wending its way up to the Siberian port of Vladivostok, down to *Tsuruga* or the China Sea, or two or three lone fishing-boats, are all one descries on this silent, back-yard Sea of Japan — the aqueous buffer which separates the joyous islands of Nippon from the forbidding steppes of the Great White Tsar. It is strangely deserted, and appears to brood in melancholy; but like the misnamed Pacific it can be turbulent enough at times. The shrieking typhoon whips it in summer, and rival blizzards roar over it in winter. One notes that as precautionary measures against these the straw boat-houses; the flimsy shacks pathetically called 'home' by the impoverished fisher-folk; the piles of fuel, pine cones and what-not along the shore, are all tied down with ropes, like some of the houses in Kansas, to prevent expatriation. A tangled mass of convolvuli trails over the shifting sand-dunes and adds a single blotch of enlivening

color. But for the sounding waves which break and die on the shingly beach or burst into the rocky caverns of the cliffs, the scenery would be too severe to be attractive. Many rocks dangerous to inshore navigation raise their brown backs above the blue water, and all the cliffs seem impregnated with iron. *Sado Island* looms through the haze at the N.W. At some points the sturdy fisher-folk — the women as strong as the men — use the big caverns in the cliffs as natural harbors for their craft. The sea yields bream (*tai*), sole (*karei*), a kind of brill or mackerel (*hirame*), repulsive but delectable squid, and myriad marine creatures that serve the natives as food and manure. The yards of the more pretentious houses resemble corrals, as pine saplings tied with withes are used as fence-posts and rails.

202 M. *Kashiwazaki* (Inn: *Iwato-ya*, ¥2), a large town sprawling along the shore, makes a specialty of the *bentō* sold at the station and much liked by native travelers. The fish and rice which in part compose it are good, but foreigners are apt to avoid the tiny pickled octopi contained in it. Many oil-tanks dot the environs, and considerable oil is produced in the surrounding country. The rly. now bears to the right and runs E. through a densely wooded region to 214 M. *Tsukayama*, whence it resumes its N. course. Significant features of the view are the small herds of Holstein cattle, unknown in the days of Old Japan and still noteworthy because of their rarity. Here as elsewhere in the island milk (*gyū-nyū*) is fast becoming a necessary food. From 219 M. *Raikōji*, a branch rly. is in process of construction to the near-by town of *Kosendani*, and will eventually skirt the base of the lofty *Shumondake*, visible at the far right. The great staple of the lowland country is rice, and the wide paddies are laid out in a multiplicity of patterns, ranging from plots a few feet square to others acres in extent; all are carefully separated from one another by small mud dykes or ridges pierced by sluiceways. The *Sugawa*, then the broad *Shinano River* are crossed, the latter on a 6-span steel bridge. Many rafts of logs float down, and many picturesque and stately junks sail up its sluggish current, the latter making unusually pretty pictures when seen from afar, with the white sails only showing above the green foliage. Many bicycles spin along the country roads, which are practicable for autos. The people hereabout prepare for the severe winters by putting up along the sea aspect of their dwellings, at distances of 3 or more ft. from the walls, tall frameworks or lattices, the interstices of which are filled in with brushwood, moss, etc. Where there are trees, fences are erected between them, or they are interlaced and formed into a protecting wall to ward off the winds which blow with such violence that steamer travel on the Japan Sea is interrupted at times.

235 M. **Nagaoka** (Inns: *Masu-ya, Seiyoken,* etc., ¥2.50) a thriving town (pop. 36,000) 170 ft. above the sea, in Echigo; 2d in importance to *Niigata* and formerly the residence of *Makino,* a faithful feudal adherent of the *Tokugawa* régime; played a prominent part in the war for the Restoration and was practically demolished in consequence. Long cleated poles and rocks hold down the roofs of many of the houses, which are provided with the cloister-like arcades so necessary during the heavy winter snows. The numerous oil-wells and tall pumps on the hillsides remind one of a Pennsylvania town. The chief wells are in the near-by *Higashi* hills, and the refineries in *Nakajima.*

The **oil industry** in Japan centers in Echigo Province (which supplies 99% of the petroleum consumed) and particularly about *Nagaoka.* Oil was known to exist here 200 yrs. ago, but the first well was not put down until 1818. In 1876 an American geologist in the employ of the Japanese Gov't visited the region and made a report on the fields, but the industry produced but little results until about 1890, when it assumed noteworthy proportions. The geological formation of the fields is similar to that of other countries, and foreign practice is employed in the matter of wells, refineries, etc. — Echigo is noted for its pretty women, its rich farmers, the number of emigrants which go to other parts of Japan and to foreign countries; for the courtesy of its people and for its *Shishimai* performers — a dance executed by men or boys wearing a *shishi-gashira,* or lion-head mask, lacquered and painted red.

239 M. *Sanjō;* a big stratum of gas is supposed to underlie the region hereabout, as in some places gas bubbles up through the soil and is utilized by the peasantry for lighting and cooking. About 15 M. to the S.E. lies the small summer resort of *Yagi,* near the *Igarashi River,* with some picturesque scenery. 10 M. farther on, at *Yoshi-ga-hira,* is a lake 1350 ft. above sea-level with a boiling spring in its center. Fine groves of bamboos and cryptomerias now become features in the landscape, and petroleum wells mark the near-by hills. A number of these cluster about (255 M.) *Niitsu,* where there are also several big tanks. Acres hereabout are devoted to pear culture. The *Koaka River* is crossed to *Kameda* station, then an arm of it to 264 M. *Nuttari,* the sometime terminus of the rly. For a short distance the rly. skirts the *Shinano-gawa* which here is about as wide as the Ohio at Cincinnati.

266 M. **Niigata** (population 62,000), capital of Niigata Prefecture and Echigo Province, with 12,000 houses, many of them picturesque and curiously constructed, stands on a sand-spit between the Shinano River and the Japan Sea. The flat, clean, and attractive city was one of the first ports opened (in 1869) to foreign trade, and at that time was regarded as one of the quaintest towns on the W. coast. While advanced architectural ideas have changed many of the primitive features, others remain. Formerly the majority of the houses were long and narrow, with peaked, gabled roofs; the narrowest part, facing the st., being provided with portals as a protection against the summer sun and the winter snows. These

have now shrunk to unusually wide overhanging eaves which serve to prevent the snow from sifting through the *shōji*. The new gov't buildings, the banks, and other semi-foreign houses, rank with those of other Japanese cities. Many canals intersect the city, and are overhung with weeping-willow trees. When the tide makes in, lines of mediæval junks ply up and down the shaded surface of the streams; receive and discharge cargo at the very doors of the warerooms; and recall certain Netherland towns. Jan. is the coldest month and Aug. the hottest. Despite its more N. situation, and the prevalence of heavy snows, the temperature varies but little from that of Tōkyō, the altitude of the barometer being 25.6°. The city stands in lat. 37° 55′ N. and in long. 139° 03′ E. of Greenwich, and is therefore in practically the same lat. as San Francisco and Lisbon.

A wide foot-bridge, the *Bandai Bashi* (Myriad Ages Bridge), of 430 spans each 6 ft. long, arches over the river and connects the city proper with the rly. station. Autos at moderate rates.

Niigata Hotel (semi-foreign style). Single rooms from 4 to 6 *yen*. Double from 8 to 10 *yen*. Meals in the restaurant at 1 *yen* to 2.50.

The Rly. Line which runs E. from the suburban town of *Niitsu* connects with *Koriyama*, an important junction mentioned at p. 321. Travelers to Northern Japan (*Aomori*, *Yezo*, etc.) or those who may wish to return to Tōkyō a different way, may elect to go over this line, which runs through a picturesque country.

The line which runs N. viâ *Shibata* goes to (169 M.) *Akita*, mentioned at p. 325. For time, fares, etc., over these lines see the Gov't Rly. Time Table.

The river-front is one of the most animated districts of *Niigata*. Long lines of junks, rafts, etc., are usually tied up near the bank; whence small steamers leave for the near-by Island of Sado. Owing to the violent N. winds, navigation over the shallow bar at the river mouth is suspended during several months of the year, at which time only small craft can come up to the city. The sand-dunes which border this on the W., and which exclude the sea-breeze while cutting off the sea-view, are partially covered with fantastic pine trees and in places rise to a height of 50 or more ft. Perched along the ridge are signal stations, the big Normal School with its adjacent Red Cross Hospital, and a number of dwellings. From the crests of the hills fine views are obtainable of Sado Island and of the lofty mts. of Echigo. On the slope of the high hill (called *Hakusan*, or 'White Mt.') at the S. edge of the city, there is a restful park, some pretty trees, and a time-stained *Shintō* shrine near an elaborate monument to Jimmu Tennō. Coarse lacquer-ware is a specialty of *Niigata*, and is made in hundreds of homes, along with considerable lace.

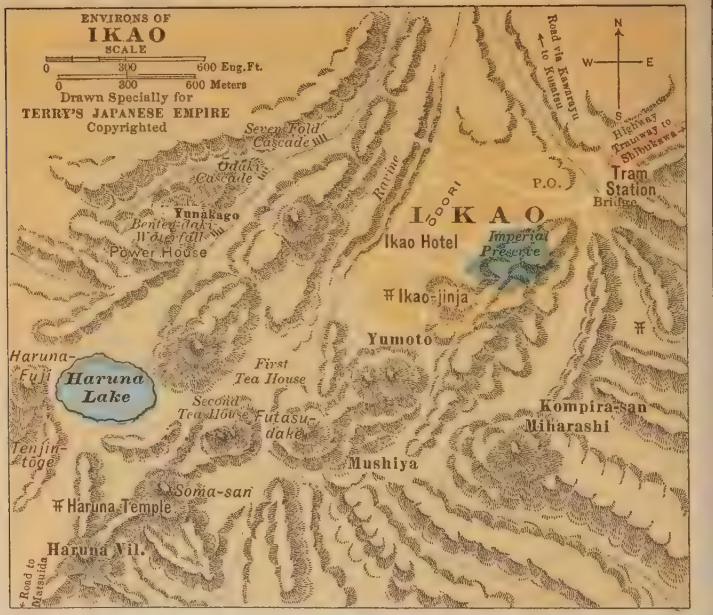
Sado Island (Chinese: *Sashū*), 17 M. W. of *Niigata*, in the Japan Sea, beyond a deep channel (310 fathoms) across which the local steamers (the boats of the *Ōsaka Shosen Kaisha* are the most comfortable) run daily (in 5 hrs., to 32 M. *Ebisu Minato*, ¥3, 1st. cl.) between April and Oct.; is approximately 32 M. long and 17 M. wide at its narrowest point. It forms (338 sq. M.) a division of *Niigata Prefecture;* has about 120,000 inhabs., and is conspicuous for 2 mt. ranges (chiefly limestone) which overlook a cultivated plain with large bays at the N.E. and S.W. extremes. *Kimpoku-san* at the N. rises to a height of 3895 ft. From *Ebisu Minato* (Crab Port), a poor and unattractive town (Inn: *Yamagata-ya*, ¥2) at the N.E., to *Aikawa* (chief town of the W. side of the island; Inn: *Takada-ya*, ¥2), is about 16 M. Just before reaching *Aikawa* the road ascends to a pass 500 ft. above the sea-level. The locally famous gold and silver mines (owned and operated by the *Mitsu Bishi Co.* of Tōkyō) which anciently belonged to, and were worked by (forced labor), the *Tokugawa shōgunate*, are located in a steep-walled valley. The silver sulphid, native gold, and chalcopyrite ores are found in quartz lodes in quartzite veins varying from 3 to 18 ft. in thickness. The annual output of gold is about 14,000 ounces; silver. 115,000; copper, 50 tons. Cattle-breeding is a growing industry, and the island supplies many of the mainland cities with good beef. In the early days *Sado* was a sort of Botany Bay for exiled criminals and other undesirables with political aspirations. The militant *Nichiren* was imprisoned here in 1271–72.

7. From Yokohama to Ikao and Kusatsu.

Ikao, or *Ikaho*, a beautiful and popular summer resort in the splendid Ikao Mts., 2600 ft. above the sea (in Kōtsuke Province), on the steep northeastern slope of *Haruna-san*, 7 hrs. by rail from Yokohama. celebrated for its fine, bracing air; its many hot springs which gush from the hills and plunge down innumerable gorges to the lowlands, its charming views, grand old forests and its Imperial Reserve, is one of the most accessible and thoroughly delightful of all the Japanese hill-stations. None possess more diversified scenery, a greater profusion of exquisite wild flowers, a more picturesque town, and a wider range of interesting walks and rides. It unites nearly all the most desirable requisites of an ideal summer outing place: a quaint, clean, comfortable, non-luxurious, semi-foreign hotel (English spoken), where good food is given at reasonable prices (one replete with Japanese charm, and from the balconies of which one enjoys one of the most magnificent prospects in nature); a comparative immunity from mosquitoes; a multiplicity of trails leading through forests to entrancing peaks, ferny dells, sparkling brooks, and steam-

ing gorges; and a gem of a lake (excellent skating in winter) stocked with big carp and trout. Hard by, in a green and romantically picturesque gorge, is one of the most bizarre temples in the Empire. The entire region around *Ikao* is studded with roaring waterfalls, and rent by deep gorges from which steam rises incessantly. On rainy days, when this hangs low above the town, it imparts a decided Plutonian aspect to it. Hissing hot medicinal water straight from the seething heart of the adjacent hills is piped directly into the many bath-houses, there to be tempered by cold water from the same hills. The town is built on a series of terraces reclaimed from the sloping hillside; and the main st., Odōri, comprising a score or more flights of stone steps 20 or more ft. wide, is one of the quaintest in Japan. The air is crisp in April; cool in May; delightful in June (barring the rains); and cooler in July and Aug. than one finds it at the seashore. The season begins usually about July and terminates with the Oct. (20th) festivals. During this period rooms in the hotels or inns should be engaged in advance (telephone and telegraph connections). At the beginning of the cold winter crowds of peasant pilgrims begin to arrive — folks who aim to get lower rates at the inns and who profess to believe that in the cold weather one gets more benefit from the baths. The best skating on *Lake Haruna* is in Feb.

In the vicinity of *Ikao* the hunter (open season Oct. 1 to April 1) will find copper pheasants (*yamadori*), quail (*udsura*), wild pigeons (*yamabato*), whose booming notes ring musically through the green woods; green pheasants (*kiji*) and a wide variety of smaller game. The flower-lover will find so many exquisite flowers growing wild that he will be reminded of the celebrated region roundabout Cape Town, in South Africa, which ships tons of everlastings each year to England. White magnolia; the *Paulownia Imperialis;* a wealth of wistaria; azaleas; Jack-in-the pulpit; white dogwood; spiræa; Cherokee roses; wild hydrangea; fox-lily; rhododendrons; columbine; several varieties of clematis, iris, and lilies; funkia; peonies; several rare ferns, and a host of other flowers grow wild in the woods and dingles, along with specimens of nearly all the trees represented in the Japanese flora. Owing to the frequent rain — a dampening characteristic of most of Japan's hill-stations — every inch of the mt. slopes is carpeted with green, while the deep gorges are literally choked with vigorous plant life. The immensely tall cryptomerias and the lithe pines which often reach up the sides from the very bottoms of the cañons, are always attractive, but particularly so when they are interspersed with flowering trees, wild raspberries, and the strong, sinewy, suffocating wistaria vines — the lianas of the Japanese woods. The frail pretty pink flower which grows so profusely in the interstices of the massive walls


ENVIRONS OF
IKAO
SCALE
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Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Road via Kawarayu to Kusatsu
N
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Highway Tramway to Shibukawa
Seven Fold Cascade
Odaki Cascade
Yunakago
Benten-daki Waterfall
Power House
Ravine
ODORI
IKAO
P.O.
Tram Station
Bridge
Ikao Hotel
Imperial Preserve
Ikao-jinja
Yumoto
Haruna-Fuji
Haruna Lake
First Tea House
Second Tea House
Futasu-dake
Kompira-san
Miharashi
Tenjin-tōge
Mushiya
Soma-san
Haruna Temple
Haruna Vil.
Road to Matsuida

Toyono
Nakano
Nagano
Shibu
Sarugakyō
Yu-no-Shuku
Suganuma
Marunuma
Ojirinuma
Higashi-ogawa
Yumoto
Yumoto L.
Iriyama
Yutato
Maniwa
Takahira
Numata
Chuzenji
Nikkō
Kusatsu
Sawatari
Yamada
Nakayama
Togano
Sessho-gawara
Oiwa
Orita
Maeguchi
Nakanojo
Chuzenji L.
Tatsuishio
Haramachi
Tanashita
Naganohara
Kawarayu
Hakojima
Shinonoi
Odo
Koizawa
Ikao
Shibukawa
Lava Stream
Haruna Temple
Kose
Karuizawa
Maebashi
Oya
Kutsukake
Kumanotaira
Yokogawa
Komoro
Annaka
Takasaki
Isezaki
Miyoda
Magoi
Matsuida
Isobe
Tone River
Chikuma River
MYŌGI-SAN
COUNTRY BETWEEN
IKAO, KUSATSU,
KARUIZAWA,
and NIKKŌ
SCALE
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0 5 10 Miles
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Railroads

throughout the town is the *Saxifraga sarmentosa* (Japanese *Yukinoshita*). The display of cherry blossoms in April is charming.

The Rly. from Yokohama to (80 M.) *Takasaki* is described in Rte. 6, p. 66. An Electric Line runs hence to (1 hr.) *Shibukawa*, where one transfers into another elec. line (*densha*) which climbs the mt. (2000 ft., about 1 hr.) to the town.

Trains on the Ryōmō & Jōetsu South Line of the Imperial Gov't run frequently from *Tōkyō* to *Shibukawa* direct. For fares consult the time table.

The Electric cars start from a point near the rly. station. The climb is picturesque, with fine views. The **Ikaho** Station is 10 min. walk below the town. Conveyances meet trains. Low fares. Hotel coolies will be awaiting the traveler who announces in advance his arrival.

The Japan Tourist Bureau (head office in the Tōkyō Central Rly. Station) will cheerfully furnish the traveler any information he may desire relating to the *Ikaho* region.

Hotels. *Ikao Hotel*, semi-foreign, with foreign food, good baths (free) and attendance; from 8 *yen* and upward; small reduction for 2 pers. in one room; special rates for a long stay. — *Kogure Budayū Hotel*, 5–6 *yen*. There are 40 or more native inns, rooms in which can be had for about *yen* 10 a week, and a special price arranged for food. The *Chikira* has fine views.

The name *Ikaho* means 'High Mountains,' and is derived from the huge *Haruna* Range rising behind it. According to the local tradition (which should be taken with a grain of salt) the springs were discovered during the reign of the (11th) *Emperor Suinin* (B.C. 70–A.D. 70). The 12 chief families (who have adopted for their crests the 12 signs of the zodiac) trace their lineage to famous personages of the 6th cent. The uninteresting *Ikao Jinja* on a terrace (2716 ft.) back of the town is intimately associated with the early history of the place, and the present (modern) structure is said to stand on the site of one erected in 834. The large Buddhist temple, the *Tenshō-ji*, erected in 1583 on the site of the present schoolhouse, was burned during the last decade. The Imperial Preserve, opposite the *Ikao Hotel*, is the favorite summer retreat of a Prince of the Imperial Household. The *Yachiō Park and Athletic Ground* is at the lower end of the town, near the rly. station.

The chief constituents of the *Ikao* springs are bicarbonate of calcium; magnesium and ferric oxide; sulphate of calcium; magnesium and sodium; chloride of sodium; silicic acid and minor solids. Some are more strongly impregnated with iron than others, and some are decidedly sulphuric. Their temperature ranges from cold to 113° F. The waters run out of the mts. in little clouds of steam, through open conduits or into bamboo pipes, a multiplicity of which criss-cross the town and lead into the different houses. The gorge at *Yumoto* is stained a bright yellow by the precipitations from certain of the streams, and these give rise to a valuable local industry — that of dyeing cloth. The natives believe that belts saturated with the metallic deposits have medicinal qualities, and that *kimonos* so dyed and worn are equal to a course of the baths. In many of the shops small bolts (14 in. wide by 280 long) of cotton crape of different patterns, dyed in (*Takasaki*) the

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characteristic yellow hue, are sold (¥1) to the pilgrims as local productions. The yellowish-bronze sediment is cleared out of the pipes twice yearly and sold to dyers and to those persons who wish to benefit by the *Ikao* waters but cannot come to them. The natives bathe in the A.M., at noon, and after supper. — Other specialties of the town are turned woodwork articles in many forms; pretty basket-work, and a superfine charcoal made from the wood of the Nara, a species of oak. In many of the shops will be seen bizarre and distorted specimens of petrified wood which has been so converted, it is said, by the chemical action of the waters. The power obtained through the many big overshot and undershot wheels which creak all over the place is used to turn lathes for the workers in wood.

Dozens of greater and lesser peaks, rounded and wooded hills, and deep ravines environ the town, and from the crests of some of the loftier mts. extensive and awe-inspiring views are obtainable. Because of some odd slant in the native mind the local authorities have not added English to the many guide-posts which point the way about the region to those who can read Japanese, but on some of these thoughtful travelers have penciled instructions in English that are an aid to the pedestrian. The hills are gridironed with a multiplicity of well-defined trails, and the author has tried to make his observations regarding these as clear as possible. The visitor whose time is limited is advised to take with him on his rambles, as guide and carrier, one of the native boys about the hotel; as a rule they are willing to give a day's service for 50 *sen*, and certain of them have a scattered knowledge of the lore of the woods, the birds, and the flowers. The BIRDS are as numerous as the latter, and on any stroll through the forest one will see cuckoos (*hototogisu*); lovely Japanese blue flycatchers (*ruri*); woodpeckers (*kitsutsuki*); wagtails (*sekirei*); bull-headed shrikes (*mozu*); Manchurian great tits (*shijukara*); Japan jays (*kakesu*); silver-eyes (*mejiro*); the sweet-throated *uguisu*, or Japanese nightingale (p. ccii); and many familiar and unfamiliar birds. Beautiful pheasants rise from the bamboo grass on the hill-slopes, and the wild pigeon imparts music and mysticism to the cool forests. The common people call the cuckoo *kakkodori* from the similarity of its call to the word *kakko*. The numerous skylarks (*hibari*) are of a species known as *Alauda japonica*.

Walks and Excursions (see the accompanying map). There are enough of these to occupy one's time for weeks; the most popular only are described below. The local guides, obtainable through the hotel management, get ¥1.20 a day, and are supposed to provide their own food, besides carrying that of their employers. The woods are said to be free from poison ivy and its concomitant miseries.

To (½ M., 15 min.) YUMOTO ('Source of the Hot Water'), a picturesque spot back of the town whither pilgrims go in the early A.M. to drink of the evil-tasting water. The walk can be included in the one described below. Proceed from the hotel to the main st., turn up left to the foot of the steps leading to the *Ikao Jinja*, then bear round to the right along the edge of the *Yusawa* ravine, beneath overhanging cliffs clothed with vegetation. There are some pretty shops, a good view of the gorge (right), and a quaint bridge. On reaching the latter turn abruptly to the left on the near side, and follow the steaming hot stream to its source. The dell is romantically and wildly picturesque, though very suggestive of the sullen demoniacal forces which lie but a few yards beneath one's feet. At one place under the green tunnel there are seats and a dipper — the latter to be avoided. The water tastes of iron and is unpalatable. Scores of rills rush noisily out from as

many crevices in the hillside, and leave yellow, plushy tracks where they have passed.

To KOMPIRA-SAN (or *Monokiki-yama*, ⅔ M.; ½ hr. stiff climb over a good road beneath trees), MIHARASHI (1 M.), MUSHIYA (3½ M.; chair for the round trip, ¥2.40), and YUMOTO. *Kompira* is the name of a deserted shrine 10 min. walk down left from the point (beyond the bridge and post-office) where one turns off the main road and begins the ascent of the hill; the path is well defined, with stone steps at intervals. Keep the rocky gulch at the right; the glades are lovely and primeval, and usually echo to the cuckoo's call. At the summit there is a tiny shack of a tea-house oblivious to a view that holds one spellbound by its immensity. Far below, wriggling along the valley floor backed by towering foothills of the Nikkō Mts., goes the Tone River; a silvery streak which farther up at the left is stained by the untidy inflow of the petulant *Agatsuma-gawa*. Cutting the E. skyline is the lofty *Tsukuba* Mt., rising 2925 ft. from Hitachi Province. *Akagi-san* (5000 ft.) is nearer, while trailing away at the left, their giant ridges threatening the sky, are *Komochi-yama*, *Onoko-yama*, and a half-score formidable humps and cones, with *Shirane-san* (7500 ft.) lording it above them. The delighted eye takes in hundreds of sq. miles of valley land hemmed in by bulky hills, planted to various grains that reflect all the shades of green from that of sprouting rice to the more somber hue of brooding pine trees. At this tea-house one may, perchance for the first time, be offered a tea-substitute popular throughout Japan. It is made of parched barley; is called *mugiyu* [*mugi* is a generic term for barley, wheat, oats, and rye]; has a dark amber tint; a taste true to the grain; is said to be less injurious than tea, and is drunk extensively by Japanese soldiers.

At the right of *Kompira-san* (path at the left), on a bold, bald bluff (20 min. walk) called *Miharashi*, one may enjoy another remarkable panorama. Thither the trail descends the hill at the right and soon joins the long path winding across the slope to *Mushiya*. Notwithstanding the houses of this (uninteresting) place are visible, the walk is deceptively long (1 hr.), as the last portion rounds a number of hills and incipient ravines. Malodorous sulphurous gases issue from pipes stuck in the ground and supply a sort of *al fresco* bath for rheumatic rustics. Returning, one descends into the ravine and bears round to the left, skirting on the way the base of the twin peaks of *Futatsu-dake* (chair to the summit and return to the hotel, ¥4.20). A 20-min. walk brings one to the 1st tea-house on the Haruna road, whence it is 30 min. back to the hotel. *Yumoto* can be included in this trip, the whole of which can be accomplished in one forenoon. If one elects to return to the hotel from *Miharashi*, the path to its intersection with that from *Kompira-san* should be followed, thence downward

for 20 min. (keeping the ravine on the left) to a hill behind the *Ikao Jinja.*

To the *Nanae*, or SEVEN-FOLD CASCADE (⅔ M.; chair, ¥1.60); BENTEN-DAKI (2½ M.; chair, ¥2.40); and the (near-by) ŌDAKI CASCADE (chair for the round trip, ¥3). The walk can be made leisurely in about 2½ hrs. and allow ¼ hr. for a rest at each place. Descend the steps of the main st. (picturesque view in retrospect) to the bisecting path at the foot, then turn left and go down through the cryptomeria forest to the torrent flowing through the gorge. Thence the road leads up the slope beneath lines of immensely tall trees rising from the flank of the hill. The path is idyllic and recalls certain of the heavily shaded roads through the Karlsbad region. Beyond the summit of the ridge the trail descends abruptly to the left; the by-path leading back up the hill-side goes to *Baron Kawasaki's* country villa where a sign-board forbids admittance 'unless on business.' A few minutes' walk down the charmingly irregular and rocky path brings one to a series of pretty cascades seen to the best advantage from the tea-house facing the lower one. As we shall approach this later from below, we now cross the small bridge at the foot of the first fall and climb the path at the left. Fine views at the right as we cross the glades. Many lovely flowers and some wild raspberries (*yama-ichigo*) grow hereabout. The hamlet at the far right, on the brink of the stream below *Ōdaki*, is *Yunokago*. Avoiding the numerous confusing by-paths which branch to the right we follow the main trail as it hugs the hillside, anon descending and ascending, trending always to the left until the roar of a waterfall is borne in from the right. The last path that leads sharply down at the right before we reach (15 min.) *Benten-daki*, must be returned to later and followed to *Ōdaki*. The long steel flume below the waterfall here conducts the water which generates the electricity used for lighting *Ikao*.

The BENTEN-DAKI (Waterfall of the *Goddess Bentēn*), about 18 ft. wide and 40 ft. high, stands at the upper end of a rocky and picturesque gorge. The water comes from *Lake Haruna*, and after falling with a deafening roar into a turbulent pool, it dashes down the ravine to form a number of insignificant rapids and then the *Ōdaki* ('Big Fall'). The inevitable tea-house with its highly colored sweets and insipid, non-exhilarating *mugiyu*, shrewdly extracts the customary toll (in lieu of fees) by occupying practically the only vantage point from which the falls can be seen satisfactorily. Above, on a considerably higher level, is a foot-path which leads (about 2 hrs. going up; less returning) to the head of *Lake Haruna*. — Returning along the trail to the first by-path at the left (so narrow that it resembles a watercourse), a sharp 10 min. descent is made between overhanging trees to the river-bed,

Sections of the path beyond to *Yunokago* village are a bit roughish and are not much liked by ladies; for some distance the trail is indistinct and leads through the river-bed (right). After the woods-path is picked up again, a slight climb brings one to the rather insignificant *Ōdaki* fall (20 ft.; 50 ft. across). The village is a few yards farther down the stream. Instead of descending to it, we turn up at the right to (5 min.) another path (leading right) which should not be followed. The main trail continues (5 min.) to a deserted shrine at the upper end (right) of a twin line of splendid cryptomerias — the largest measuring 13 ft. in circumference just above the base. Hence the path bears round to the right, crosses a small brook, and reveals the *Nanae Cascade*. The return to the hotel is along the trail pursued on the outward journey.

To (5 M.) LAKE HARUNA and the (6½ M.) HARUNA JINJA (horse, ¥2.20; chair, ¥4.20). A beautiful walk to which a leisurely day should be devoted. The first ⅓ is along a steady incline to the plateau; the 2d, a gentle descent to the lake; and the last lap, an abrupt descent (good wide road) into a wild and romantically beautiful ravine where the temple stands. The return is a steady 45 min. trudge out of the gorge; a gentle uphill walk to the 2d tea-house; thence a descent of 1 hr. to the hotel. The whole is easily equivalent to 15 M. on a level. The views from the mt. ridges are glorious, and the lake is a gem of beauty. Steps can be economized by taking a lad from the hotel (50 *sen*) to carry the luncheon and rain-coats, point out the different mt. peaks, and set the right pace so that one may not have stiff muscles the next day. By starting at 7 A.M. (breakfast can be had as early as one may wish it) and walking methodically, one can easily reach the temple at 10; 2 hrs. to inspect the fine carvings, the gorge, and the village; then a leisurely walk of 1 hr. will bring one to the tea-house on the lake shore. The luncheon can be pieced out here with hot tea, etc., and by ordering this sent to the back veranda one may enjoy a delightful vista of water and mts.

Beyond *Yumoto*, where the bridge spanning the gorge is crossed, the zigzag road (several short cuts) leads to the 1st tea-house. *Futatsu-dake* looms up bulkily at the left, and the hills resound to the liquid whistle of meadow-larks, the booming note of wild pigeons, and the answering call of the cuckoo. In summer the slopes are decked with a glorious display of day-lilies; on rainy days one passes through dense clouds of mist that fill the cañons with great rolls like cotton-batting, and hide the mts. behind an impenetrable veil. The vast, silent upland plain, which stretches from the top of the ridge and the 2d tea-house to the shore of the lake, is strangely beautiful. Great herds of cattle could be pastured in the deep grass that grows unchecked and uncut on its gentle slopes.

and charming pictures could be painted of its unforgettable views. The sub-soil is volcanic ash, and should one happen to pass here (as did the writer on one of his trips to the lake) when the distant *Yarigatake* is erupting, and the wind is blowing in the right direction, one will experience the curious sensation of walking beneath a steady fall of fine ashes. On the other hand, if the above phenomenon be present and is added to by rain, one will be reminded of similar predicaments in towns of N. China, when the sand from the great Loess combines in the air with the water and precipitates a fluid mud upon the just and the unjust.

Haruna Lake (called also *Kami no se*, and *Ikao-ko*), a deep, pear-shaped body of water approx. 4 M. in circumference, is thought to fill the crater of a long-extinct volcano, and is well stocked with salmon trout (*masu*) and carp (*koi*). It freezes solidly in Feb. (the coldest month of the region), and, besides affording fine fishing and skating, supplies ice to *Ikao* and neighboring points. At the *Kohantei Restaurant* on the beach, boats can be had at 50 *sen* an hr., along with fishing-tackle (*tsuridōgu*). The fish sometimes attain to a good size (5 lbs.; 18 in. long) and afford good sport for line fishermen; the catch can be cooked to order in the restaurant. The tall, conical peak at the right of the lake (1 hr. to the rocky summit) is the *Haruna Fuji* (so called for its resemblance to *Fuji-san*). The bold cliff at the left of it is *Eboshigatake;* the one farther along, *Bingushi-yama;* and the odd pinnacles at the left, *Suzurigatake*. Beyond the tea-house the surplus water of the lake flows through a tunnel seen after crossing the pass. The flat patch of shore land at the edge of the plain, at the right as one approaches the lake, is beautiful with multicolored irises in summer. From the meadow end of the lake the road winds along the base of the hill under a tunnel of green foliage. On the near side of the restaurant it turns up sharply to the left and ascends to the *Tenjin Pass* (1000 ft. above *Ikao*), flanked on both sides by small tea-houses. From one side here a splendid view is had of the lake and the surrounding mts., and from the other an equally extensive one over the semi-tropical gorge in whose lower depths the *Haruna Temple* stands. The big red *torii* under which we pass marks the rear entrance to its domain. The gradual descent along the winding, well-kept road, over quaint bridges spanning plunging waterfalls, with alluring vistas ahead and constantly rising mts. behind, is beguiling. The precipitous slopes are covered with growing things which the wild wistaria and honeysuckle bind in an almost impenetrable jungle. After sampling the wild grapes which abound one is usually tempted to refer to them with the Cockney's pronunciation of the *a*.

Three hrs. out from *Ikao* one passes beneath the weather-beaten outer gate flanked by a wooden sign depicting two mus-

kets crossed, and skirts the side wall of the terrace leading to the inner gate. The setting of the structure is so unique that one is usually unprepared for its astonishingly fantastic appearance. Nothing in Japan is quite like it, and it bears a striking resemblance to pictures of gnome-land or the hidden glens that *Rip Van Winkle* saw in his weird dreams. The narrow cañon through which a tumbling torrent (the *Numa-ogawa*) rushes like some wild thing flying for its life, is choked with cryptomerias and *Chamæcyparis* so immense and so tall that they appear to rise for a thousand feet in an effort to reach the heat and light. To trace their upward passage one must stand still and throw the head far back, and even then the tops are scarcely discernible. High above the quaint temple, and seemingly ready to topple over and crush it, rise moss-covered, craggy, granite spires, ever-menacing but strangely beautiful. Across the great rift in the earth rises the opposite wall from which many of the original trees have partly detached themselves, and as if unable longer to maintain the perpendicular on its sheer sides, hang head downward awaiting the freshet or the axe that will dislodge them. A delightful coolness pervades the place, and white-clad pilgrims glide quietly to and fro in a setting that any artist would love to paint.

A tea-house stands on the edge of the lowest terrace, while higher up, on a broader one, are the priests' apartments. From this point a flight of stone steps leads up to a fine gateway in the natural wood (*keyaki*) with doors, posts, and panels (both sides) covered with wood carvings (the work of *Myaguchi Genzaimon* in 1830) so noteworthy in detail, so broad in scope, and so effectively presented that one ungrudgingly ranks them among the best in the Empire. Mythological dragons, impossible quadrupeds, birds, animals, men in fighting armor, and warriors on horseback and on foot, are all here portrayed in high and low relief with a crispness and vigor that amaze and attract. The bronze fitments of the gateway and the involved dragon rosettes on the panels of the doors are also worth noting.

The Temple proper, a *Shintō* structure erected in 1725 and dedicated to *Homosubi* (said to be the *Shintō* God of Fire) and to *Haniyasu-Hime* (Goddess of Earth and Growing Things), shows the effect of a moist situation and of great age. It backs up squarely against a sheer rocky wall, in the depths of which, entered through gold-lacquered doors at the back of the inner shrine, is a sacred cave, very moist and gloomy, but withal too sacred to be profaned by ordinary eyes. Here centuries ago were found a strangely fashioned bronze horse, a Chinese metal mirror, and other things preserved in the reliquary, but which the amiable bonzes show with beaming faces to whosoever is genuinely interested. Conspicuous among these relics are some sculptured *kakehotoke*, or Hanging Buddhas (metal disks with ears carved with

figures of Buddha and of *Kwannon*); some Chinese (or Korean) nickel mirrors made more than a thousand years ago and bearing a striking resemblance to those in the *Shōsō-in* at Nara; a remarkably preserved sword about 2 ft. long made by the celebrated master *Okazaki Masamune* in 1330; another one forged for the celebrated *Morinaga-Shinnō* (1308–1335, son of the *Emperor Go-Daigo*), and a number of minor objects. The big sculptured and gilded ascending and descending dragons on the side beams of the porch are said to be carved each from a single piece of wood. Black lacquer and gold are the prevailing tones of the interior. The 60 panels of the coffered ceiling are painted with flowers and winged dragons; the characters adorning the circle inclosing the four central ones represent the cardinal points. Around the inner shrine are some painted dragons and bold carvings. At the left of the temple yard is a much-prized lantern made of a special imported iron (*Namban-tetsu*) and ascribed to *Nitta Yoshisada*. The detached buildings contain nothing especially interesting. The tall rock at the left of the gateway is called *Hoko-iwa* (halberd rock). The pinnacle rocks which rise in such grandeur above the temple all bear fanciful names — Thunder-God Rock, Armor Rock, Tortoise Rock, etc. Of the thousands of pilgrims who visit the temple each year, many come during the great festivals of May 8–15.

A few yards below the temple, on the near side of the (red) Bridge of the Gods (*shinkyō*), in a high cliff at the right, is a cave which stood formerly at the rear of a temple erected in the 14th cent.; the roof marks are still to be seen against the wall. Farther along is a 3-storied, time-stained pagoda. The flagged walk is pieced out by stone steps as it descends farther into the chasm, across which, high up at the left, is a curious natural stone arch called *Kurakaki-iwa*, or Saddle Rock. Still farther down the stream is a huge gateway, and beyond it a big bronze *torii* marking the upper end of Haruna Village (*machi*). This is referred to as the *ni-no-torii*, because 3 M. farther down is another big wooden one, the first. In years gone by a succession of *torii* marked the 17 M. of now wretched roadway to *Matsuida* (see Rte. 6), and up it from the companion temples at *Myōgi-san* there trudged each year perhaps 3 times the 40,000 that are said still to come to this hoary old temple to pray to its divinities for good crops and prosperous times. To aid in this desideratum each pilgrim brings with him a gourd[1] which he fills with sanctified water to take back and scatter over his little realty holdings. Near the 2d *torii* are the ruins of several temples that were in their prime 300 yrs. before Columbus discovered America, and when the entire gorge was

[1] The dried bottle-gourds (*hyōtan*), which in China are tied to the backs of children on the boats to assist them in floating if they should fall overboard, are common in Japan, and pilgrims usually carry them on their journeys.

a scene of Buddhist activity. The red, metal-trimmed bridge, the moss-grown stone lanterns, and the multiplicity of dismantled stone-work are relics of those palmy days. The rushing stream that seems to whisper of vanished glory, the singing birds, the lovely flowers, and the park-like aspect of the sequestered place, so many miles removed from the strenuous world, are all very charming and restful.

The traveler so inclined may vary the return trip and lengthen it a bit by diverging from the main trail (right) about midway between *Haruna Lake* and the 2d tea-house, and proceed to (4 M.) *Garameki,* which has a mineral spring and whence the shortest way back to *Ikao* would be to descend the path to *Mushiyu,* thence viâ the 1st tea-house, or over the *Miharashi* trail. The *Futatsu-dake* can also be ascended over one of the several clear paths to the summit. *Haruna Fuji* is scalable, and a guide (¥1) can be obtained at the lakeside tea-house. The summit is not so needle-pointed as the natives love to picture it, but the views from it are inspiring and are worth the climb. *Sōma-yama* (4850 ft. above the sea, 2250 above *Ikao*), the highest of the *Haruna* peaks, is near the 2d tea-house; the trail is clearly defined and a good walker can reach the base in 25 min. Another ½ hr. of stiffish climbing (chains fixed in the rocks help one over the worst places) will bring him to the summit, whence *Fuji-yama* is visible at the S., beyond the *Chichibu* Range. A small shrine stands at the top, and to this many devout pilgrims go each year, usually viâ the considerably harder and roughish trail from *Mushiyu.* A half-score chains and a ladder help one to the top on this side, but a greater spiritual reward awaits one because of the increased difficulties of the ascent. The trip from *Ikao* to the summit and return can be made in one forenoon by getting an early start. The return journey can be varied by proceeding first to *Benten-daki,* then *Ōdaki* and the *Nanae Cascades;* also viâ *Mushiyu, Miharashi,* and *Kompira-san.*

The walk down to the (2½ M.) MIZUSAWA KWANNON TEMPLE (1½ hr. viâ the *Shibukawa* jinriki-road, thence through the woods at the base of *Sengen-yama;* chair, ¥2.40; horse, ¥1.30) will not repay one unless time hangs heavily. The Buddhist temple is weather-beaten and as uninteresting as the idols it contains. Beyond it (2 M.; 1 hr.; chair, ¥2.60; horse, ¥1.60) is the attractive *Funao Waterfall,* but the last part of the journey is tiresome. The traveler with time to spare will find the walk down the old highway to *Shibukawa* prolific in panoramic views; some travelers walk this (delightful in the early A.M.; time, 1 hr.) on leaving Ikao, and send their luggage down in the electric car (chair, ¥2.60; jinriki, 50 *sen*).

Ikao to Kusatsu (a 3-day trip). While the all-day (30 M.) ride in a tram-car, *basha* and *kago,* is apt to prove a bit wearisome, the country through which one passes is magnificent —

the scenery ranking with the grandest in the Empire. *Kusatsu*, in its primeval volcanic setting high-poised in the Kōtsuke Mts., with unusually interesting hot mineral baths, is unique. No place is just like it, and the curious phases of life one sees there are unforgettable. While one quarter of the town is crowded with lepers, the visitor need have no fear of contagion (possible only after long and frequent intercourse), as the sulphurous (and other chemical and diabolical) stenches that hiss out from the seething subterraneous furnace below it act as correctives and curatives. Few places of the world will remind one so much of what one imagines the nether world to be like. The hotel is clean and comfortable, with delightful sulphur baths.

Several routes are practicable from *Ikao*, but the best, easiest, and most popular is by electric tram (43 *sen*) to *Shibukawa*, thence *basha* (p. xci) to (¥1.50) *Tatsuishi*, and from there up the winding mt. road (*kago*, ¥2.50; horse, ¥1.50) to (5 M.) *Kusatsu*. Before undertaking the trip one should have the manager of the hotel at *Ikao* telephone to *Nakanojō* and *Kusatsu* and ascertain if the road is open. The *Agatsuma River* is powerful and capricious, and is subject to devastating floods. That of 1910 wrecked the road so badly that 2 yrs. were required to put it back into commission. When it washes out the bridges the traveler is obliged to ford and re-ford the river (wire-rope ferries), walk long stretches, and make wide détours over tallish hills. A clear day is necessary to the full enjoyment of the mt. views, and an early start is advisable. The 6.30 A.M. tram-car from *Ikao* reaches *Shibukawa* a little after 7, and the *basha* leaves (or is supposed to leave) at 8. The horses are fed with such frequency *en route* that one cannot hope to reach *Tatsuishi* before 6 P. M. (or 7), and the walk or ride thence will consume 2 hrs. more. Those who dislike walking should telephone ahead to the hotel at *Kusatsu* and ask to be met at *Tatsuishi* by coolies, ponies, and a *kago* — the latter very uncomfortable for any one weighing over 100 lbs. Unless one is met there, a guide and lanterns should be taken along, as the road through the cañon at night is of a blackness similar to that of *Erebus*. [The *bashas* are expected ultimately to make *Kusatsu* their terminus.] If one can find an idle horse in *Tatsuishi*, it can be had for the trip for 75 *sen*. If there are several in the party, it is advisable to hire a special *basha* from *Shibukawa* (¥8–10), for when the ordinary vehicles are crammed with the proletariat they are almost as uncomfortable as a Black Maria. The seat up near the driver is usually the most sheltered from rain. The lurching of the crude conveyance is apt to pitch one (particularly when drowsy) out from the rear seat.

By telephoning from *Ikao* to the *basha* baiting-stable at *Shibukawa*, a boy will meet the *Ikao* tram-car and carry luggage to the stable for a small fee. The *basha* proceeds to the N. end of the town, thence to *Kanai* Village, where the roaring *Agatsuma-gawa* is crossed to the shore town of *Koizawa*. At the right hereabout the *Agatsuma* pours its cold mt. water into that of the *Tone River*, known for its trout. The diverging tramway at *Koizawa* goes to *Numata* and forms a link in the trip from Nikkō hither over the Konsei Pass (Rte. 16). Beyond the bridge our road turns abruptly to the left and follows the river almost to its source (near *Kusatsu*). *Ikao* and the commanding summits of *Futatsu-dake* are soon seen perched high in the mts. at the far left. Although the highroad here is good enough for motor-cars, the instability of some of the bridges farther on — particularly those propped on brackets against the granite walls high above the swirling river — should

make the motorist think twice before proceeding. While stout enough to bear up under a loaded *basha* weighing a ton, they might collapse under a 2-ton automobile. In the springtime the fields by the wayside are brown with ripening winter wheat, which contrasts sharply with the tender green of sprouting rice, the more somber green of the lofty pines which clothe the hill-slopes, and the yet richer hues of the omnipresent hemp (plant and product called *asa*), widely cultivated for its fiber (which is made into a stout linen). The power generated by the many water-wheels seen along the route is used for cleaning rice and hulling wheat and buckwheat (*soba*), much of the flour of which is made into a kind of macaroni called *soba* (and *sobakiri*). Roses, hydrangea, spiræa, honeysuckle, and a host of wild flowers deck the countryside and enliven the humble cottages of the peasantry. Striking features of the highroad are the swift mail-carriers one sees sprinting lightly along with small bundles of mail-matter strapped to their shoulders, or piled in a light hand-cart which they pull rapidly after them. Tall mts. flank the entire route at the right, and into gashes in their sides the road winds frequently, to round gulches or to escape the undermining effect of the greedy river. The capricious nature of this has necessitated massive and expensive granite revetments, swinging bridges suspended by coarse wire, and miles of costly riparian work of the style known to the natives as 'serpent-baskets,' and referred to in Rte. 25. Even these do not prevent the rapacious waters from eating deeply into the paddy-fields and the mulberry plantations that flank the stream on its opposite bank. Adown the swift current one sees occasional rafts of logs that swing round the wide bends with grace and speed and shoot the rapids with ease and safety.

The *Nakanojō* baiting-station is usually reached about 10.30, and as the *Shibukawa basha* turns back here, the traveler must wait (sometimes 2 hrs.) for the corresponding *basha* to come in from *Tatsuishi*. The time can be passed to better advantage in one of the several tea-houses, the *Takeno-ya* (where the coach stops), the *Fukuda, Nabe-ya*, etc. In the former a palatable soup, rice, eggs, tea, and some minor native dishes are served for 25 *sen*. If the amiable proprietor quizzes the traveler as to his destination, etc., it is usually with the laudable intention of telephoning ahead to the hotel manager at *Kusatsu* to apprise him of approaching travelers so that he may have horses and *kagos* in waiting at *Tatsuishi*. Beyond *Nakanojō* the road bears to the left, crosses the *Yamada-gawa* (a tributary of the *Agatsuma-gawa*), and continues along the right bank of the latter. *Haramachi* (Inn: *Tachibana*, ¥2) is reached about 1 P.M.; beyond it the road climbs into the hills, which are marked by many cascades and plunging waterfalls. For the following 3 hrs. the scenery is extraordinarily grand; the road

rises gradually to a point hundreds of feet above the angry river, which anon spreads out in wide, fan-shaped rapids, or tears with a sullen roar through deep gorges so narrow at some places that a goat could almost spring across them. Here Nature shows herself in one of her wildest and most unbridled moods. With every mile the prospect changes; at times the hills slope back from the roadway, showing tiny houses and shrines perched high like those of the Austrian Tyrol; at others they rise sheer hundreds of feet, and the creaking stage-coach has to crawl gingerly along on narrow terraces cut from their soggy sides. In the angles of some of the awe-inspiring gulches the hard granite has so repelled encroachment that the rickety wood bridges are swung on stout piano wires over spaces down which one looks 500 ft. upon miniature Niagaras or slanting cascades. Tremendous rifts in the earth's crust, awe-inspiring mts., dense forests, yawning chasms, and fetching views mark the road to a point (reached about 4 P.M.) where a foot-bridge spans the river and a road leads left to (¾ M.) *Kawarayu Hot Springs* (Inn: *Kawarayu*, ¥2.50), a popular and highly picturesque resort perched on a beautiful and lofty terrace above the river. Here pedestrians who make the short-cut overland trip from *Ikao* to *Kusatsu* usually stop for the night. (Horse from *Ikao* and return, ¥5.) Farther along another bridge leads across to the town.

The river now broadens and we traverse a tunnel gouged through a rocky scarp with a perpendicular drop of hundreds of ft. to the river below. The stone retaining-walls hereabout are 50 or more ft. high and were built at great expense. Above this splendidly massive work is thrown a suspension bridge below which the river rushes at tremendous speed. *Naganohara* (Inn: *Ōtsu-ya*, ¥2), 7½ M. from *Kusatsu*, is reached about 5.20; hence to *Tatsuishi* the road is fairly level and uninteresting. The poor town of *Tatsuishi* is the junction-point of the trail from *Karuizawa* (p. 75). A limited range of food can be had at the inn, where the *basha* stops (and whence it starts back to *Nakanojō* at 8 A.M.), but whosoever plans to sleep here in order to climb to *Kusatsu* by daylight must be equipped with a good flea-powder or be prepared to share his bed with numerous bizarre and biting entomological specimens. Here the side-road to *Kusatsu* goes up (N.) the gorge at the right — unless washed out by the violent torrent which rushes down it and merges its muddy waters with the trickling head-waters of the *Agatsuma-gawa*. In such a case a roundabout trail is followed across the hills. The scenery is wild and picturesque. The first 3 M. are between the high, sloping sides of the cañon, which are densely wooded, fragrant with wild flowers, and dotted here and there with charcoal-burners' huts. The wild wistaria is a glory in early June. The trend is steadily upward, and about 1½ hrs. out from *Tatsuishi* the road emerges from

the ravine and skirts a series of tall hills at the left. The views across the wide country at the right, to the lofty *Shirane-san*, are splendid. The traveler who tramps downward over this trail in the early hours of a spring morning will be charmed by the beauty and brooding solitude of the place.

Kusatsu (4500 ft.), celebrated for its hot sulphur springs, bears practically the same relation to North Central Japan that the Hot Springs of Arkansas do to the Middle West of the U.S.A., since it is the rendezvous for rheumatics; those unfortunates afflicted with the dread disease which No. 606 aimed to cure; lepers and other physically infirm persons. The fastidious may not like some of the sights they will witness in the baths to which the members of the leper colony go, but these can be avoided. The small, scattered town (more like the resort of the 'Old Scratch' himself than of humans), is built on the sloping sides of a V-shaped ravine through the bottom of which flow streams of steaming water that paint their runways with all the colors of the spectrum, and distribute a stench which delicate nostrils find some difficulty in assimilating. The gulch is on a lofty plateau surrounded by plains and hills which shut in the town in such a way that one enters the upper end of the main st. almost before one is aware of its existence. On moist, lowering days clouds of steam hang over the gorge and impart an infernal aspect to it. Great clouds of steam rise from the baths which flank the central square, and when one approaches this at night the scene is weird in the extreme.

Hotels (comp. p. xxix). The *Shirane Hotel* (English spoken), in semi-foreign style, stands at the extreme W. end of the town, in a semicircle of hills higher than the town proper, and facing a gorge down which rush streams of scalding sulphur water. This water is piped direct into the hotel baths, which are clean, and free to guests. Rates from ¥5 a day and upward, Am. pl.; 5% reduction for a week or more. A small room by the month, ¥4 a day; large room, ¥4.50; Japanese room with foreign bed, ¥3.50. There are a number of inns in the native style, but they are apt to house guests (10,000 repair hither annually) with whom the traveler might not like to come into contact. Rates from ¥3 to ¥3.50 a day; native food. — Certain of these hostelries have elaborately sculptured façades in which the turtle figures as a symbol of the longevity assured by the cure.

The **Hot Springs**, which came prominently to the fore in the 16th cent. and which range in temperature from about 75° to 160° F., contain a large percentage of sulphur, alum, iron, arsenic, and a combination of mineral acids, and are much extolled for their curative properties. Some of the cold springs are of corrosively acid water. All issue from fissures in the volcanic breccia, and where the hottest of the waters run down through open gulches or bamboo pipes to the primitive bath-houses the rocks are in some places stained vitriolic blues, brilliant yellows (with thick incrustations of flowers of sulphur), jade greens, and copperas streaks that present a beautiful appearance when the sun shines upon them. In the pools the

sulphur flowers cover everything several millimeters thick; many of the near-by rocks are hot to the touch. In the center of the town the steaming water is led into wide evaporating-pans where the sulphur deposits are collected. The sulphuretted odors which rise all over the town are said to keep mosquitoes and noxious insects away and to be antiseptic and disinfectant. The town records show that the place is remarkably free from infectious diseases other than those brought by persons seeking the cure. Nor does the steam which floats up constantly in many quarters appear to increase the summer temperature, which rarely rises above 80° F. Although the winters are cold, and heavy snows lie on the surrounding mts. for months at a time, snow rarely remains long in Kusatsu, as the underground rivulets melt it quickly. The curative properties of the waters are said to be remarkable, and while they seem to have no effect upon leprosy in its advanced stages, unfortunates afflicted with the pathogenic organism known as *Treponema pallidum* appear to get prompt relief. The searching qualities of the acids in the waters find every little abrasion of the skin, and so efficacious are they in healing skin-diseases and wounds that many of the soldiers injured in the Japan-Russia War were sent here by the Gov't to find relief and health. Persons afflicted with rheumatism and gout are cured of them. According to the Japanese proverb, 'Love is the only grave distemper against which the waters of *Kusatsu* can effect nothing.'

The **Baths,** scattered all over the small town, in many ways are the most interesting in Japan. Their average temperature ranges from 100° to 118°, but in certain of the houses, notably the *Netsu-no-yu* described below, the coldest bath is 114° and the hottest about 125°; the latter are the promptest in their action and effect, and they quickly bring out blisters on the tenderest parts of the body. To avoid these the timid seek the cooler waters — which are best adapted to those with weak hearts and lungs. The hot baths cause palpitation of the heart and pronounced lassitude, but the latter is usually offset by the tonic crispness of the mt. air. The blisters (which do not come unless one bathes several times daily) presage their arrival by slight fever and loss of appetite. At the end of 4–5 weeks they become red, swell, exude pus, and then heal. The first stage of the cure (10–14 days) is free from them. It is when they are at their worst (3d–5th week) that the unfortunate possessor is unable to walk without pain and is the subject of humorous allusion to what is known locally as the 'Kusatsu walk' — a ludicrously inelegant gait which must be seen to be appreciated. As the chief active substances in some of the baths are free sulphuric acid and arsenic that bite into the suffering flesh like hot steel pincers, the men patients move about slowly and painfully, with the legs well apart; planting

first one foot forward, then edging the other and the torso round to it, assisted by a cane and facial contortions. The axillæ come in also for a visitation of the sores, and the arms are sometimes held wide like the wings of a vulture drying its feathers in the sun. Ointments are forbidden, and to protect the raw and stinging blisters from too virulent attacks of the acid, bathers usually swathe them tenderly in cotton wool — an operation performed *au jour* just before entering the bath. Great fortitude is required to resist the inclination to discontinue the baths when the blisters begin to appear, for the agony produced by the contact of the acidulous waters is acute. Even the stoic Japanese writhe under the treatment. The bather who once gets the acrid water in his eyes will be willing to forego a repetition of it. There is no special dietary régime, and no medical treatment is prescribed, as at foreign spas. Six or 7 weeks and about 120 baths constitute the cure; mild diseases require from 3 to 5 baths a day; serious ones from 1 to 3 (3–5 min. in the hot water each time). The weak condition of the patient usually prevents his taking exercise. Foreigners should seek medical advice and undergo a physical examination before attempting the more powerful baths. Persons who have gone through a course of treatment at *Kusatsu* sometimes repair to the milder baths of *Ikao* to clear the skin of the irritation caused by the stronger waters.

The most interesting and typical of the several baths is the **Netsu-no-yu*, or FEVER BATH, under gov't supervision, in a squat frame building facing the central square. The *Goza-no-yu*, where the LEPERS bathe, is farther down the gorge; the sights and the human misery one witnesses there are so repulsive, and are such a drain on one's sentiment, that squeamish persons had better stay away. The stranger unfamiliar with the time-honored customs of rural Japan will be impressed curiously by the promiscuous bathing of the sexes in all the baths, but he cannot fail to note the natural decorum which everywhere prevails. He may also wish to remember the statement of a witty writer, to the effect that 'in Japan the nude is seen but not looked at.' If this be borne in mind one will have no difficulty in gaining admission as a spectator; cameras and notebooks are, however, excluded. Five baths daily, called *Jikan-yu*, or time-baths, are the rule in the *Netsu-no-yu*, the hrs. varying with the season. In summer the first is usually at 5 A.M.; the others at 8 and 10 A.M. and at 2 and 5 P.M. When all is ready a bath attendant goes out into the st. and blows several long blasts on a brass horn, and soon the bathers are seen ambling painfully across the square. In the bath-house they mount to a platform which rises round the central pools and disrobe to a thin white shirt or tunic. From 40 to 60 can enter the pools at one time, and when this batch is out a second group is admitted. All bathers must submit to a sort

of semi-military discipline, and must enter and leave the water together, at the word of command of the bath-master. The ratio of men and women is about 4 to 1. Against the walls, in racks like cue-racks in a billiard-room, stand scores of deal boards about 8 ft. long and 1 ft. wide; each man takes one of these, then all range themselves in a row around the outer edges of the sunken pools. A curious performance now begins and lasts for 20–25 min. One end of the plank is dipped into the water and by a deft wrist-motion a corner is lifted and with it about a gallon or more of water, which is flopped to one side with a splash; then the other side is raised with a like result, the rim of the pool giving forth meanwhile a resounding smack as the plank strikes it, first on one edge, then on the other. In a minute or two a concerted rhythm is attained; bodies begin to sway in unison, and to the 40 or more resounding whacks is added a vocal chant which soon rises to a roar. The sound of the voices and the noise made by the water and the boards is deafening. Air is supposed to enter the holes made in the water, and to cool it — bringing the temperature down from about 135° to 125°. The spirit of joyousness evoked by the rhythmical shouting and by the belief that they are beating the heat out of their common enemy inspires the bathers (now in a lather of perspiration) with a sort of Dutch courage, which, be it said, does not evaporate when they slip their tender bodies into the scalding liquid. During the performance the planks are turned about and the cooler ends put in to whip the water. At a given signal the boards are withdrawn, placed upright in their racks, and heavy beams to divide the pools into aqueous lanes just wide enough to accommodate a line of bathers are placed in position. At another signal the bathers — who are now joined by women who have taken no part in the cooling operation — kneel in rows along the beams and pour each a hundred or more big dippers full of the hot water over their heads and necks — to prevent congestion and syncope on entering the water. By this time rising steam has filled the room with a thick gray mist, and any clothing seems as heavy as if one were in a Turkish bath. Many of the naked backs of the bathers show moxa scars as big as a silver 50 c. piece, usually near the spine. During an interval of about 10 min. the patients rest, or swathe their loins with an exaggerated clout of cotton wool, and prepare for the scalding ordeal.

Suddenly the stentorian voice of the bath-master asks if all are ready. The last vestige of clothing is now whipped off, hastily twisted into a bundle and thrown to the platform, and primitive Japan is represented by youth and manhood, matrons and maidenhood, fat and slender, winsome and otherwise, who lower themselves slowly into the almost boiling water, until lines of shiny black polls and slowly purpling faces

only are to be seen above the boards. A silence like that of the grave ensues, and is broken only by the loud ticking of the time-clock and the echo of plashing boards and chants and roars in other near-by baths. The bath-master now tells them they will have to stand the ordeal but three short minutes, and he chants a sort of deliberate doggerel, to animate them. An anguished *ai* of lamentation or a rippling moan is the only response; these three minutes mean almost an eternity to the exquisitely tender, sore-flecked bodies into which the hot acid is biting zestfully, but the Japanese suffer it with accustomed fortitude. When, at the end of the first minute, which in the tense silence seems much longer, the bath-master assures them that but two minutes remain, a thin cheer surcharged with eager agony ripples through the room. The clock ticks with awful slowness, and when the prompter tells them there remains but a single minute a score of parboiled bodies almost pop out of the water, so vehement is the response. Not a few of the grim faces look as if they could not stand the ordeal a split-second longer, much less a minute. But they do, and with the final ringing shout, 'Get out of the water s-l-o-w-l-y,' — starting at a point high up the scale and descending to a rich *basso profundo*, — the threescore bodies rise like corks that have been held below the surface, and with such amazing unity that it would be a good watch that could register the fraction of time between the first and the last. The torso seems to be the part they want most to release from the grip of the acid, for many of the bathers stand waist-deep and mop their dark red, steaming bodies with towels which a man or a woman attendant brings them. And such bodies! Those who think that the etiolated tint is the finest for the human animal should see a group of these bathers as they sit around 'in their bones' after an immersion in such waters. They are not all scarred or diseased; many in fact take the cure for some little rheumatic tinge; a fancied ill resulting from the national scourge, dyspepsia; or as a preventive against the future. This is particularly the case with the women, who outwardly are as fit as any human animal could be. The rosy bronze of the skin when it begins to lose the rich red hue imparted by the heat is comparable only in beauty to that wonderful crimson the oculist with his special light sees at the back of the human eye. It registers a new color harmony, the exact counterpart of which one sees under no other condition. The hopelessness of a correct definition becomes apparent when a faultlessly symmetrical maiden sits tailor-fashion, like some beautiful nude goddess, in the pearly haze that filters through the paper *shōji*, and drowsily awaits the return of sufficient strength to dress herself!

A number of WALKS, AND EXCURSIONS ON HORSEBACK, are possible in the *Kusatsu* neighborhood. A favorite short stroll is to (½ M.) *Sai-no-Kawara* (p. 52), a volcanic spot where

there are some stone images of *Jizō* and little piles of rocks commemorating dead children. A number of hot springs bubble out of the conglomerate rock or run from holes in the cliffs. They evidently flow over the banked fires of a slumbering volcano, since the waters — in many instances scalding to the touch — hold considerable sulphur in solution, which they deposit as an almost impalpable powder in the many pools roundabout. These are the haunts of innumerable tiny flies; the pebbles of jade-green, blue, and yellow resemble semi-precious stones. The views of the gorge with its steam and its stench are very curious. The big stones in the river-bed — often dry in summer — are so loosely anchored that many will wobble to the touch of a hand. By following the ravine (W. from the *Shirane Hotel*) and leaving the line of *torii* at the left, one soon comes to a point (marked by a stone *Jizō*) where the stream bifurcates. The path at the left goes to its source, through the *Sai-no-Kawara*. The trail which winds over the hills (right) from a point ¾ of the way, goes to (2½ M.) *Sesshō-gawara*, near the foot of *Shirane-san*.

Shirane-san (7500 ft.), a recently active volcano 7½ M. N.W. of *Kusatsu* (horse, ¥2.25; coolie to act as guide, ¥1), is usually approached from this point. The path from *Sesshō-gawara* is rough and overgrown, and climbers will do well to diverge to the left about 1 hr. before reaching *Shibu-tōge*. A 4 hrs. steady ride and climb from *Kusatsu* will take one to the summit (no difficulties), where there are 3 lakes in 3 separate craters, 2 of them cold, the other boiling hot; the latter holds free sulphuric acid in solution, to which constituent the baths of *Kusatsu* owe their efficacy. Prior to 1882, *Shirane-san* was regarded as a dead, innocuous volcano, but the eruption of that year, during which the central lake was greatly agitated and threw up a column of boiling water, mud, and stones to a height of 50 ft., was the precursor of later ones. 'The surface levels of the lakes are subject to frequent and sudden changes. In 1875 the water of the central lake lay 140 ft. below the crater lip: in 1882 it rose to within 20 ft. of the top, and in 1907 it had fallen to 100 ft. All the lakes are now shrinking in size.'

At *Shibu Village* (17 M. from *Kusatsu;* horse, ¥4; 9 M., 4 hrs. from the *Shibu Pass*) there are hot springs and a good inn (*Kanagu-ya*, ¥1.50) where travelers are often presented with a pot of the delicious quince jelly (*marumero*) made in the locality. From *Shibu* westbound travelers may proceed to (12 M., *basha* in 2½ hrs., 35 *sen*) *Toyono*, a station on the *Shinetsu* Rly. Line (Rte. 6). The intervening scenery is fine. — Travelers from *Kusatsu* to *Karuizawa* will find a list of charges for a jinriki, *kago*, or horse posted in the hotel lobby. Foreign saddles can be obtained here, but there is usually a disproportionate charge for them.

The Return from *Kusatsu* to *Tatsuishi* should be made

in the early morning, as the trail is then beautiful. Breakfast can be had at 4.30; jinriki, 80 *sen;* 2 men ¥1.40. A good walker can compass the downward journey easily in 2 hrs. Several trails branch off at the left, near the top of the st. leading out of the *Kusatsu* gulch. The road which trends right and skirts the base of the hills should be followed. Another trail leads off at the left just before the gorge is entered. From this point to *Tatsuishi* is all down grade.

The Overland Trip from Ikao to Nikkō presents fewer difficulties if taken in the opposite direction, for which reason it is described in Rte. 16.

8. From Yokohama to the Bonin Islands.

The **Bonin Islands,** or *Ogasawara-jima,* a triple group of green, semi-tropical islands (pop. 6000; area 32 sq. M.) extending in a northerly direction from the parallel 26° 30′ N. to 27° 45′ N., about 550 M. S.S.E. from Yokohama, are said to have come under Japanese notice in 1593, at which time, because they were deserted, their discoverer (*Ogasawara Sadayori*) called them *Munin,* or 'uninhabited islands.' They are of considerable historic interest, since at one time they promised to become a touchstone of international polity. Navigators know the most southerly group as *Arzobispo* (Archbishop), perhaps named by Spanish navigators from Manila. This cluster, known also as Baylies' (in honor of *Francis Baylies,* President of the Astronomical Society), was touched at in 1823, by a whaling-ship (the *Transit*) from Nantucket commanded by *Captain Coffin,* who named it and who first communicated information of its position to England. With characteristic foresight *Captain Beechy,* of H. M. S. *Blossom,* called at the island June 9, 1827, and after naming the 3 large islands of the middle cluster respectively *Peel, Buckland,* and *Stapleton,* and the N. cluster *Parry's Group,* called the harbor of *Peel Island* 'Port Lloyd,' and nailed against a tree a copper sheathing bearing the following inscription: 'H. M. S. *Blossom. Captain Beechy* took possession of these islands in the name and on behalf of His Majesty *King George,* the 14th June, 1827.' A mixed company of colonists numbering a score or more came from the Sandwich Is., in 1830, at the instigation of the English consul, and started a settlement. When *Commodore Perry* visited the islands seeking a coaling station, on the occasion of the first visit of the American fleet to Japan, his action was misinterpreted by the British Foreign Office, and in 1853 *Sir George Bonham,* the Governor of Hongkong, opened a diplomatic correspondence with the American Admiral on the subject. In due course Japan asserted her claim to the islands, and formally annexed them in 1877. Administratively, they belong to the *Tōkyō-fu.* At present

Stapleton Is. is called *Otōto-jima* ('Younger Brother'); Buckland Is., *Ani-jima* ('Elder Brother'); and Peel Is., *Chichi-jima* ('Father Island'). *Baylies'*, or *Coffin Is.*, is now known as *Haha-jima* ('Mother Island'), while the islets near by are called *Nephew*, *Sister*, *Niece*, and the like. The head administrative office is at Ōmura, near Port Lloyd in Chichi-jima. Ships of the *Nippon Yusen Kaisha* keep up regular communication between all the chief islands and Yokohama.

The islands are high, bold, rocky, of volcanic origin and characteristics. The forests that clothe the lower slopes of some of the hills consist mostly of palms, — areca, pandanus, sago, and a species resembling the cocoanut. The mulberry trees attain to considerable height, and the ferns are the size of trees. Sugar is one of the chief exports, while canned pineapple and turtle are shipped to the *Tōkyō* market. Turtles and whales are numerous in the surrounding waters, and are a source of wealth. As bananas do not reach maturity in Japan proper, those consumed are shipped chiefly from this region. A specimen of the huge bats, which here grow to the size of young chickens, may be seen at the *Tōkyō Imperial Museum*. As the islands lie N. of the N.E. trade region, and E. of the monsoons, the climate is remarkably fine; the mean annual temperature is about 70°; it is coldest in Jan.–Feb., when the mean monthly temperature is 55°. It is over 70° from May until Oct. with a mean of 80° in Aug.

Futami Minato, the bay on the W. side of *Chichi-jima*, about 1½ M. long by nearly a 1 M. in breadth, with a depth of 20–25 fathoms over a coral bottom, is visited yearly by whalingships. The population of Port Lloyd, its chief port, numbers about 500, chiefly Japanese, with a sprinkling of Sandwich Is. half-castes. — *Haha-jima*, 35 M. S. of *Chichi-jima*, largest (7 M. long by 1½ broad) of the *Baylies'* (or *Coffin*) group, is hilly and rocky, the highest point being 1471 ft. high. — Volcano Islands, 75 M. S. of the Ogasawara group, were discovered in 1543 by *Bernardo de Torres*, and received their name from the volcano on the central island. The N. island is named *San Alessandro*; the center, *Sulphur Is.*, and the S., *San Agustino*. The region roundabout is known among seafaring men for its strange submarine volcanoes; at times masses of mud and ashes shoot up from the water, accompanied by rumbling and the stench of sulphur. Sulphur Is. is 5 M. long and has dangerous reefs on its E. and W. side. In Nov., 1904, a rocky island 2½ M. in circumference suddenly poked its head above the sea 3 M. N.E. of *San Agostino*, and in due time uncovered a pumice-stone beach, but by 1906 it had retired beneath the waves.

9. From Yokohama viâ Kawasaki, Kamata (Ikegami), and Ōmori, to Tōkyō.

Imperial Government Railway.

8 M. Frequent trains in 30–50 min. Fare, ¥1.35, 1st cl.; 2d cl., 90 *sen.* Tickets must be shown at the wicket before one can pass to the platform. Electric trains leave from and arrive at *Sakuragicho Station;* steam trains. *Yokohama Station* (about 1 m. N.W. of the former).

Beyond 2 M. *Higashi-Kanagawa* the line traverses a flat country, where much of the garden truck sold in the city markets is raised. Beautiful views of the sea at the right, and of Fuji and distant mts. at the left. Many of the thatched roofs of the native dwellings have waving sweet-flags (*shōbu*) growing along the ridge poles. — 3¾ M. *Tsurumi.* The fine big *Sōjiji Temple* (headquarters of the *Sōdo* sect), on the terrace overlooking the station at the left, was removed hither in 1911 from Noto Province and reconstructed on a grand scale. The views from the atrium are fine. The splendid interior of the main temple is finished in *keyaki*-wood stained a rich mahogany tint, with numerous skillful carvings, in the natural wood, of phœnixes, turtles, wave-patterns, and the usual Buddhist motives (p. clxxii). The sumptuous altar, with a superb gilt figure of *Amida* (p. ccii), is finished in black lacquer and gold. The crest so much in evidence is the *Paulownia imperialis* (p. cliv).

8 M. *Kawasaki.* The big power-plant at the left of the track furnishes some of the electrical energy used by the rly. About 2 M. to the right of the station (frequent tram-cars) is the locally celebrated *Kawasaki Daishi,* a huge Buddhist temple (of the *Shingon* sect), founded in 1131 but repeatedly reconstructed. The present somewhat tawdry, weather-beaten edifice dates from 1842, is dedicated to *Kōbō-Daishi,* and is picturesquely situated in a pretty garden with numerous flowering plum and cherry trees, a quaint pond, some handsome cranes, and a small menagerie. The big gateway dates from 1897. The gigantic *Niō* (p. ccvii) which guard it are inferior to others which the traveler may see in Tōkyō or Kyōto. Both the gateway and the façade of the main building carry some tolerably good wood-carvings of phœnixes, turtles, etc. The sculptures and vari-colored *tennin* (p. clxxvii) on the interior panels are attributed to some artist of the *Kanō* school. The most prized object in the reliquary, a carved wood figurine of *Kōbō-Daishi,* is said to have been fashioned by the great scholar himself, sometime in the 9th cent. The handsome bronze statue crowning the summit of a rockery in the yard is of the *Goddess Kwannon.* Turtle-venders sometimes take their stand near the temple entrance and ask the charitably disposed to ransom their stock in trade and set them at liberty. Bucketfuls of turtles, ranging in price from 10 to 50 *sen,*

and in size from a watch to a plate, are often suspended from strings or placed on the top of bamboo posts, where they claw the air despairingly in their frantic efforts to escape. Odd features of the host of shops in the neighborhood are dumpy, red, and black figures of *Daruma* (p. cxcix), from the size of an egg to that of a pumpkin, with blank white eyes which petitioners paint in, after some cherished wish has been granted by the temple divinity; they are fashioned on the roly-poly principle, and always regain their equilibrium. At some of the tiny shops, clams, seaweed, and various conchylia are packed in small nets which pilgrims carry home with them. The district through which the tram-cars run is pretty in early spring when the deep pink of peach, the lighter tones of cherry, and the rich, creamy white of pear blossoms add charm. There are many pear orchards, and the trees are trained over low, roofed trellises so that the fruit may be gathered easily.

The rly. crosses the *Tamagawa* on a long bridge and traverses flat paddy-fields to 9½ M. KAMATA, where the FLOWER GARDENS (iris, peonies, etc.) of the *Yokohama Nursery Co.* (see p. 8) attract many sight-seers from Yokohama and Tōkyō at special seasons (advertisements in the newspapers). The traveler fond of picturesque old Buddhist temples can make a delightful détour by descending from the train here, walking 1½ M. N.W. to *Ikegami*, and rejoining the line at *Ōmori* station.

The **Hommonji**, a nationally celebrated temple founded by *Nichiren* (p. cci); in 1280; one of the most important religious structures of the *Hokke* sect in Japan, and one of the most picturesque and typical that the traveler will see, stands, with its numerous annexes, on the broad summit of a low hill overlooking the pretty town of *Ikegami*, — so-called from *Ikegami Munenaka*, whose name is associated with the construction of the primitive building. The approach is flanked by attractive shops, and, in season, by flower displays of considerable variety. Ninety-six granite steps lead up to the broad, beautifully shaded terrace, where stands the colossal red gateway guarded by the two Deva Kings. The Main Temple, or *Sōshi-dō*, rises amid lofty trees beside the equally impressive *Shaka-dō*, or Hall of Buddha, — both excellent reproductions of early Buddhistic architecture, and both dating from 1902. The interior of the former is a blaze of gold and rich lacquer supplemented by the customary polychromatic carvings of dragons, angels of the Buddhist paradise, etc., and noteworthy for 70 handsome sutra-boxes of a rich red lacquer. The massive supporting columns are magnificent specimens of the close-grained *keyaki*, finished in the natural color and polished by contact with the hands of devotees. The chief object of veneration is a sculptured and seated wood figure, on the high altar, of the sainted *Nichiren*, ascribed to his pupil *Nichiro*, and protected by an elaborately embroidered silken *kinran* which the priest in charge will raise for a small fee. The most conspicuous idol in the *Shaka-dō*, which is connected with the main building by a picturesque bridge, is a well-carved Buddha backed by a fine gilded mandorla. The handsome new altar at the left, dedicated to *Shaka*, is adorned with sculptured figurines of *Monju*, *Fugen*, and other divinities. The large *kakemono* at the right portrays the death of Buddha. That at the left, silk embroidered, shows *Nichiren* on his deathbed. The 12 tolerably well-carved statuettes in the fine black lacquered reliquary are erroneously attributed to *Unkei* (p. cexli). The huge Revolving Library at the rear of the building is said to contain the complete Buddhist scriptures. At the rear of the extensive apartments of the priests, is a sunken landscape garden worth seeing. — By descending the flight of steps (many leprous and repulsive beggars) at the rear of the Library, one reaches the sacrosanct *Kotsu-dō*, a da-

goba surmounting an immense stone lotus and containing a bizarre reliquarium (also lotus-shaped and resting upon 8 green tortoises) enshrining a much bewrapped, greatly revered tooth said to have belonged to *Nichiren*. The host of carefully tied little packages contain offerings to the shrine. A few hundred feet below this, beyond the double gateway, is the *Daibō*, a much venerated structure on the site of the spot where *Nichiren* died. Within is a pillar swathed in silk brocade against which he leaned before his death; a bit of hard wood which served as his pillow; and a tiny wood figure purporting to be *Nichiren* and to have been carved by him the day before he died. His tomb is among many others in the grove up at the right of the *Daibō*.

The five-storied *Pagoda* stands alone in a fine grove not far from the main temple. The path leading past it goes to the *Ikegami Onsen*, with a tea-house and a pretty landscape garden filled with flowering trees, terraces, rockeries and flowers. By following the picturesque main road at the left one soon comes to (1 M.) *Ōmori* Station.

Because of its many advantages as a suburb, not a few Tōkyō merchants live in Ōmori, which is favorably known to foreigners for its excellent

* **Ōmori Hotel,** a quiet, unpretentious, well-conducted, moderate-priced hotel (4 min. walk from the Ōmori Station), managed by *Mr. Sadao Inohara*, favorably known to many travelers for his long connection with the Imperial Gov't Railway Hotel at Nara, the Keijo Hotel at Seoul (Korea, Chōsen), and with other popular hotels catering to foreign taste and travelers. Prompt service; good home cooking; modern conveniences. English spoken. Telephone. For rates and other information, address *S. Inohara, Proprietor Ōmori Hotel, Ōmori, Tōkyō.*

The plum blossoms of Ōmori locality attract many visitors in late Feb. Relics of the early autochthons have been dug up in the neighborhood.

The traveler with ample time may like to visit the near-by (tram-car, ½ hr.) HANEDA, a popular resort of the Tōkyōites, near the sea, with a locally famed shrine to *Inari*. The chief festivals are in March and Sept., but at all times during the summer throngs of holiday folks swarm over the place (a sort of local Coney Is.) and render it attractive. The scores of small restaurants specialize in sea-food, and the shops sell marine zoōlogy in many forms.

From *Ōmori* the train parallels the sea to (15 M.) *Shinagawa*, an important junction on the outskirts of Tōkyō. The traveler planning to visit the TOMBS OF THE 47 RONIN (p. 186) and SHIBA PARK (p. 168) can save a little time by descending from the train here and visiting them in the order named. 18 M. Tōkyō, see below.

10. Tōkyō.

Railway Stations. Transportation. Tourist Bureaus. Hotels. Restaurants. Shops.

Railway Stations. All trains entering Tōkyō stop at (or pass through) the great **Central Station** (*Chūō Suteishon;* pronounced *chew-oh'-soo-tay'-shun;* described hereinafter), in Marunouchi, Kojimachi-kū (Pl. F, 6). As Yokohama is the seaport for Tōkyō, tourists usually approach the capital from this angle. Some board the steam trains that leave from the Yokohama Union Station; others the more frequent electric trains running out (about every 8 min.) from the Sakuragichō Station (referred to under Yokohama). Travelers aboard these trains bound for the Tsukiji section of Tōkyō (p. 232; Pl. F, 7) can save time and taxi fares by descending at the (big, commodious) SHIMBASHI STATION (Tōkyō, Pl. E, 7). Those bound for the *Imperial Hotel* can save a little distance by descending at the YURAKU-CHŌ STATION (Pl. E, 6 — not advisable with luggage).

In addition to the hundreds of trains which daily arrive and depart from the Central Station, there is an interurban, transversal electric car line (part surface, part elevated) operated by, and in conjunction with, the Imperial Gov't lines, which crosses and half circles the metropolis, and provides good, frequent, cheap and speedy communications every few minutes with many suburban places.

The BAGGAGE ROOM is conducted on American practice. By giving checks to the hotel runner, baggage will be promptly and satisfactorily delivered. Trunks can be stored and insured at the Imperial Hotel Storerooms. Baggage Insurance is issued by the Japan Tourist Bureau.

Transportation. Taxicabs (taxis, or *noriai jidosha*) are almost as numerous as in New York. American cars are used, and fares (which are cheaper than in the U.S.) are recorded by meters as in the U.S.

HOTEL CARS (Imperial Hotel and others) meet express trains. The former sends its luxurious cars as far as the Yokohama Docks to meet incoming ships and bring travelers promptly and safely to the hospitable hotel doors. By telephoning ahead one can always be met by a hotel car. Low rates. Excellent service.

Note that when driving a car the *Rule of the Road* in Japan is to the left.

The fleet of MOTOR-BUSSES (many with women conductors) which center at, or pass the Central Station, are not always the most convenient for strangers, who may not speak the language or know the different points of the city. An exception is

The MITSUKOSHI MOTOR-BUS (see Tōkyō Shops), a red bus with 3 horizontal stripes on the side, which starts (at frequent intervals) from a point near the Station entrance and carries customers (free) between the station and the store. Willing, careful, courteous drivers. After inspecting the great store (which stocks many things and is of unfailing interest to travelers — who should ask for *Mr. Antoku Takehara*, the English-speaking guide [courteous, willing, tireless] whom the generous-minded management has appointed for the sole purpose of conducting strangers over the store; fees unnecessary; no obligation to buy) the traveler will, on emerging from the front entrance, find himself facing the busy prolongation of the *Ginza*, with *Nihonbashi*, the *Ginza*, the *Christian Literature Society* (formerly Methodist Publishing House; or Kyo-bun-kwan; English and American books, magazines, etc., etc.) *Mikimoto's* fascinating Pearl Store, *Shimbashi Station*, *Tsujiki*, etc., on the right; and *Ueno Park*, *Asakusa* and other places on the (far) left.

Jinrikis ply for hire but are fast being ousted by the quicker and more satisfactory motor-cars. Rates are unstable, and it is always advisable to ask the man what he is going to charge for a desired service. Where there are several in a party a taxi will be found to be cheaper.

Electric Street Cars (*densha*) traverse the city in all directions and are cheap, convenient, and rapid aids to getting about. Many foreigners use them. The stranger rarely has any serious trouble in finding a place, as the people are kind and helpful, and the car conductors make it a point to aid strangers.

The Elevated Railway Line (*koka tetsudō*) offers the best, quickest, and cheapest means of reaching many of the suburban towns. Time cards at the Japan Tourist Bureau.

Subways (*chika tetsudō*) are being constructed in several places in the capital, and in some quarters are in operation. The popular line between Uyeno Park Station and Asakusa was opened to traffic Jan. 1, 1928. Though cruder than American subways, they are well managed and reliable.

Information Bureaus. The Head Office of the admirable, widely known (offices in many parts of the world), ably-managed Japan Tourist Bureau is in the Central Station (ground floor, near main entrance) and is of peculiar value to the traveler. Here visiting strangers always find a warm welcome. Many have their letters addressed in the Bureau's care, seek its advice in planning trips through the Empire, in securing hotel accommodations, arranging for motor-cars, etc. The desirable booklets issued (free) by the Bureau, and the equally excellent maps (sold at the exact cost of printing) are of unfailing use and interest to travelers.

Strangers should never hesitate to use this unqualifiedly excellent service (cheerfully provided; no tips), which is maintained by the Imperial Japanese Government Railways, several great Steamship Lines, and other organizations desirous of assisting the tourist in Japan and the Far East. The Bureau has a Branch Office in the Imperial Hotel Arcade and in most of the chief cities of the Empire. As it is not a money making institution, travelers can always buy their railway, steamship, and other tickets here at no advance in prices. The Bureau is also valuable for its willingness to secure for travelers cards of admission to various places, translate Japanese letters, send telegrams in Japanese, and to make itself useful in other ways.

Hotels. Comfortable modern hotels adapted to foreign requirements, under the direction of English-speaking Japanese familiar with American and European hotels and their methods, and equipped with reading-rooms with foreign newspapers and magazines, steam heat, electric lights, hot and cold running water, garages with autos, etc., are now features of Tōkyō and more are under construction to cater to the thousands of travelers who annually visit the metropolis. Excellent food served in foreign style, good and willing service and many unexpected comforts characterize them, while the rates (on application) are lower than those of American hotels.

* **Imperial Hotel** (*Teikoku:* Telegraphic address: '*Impeho, Tōkyō*') a superexcellent establishment (one of the best known and liked hotels in the Far East) in the heart of the most attractive section (Marunouchi, Kōjimachikū, Pl. F, 6) of the Japanese Capital, overlooking the extensive and charming Hibiya Park (good air, delightful walks; an ideal playground for children) near the Imperial Palace grounds, the foreign embassies, legations, business houses; the best theatres, banks, the railway stations (10 min. to the Central Station; 5 min. to Shimbashi and Yuraku-chō stations), steamship offices, the best shops, etc. The chosen rendezvous of the social, diplomatic, and touristic life of the capital. A famous meeting-place for the ever-moving tides of travel that swirl around the world.

The Imperial is known far and wide for the excellence of its unique appointments, its good food, perfect service, and for its many comforts and refinements. Its outstanding features are: 300 handsomely furnished bedrooms (accommodations for 500 persons) with private baths; a main dining-room with a seating capacity of 400; fine grill-rooms; 15 private dining-rooms; a magnificent banquet-hall that will seat 1000 persons; a unique auditorium; a private theatre; a spacious lobby with open fireplaces; a library and reading-room with English, American and European books, magazines and newspapers; an attractive roof-garden with dining-room (dances; fine views; a delight in summer); an exceptionally fine orchestra (music at meals and at other times); an American bar, beauty-shop, barber-shop, a branch post-office, etc.

Being thoroughly modern the Imperial is equipped with telephones (in every room), has safety deposit boxes in the office, provides a stenographic service, is electrically lighted and heated, has many quiet nooks and lounging places, and an inner garden, after the Japanese manner, with lotus pools, etc.

In the extensive wine cellars are choice liquors valued at a quarter of a million dollars. The private laundry, and the hotel valets do excellent work at moderate prices. Sumptuous dances are frequently held in the hotel, along with gorgeous banquets, private theatricals, etc.

The Hotel Management (*Mr. T. Inumaru*, Manager; *Mr. Tsunekichi*

Otsuka, assistant manager) has had a wide experience in the management of hotels and knows how to cater to the wants of foreigners. 'Service' is the hotel motto, and it is lived up to. The *Tōkyō Kaikan*, best among the famous restaurants of the capital, and referred to hereinafter, is under the Imperial Hotel management.

The Imperial Hotel Rates (European Plan only) are: for a typical single room with private bath 12 *yen* per day; double room with twin beds and bath, 16 *yen*. A few single and double rooms, with and without baths, at slightly lower prices. A few very large single and double rooms with baths are slightly higher in price. A few suites (large double bedroom, bath, and sitting-room) range from 22 to 30 *yen* per day.

Meals are served in both the Main Dining-Room and the Grill-Room. In the Main Dining-Room breakfast is served *à la carte*, and tiffin and dinner *table d'hôte* at 3 *yen* and 3.50 respectively. In the Grill-Room there is an *à la carte* service from 9.30 A.M. to 11 P.M. (only cold dishes after 10 P.M.). Music by a capable orchestra in the hotel lobby daily from 4 to 6 P.M. (during afternoon tea), and from 6.30 to 9 P.M. (during dinner). Dancing, etc.

The Imperial Hotel Kitchen is a sort of electrical laboratory (electric ranges, ice-making plant, scientific apparatus for distilling the drinking water, etc.) where skilled chefs evolve dishes as dainty and as appetizing as one will find anywhere. It is said that the architect planned the kitchen and built the hotel around it. From it 3000 persons can be fed immediately and satisfactorily. The food is a blend of American and European, with a spice of Japanese that appeals instantly and permanently to the American palate. A feature is the big fish tank where fish are kept alive until needed for the table.

The Hotel Motor-Bus meets express trains arriving at the Central Station, and ships that arrive at Yokohama, to carry passengers to the hotel. The hotel has a fleet of good motor-cars for the convenience of guests for sight-seeing, country and other trips. Moderate charges.

The Japan Tourist Bureau has a branch office in the hotel, on the lower floor of which space has been given to some of the best known among the Tōkyō curio and other dealers, to display their wares to guests.

The Pan Pacific, The Rotary, and other Clubs, with the Japan-America and other societies, hold their meetings and banquets at the Imperial Hotel, which during its brief existence has sheltered many distinguished guests, among them the Prince of Wales and other world-known characters.

Other Tōkyō hotels are: The **Tōkyō Station Hotel* (Tel. add. '*Staho Tōkyō*'), in the Tōkyō Central Station, Marunouchi, within 3 min. walk of the financial section, the Castle, the big steamship offices, etc. Under the able management of the *Seiyoken Hotel Co.* (which has a hotel in Uyeno Park and several excellent restaurants in other parts of the capital). Big, airy, well-furnished rooms. Good service. Excellent food. English spoken. Rooms only, from 5 *yen* and up. With meals from 11 *yen*. Write for descriptive booklet, etc. Member of the Japan Hotel Association.

**Marunouchi Hotel*, in Yeiraku-chō, Kojimachi-kū, near the Central Station. Under the same management as the excellent Mampei Hotel, at Atami, and Karuizawa. A big, new, modern, well-equipped, American-style hotel with good rooms, service, and food. Moderate rates. Well spoken of. Member of the Japan Hotel Association.

Restaurants abound in Tōkyō but they are rarely as satisfactory as the hotel dining-rooms. Perhaps the most popular (with Japanese and foreigners alike) of the best-known Tōkyō Restaurants is the Kaikan, next door to the Imperial Theatre (connected thereto by a short subway) and not far from the Imperial Hotel, under whose able management it is. The stranger should not fail to dine here at least once, in the Japanese fashion, on *sukiyaki* (see below), of which delectable native dish it makes a specialty, and for which it is celebrated. The Imperial Hotel management will make the necessary arrangements. In addition to enjoying a satisfying repast amid delightful surroundings, one is apt to have the unexpected opportunity of witnessing a picturesque native wedding (it being a popular custom in Japan to be married in these high-class restaurants, where there is always a beauty parlor for the bride's adornment, a shrine, an officiating priest, etc.) and a wedding feast. Such a ceremony among aristocratic Japanese usually is marked by costuming of a gorgeousness unknown in the West.

Sukiyaki (pronounced skee-yah'-key) customarily is prepared by the host, who, with his guests, squat round a small electric brazier brought to a private room floored with soft matting and bright with flowers. Slices of red meat (beef), onions, leeks, bamboo-shoots, mushrooms, bean-curd and various seasoning vegetables, along with *shoyu* sauce are placed in the hot dish where a good soup stock is already sizzling. When all is cooked (a question of a few minutes) it is served with a raw egg, in a dainty lacquered bowl, and eaten with chopsticks (*o-hashi* — spoons are available). Hot boiled rice (with which it often is mixed) is served in another bowl, and in yet another, pickled cucumbers, bits of pickled cabbage and other native dainties. Warmed *sake* from tiny cups punctuate the mouthfuls. To eat *sukiyaki* once is always to want it. It is filling and satisfying. Many *Sukiyaki restaurants* are found throughout Japan. Every city has one or more.

From the front windows of the **Tōkyō Kaikan** (which resembles a luxurious club; contains many banquet-halls and private dining-rooms where both Japanese and foreign food are served, and where 4000 persons can dine at one time) one commands a charming view over the old moat to the distant palace grounds.

The midday luncheons served in the native style in the picturesque café of the Mitsukoshi Department Store are dainty, appetizing, and cheap (as they are supplied at a trifle above their cost, as a service to patrons of the store). Here one will be surprised at the excellence of the coffee, the cocoa, the ice cream and the apple-pie American style! The charming Japanese maids who serve one refuse tips (which the store management forbids). Ask for *Mr. Antoku Takehara*, a polite and helpful gentleman whose stand is near the side entrance to the store, and whose pleasure is to conduct foreign visitors over it. Free and willing service.

The **Inns** of Tōkyō cater chiefly to the wants of Japanese. Although some have assumed the name 'hotel,' they are not patronized much by foreigners.

The foreigner who might be tempted to lodge at a native inn so as thus to get a taste of Japanese life, may like to remember that the average Inn contains no furniture suited to foreign needs; no raised beds, chairs, chiffonniers, washing appliances in the rooms; no satisfactory heating apparatus, and no central dining-room. The ' help ' rarely speaks English, and the stranger would find himself paying for an uncomfortable experience. Furthermore, he should be reminded that devastating fires frequently sweep those sections of the metropolis where native inns are most likely to be situated, and the dry, frame houses burn so quickly and completely that heavy trunks such as customarily accompany American travelers would have little chance of being saved.

Shops (comp. p. cvii). Tōkyō is headquarters for certain specialties that can be bought perhaps to better advantage there than elsewhere, conspicuous among them culture pearls, carved ivories, silver work, wireless cloisonné, cheap grades of lacquer, porcelains, etc. While the best and most celebrated silk weaving mills are in Kyōto, some of their finest products are made specially for the Tōkyō market, and are to be found in attractive profusion at certain of the stores.

A few years ago one had to search the small shops for desirable things, but the rapid development of the department store idea has resulted in the assembling under one roof of a host of things which formerly one had to spend much time and energy to find. *Mikimoto's* famous Pearl Store, on the Ginza, is now devoted exclusively to beautiful pearl and other jewelry, while in the great Mitsukoshi Department Store one finds a bewildering assortment of many of the charming things for which Japan is noted — gorgeous silks and brocades made up or in the piece; lacquer-wares, porcelains, silver, and a list of art objects too long to itemize. As English is spoken in both of these stores, and as prices are fixed and are not deviated from (thus saving the tourist the disagreeable task of haggling in order to get the right price), it is materially to the advantage of the stranger (particularly if he hasn't a fair idea of values) to make his purchases of them. To both of these internationally celebrated stores comes the finest flower of the Japanese aristocracy (as well as the picturesque proletariat), and perhaps in no places in Tōkyō can Japanese life and manners be studied to better advantage.

While the following list does not exhaust the number of Tōkyō shops, it

will no doubt fill the tourist's requirements. It has been compiled with care and with the aim of securing for the stranger fair treatment and right prices. The establishments listed rank high and are unreservedly recommended.

The Mikimoto Pearl & Jewelry Store, *K. Mikimoto*, 3 *Ginza Shichōme* (Pl. E-F, 7). Culture Pearls at prices lower than those of the United States or Europe. Real pearls, fine diamond and other jewelry in quaint and original designs, made by skilled native craftsmen. Native pearls obtained by the unique and ingenious method described at pages cxix to cxxi are here sorted, mounted or strung, and here the inquiring traveler may inspect the different formative processes of natural pearls in the making. Pearl lovers can select gems from an unusual quantity to match others or to have them set according to individual taste and ideas. Because of their undeniable beauty, their moderate cost and their value and portability, *Mikimoto* pearls are among the most desirable souvenirs one can carry away from Japan. The *Mikimoto* name is an unquestioned guarantee of excellence and fair dealing.

The Mitsukoshi Department Store, 6 to 8 *Suruga-chō* (a prolongation westward of the Ginza; see the Pl. F, 6), with many departments. English spoken. Greatest modern store of its kind in the Far East. Branch stores in Ōsaka, Kobe and other cities. American, European, and Japanese articles in wide variety, at fixed prices.

Silks, Brocades, Embroideries, Kimonos, haori-coats, obis, shawls, tapestries, fans, dolls, silk underthings, etc. The best-dressed women of the capital buy their wearing apparel here. See the Special Note under Kobe. Other Mitsukoshi specialties are

Silver work, lacquer, porcelains, and many Japanese art objects.

American drugstore specialties (shaving soaps, creams, listerine, tooth pastes, and a full line of similar things).

Cigars, Cigarettes (imported and native), pipes, tobaccos, etc.

Hats, shoes (American, English), traveling-outfits and requirements.

Delicatessen Department (American & English biscuits, crackers, jams, candies, tinned milk and other things).

The Shirt & Dressmaking Department makes to order quickly and satisfactorily anything in the line of silk and other fabrics.

Beauty Parlor, Ladies' Barber Shop, and beauty aids in wide variety. Fine imported (American, French) perfumes.

Restaurant where American coffee, apple-pie, doughnuts, cookies, ice cream and many American specialties are served at moderate prices. Many native dishes. No tips allowed.

Photo Studio. Bird Store. Fruit Store. Flower Shop. Mechanical Toys.

The Mitsukoshi Department Store is unique in several ways. The highly progressive English-speaking Managing Director and General Manager (*Mr. K. Kitada*) has, by visiting and studying the great department stores of America and England, skilfully adapted their best practices to a Japanese environment, with a result that pleases the foreigner and amazes the Japanese. At all times throngs of picturesque natives who display all the range of color and costume, wander through the store, and make of it a sight the westerner will not wish to omit. At nearly every season some special attraction is staged to please the populace, whence the remark that the store 'is a reduced map of Japan!'

At the time of the Annual Doll Festival (usually in Feb.) an elaborate and spectacular display of dolls, many of them wonderfully dressed in conventional, brilliant court, and other costumes (some of them worth as much as ¥3,000) are displayed, to the delight of thousands of children (and not a few grown-ups) who come from all over to see it. At other times there are displays of valuable Japanese paintings, collections of valuable art objects, etc. There is a private theater with a seating capacity of 700 where patrons may see (free) moving pictures, plays, dances; hear lectures, and good music. To the ladies' barber shop come prospective Japanese brides, clad in wondrous garments, to be coiffed and dolled preparatory to the wedding.

There is a special hospital for the 3500 employees, and no one ill, or even with a cold, is permitted to serve customers. There is special machinery for testing the vitality of the air in the store, and for changing it frequently. In the scientific laboratory on the roof, cloths and other things sold in the store are tested for tensile strength, for the fading quality of their colors, for

any poisonous ingredients in these (paints on porcelains, lacquers, etc.) and for general excellence. Cheap goods are rejected.

Note: The Mitsukoshi Department Store serves as a good orientation point for the stranger. The free **Bus Service** from the Central Station is mentioned at p. 110. Returning to the store, one proceeds to the Delicatessen Department, thence to the (near-by) side door from which the bus starts back to the station.

The Silk Store of S. Nishimura & Co., 10 Yamashitachō, Kyobashi-kū (Pl. E, 6), is a branch of the famous house at Kyōto. Full line of silk goods including kimonos, haoris, obis, shawls, etc.

Booksellers. American, English, French, German, etc., books, magazines, etc. **Christian Literature Society of Japan** (the Kyo-bun-kwan), successors to the Methodist Publishing House. Main salesroom and office, 1 Ginza, 4-chōme. Branches in various sections of the capital. Agents for Terry's Guidebooks, Chamberlain's *Things Japanese*, The Japan Year Book, and many books of special interest to travelers. Post cards. Stationery. Publishing Agents for the Asiatic Society of Japan. — MARUZEN, Tori ichōme (a prolongation of the Ginza, near the Nihonbashi). Also with a big line of foreign books, etc. — TAKAHASHI, in the Imperial Hotel.

TYPEWRITERS and supplies. Christian Literature Society as above.

Photographs of Japanese Life, postcards, etc. The best assortment of these is displayed by *H. Suito*, 34 Hitotsugi-Machi, Asakasa. On sale in the branch office of the Japan Tourist Bureau, in the Imperial Hotel. Correspondents who desire photographs to illustrate articles on Japanese subjects will do well to get in touch with Mr. Suito. Speaks English. Charges moderate. The Imperial Hotel clerk will telephone for him.

Curios, Antiques and various art objects are displayed in the numerous shops in the arcade of the Imperial Hotel.

Post & Telegraph Offices. Telephones. Steamship Offices. Banks. Embassies & Legations. Clubs. Churches. Physicians & Dentists.

Post & Telegraphic Offices are located in various parts of the city. The Branch Post Office in the Imperial Hotel customarily is the most useful to travelers. The Main Office of the Japan Wireless Telegraph Co. (see the special reference under Telegraph) is in the Jiji Building, in Marunouchi, overlooking the Imperial Palace Grounds, not far from the Imperial Hotel. The traveler is recommended to mark his radiograms for America, Europe, and other foreign countries **Viâ IWA** (since the company mentioned is a quasi-governmental organization and is favorably known to experienced travelers for its speed and accuracy).

Telephones (see the special reference under Telephones) are widely used in Tōkyō. Booths in many places. The traveler can always get the hotel clerk or some one in the Japan Tourist Bureau to call the desired number or translate message into Japanese.

Steamship Offices. The Nippon Yusen Kaisha head offices are in the superb Yusen Building, in Yeirakuchō, Marunouchi. Telephones: Marunouchi 2511, 2521. English spoken in all departments. For the office addresses of the other companies consult the local directory.

Banks where Travelers' Cheques, Letters-of-Credit, Drafts, etc., can be cashed, money exchanged (see Exchange), etc. Among the hundreds of Tōkyō banks, a very few of the best only are used by foreigners. Prominent among these are:

American Banks: National City Bank of New York (successors to the International Banking Corporation; branches in many cities of the Far East) *Yaesuchō Marunouchi, Kojimachi-kū* (Pl. F, 6). Widely and favorably known and liked. Headquarters for Americans. Recommended.

Japanese Banks: Yokohama Specie Bank, Ltd., in Honryogaye-chō, Nihonbashi-kū (Pl. G, 6). One of the best, strongest, widest known and liked among the native institutions. Branches in many of the chief cities of the world (including New York). Headquarters at Yokohama. English spoken. Recommended. — For the addresses of the Bank of Japan, the Mitsui, the Mitsubishi, and other banks, consult the Telephone Directory. The great Bank of Taiwan (Formosa) has a branch in Tōkyō (Pl. F, 6).

Embassies and Legations. Ambassadors or Ministers are accredited to the Japanese Government from most of the foreign powers of note, and

with few exceptions the embassies and legations cluster near the Imperial Palace, in Kojimachi-kū, or in the contiguous wards at the west and south. Constantly changing conditions and new construction render it so difficult to give permanent street addresses that the user of the guidebook is recommended to consult the local directory, or the hotel manager, for information on the subject.

Consulates will be found in all the chief ports.

Clubs. There are a number of famous clubs in Tōkyō, but as some of them are at present occupying temporary quarters, the traveler is advised to look up their addresses in the local directory. The Tōkyō Rotary Club, the Pan-Pacific Club, the Japan-America Society, and others hold their meetings at the Imperial Hotel.

Churches of many nationalities and creeds exist in Tōkyō. Many were destroyed by the fire that followed the 'quake of 1923, and are in process of rebuilding. The Hotel Manager will have a list of the different churches, their pastors, hours of service, etc. The traveler desirous of obtaining more detailed information about the different denominations is recommended to ask at the *Christian Literature Society of Japan* (formerly the Methodist Publishing House), 1 Ginza, 4-chōme.

Physicians & Dentists. Travelers needing the services of a physician are recommended to seek the advice of a friend (regarding ability, fees, etc.) or the hotel manager, where practicable, before employing such. Many of the Japanese doctors are extraordinarily skilful, beside possessing an intimate knowledge of the whimsies of local maladies. The writer knows from personal experience that *Dr. L. E. Butler* (whose office is on the 7th floor of the Marunouchi Building), is a skilled American Dentist (graduate of a famous American Dental College) who does excellent work at moderate prices, and who is widely known to, and warmly recommended by, American residents. Usually very busy. Appointment necessary.

The **Climate** is referred to at p. lxvi. The temperature ranges from about 90° F. in Aug. (78° in May; 80° in June) to 28° (very thin ice) in late Jan. and early Feb. The season of greatest cold (climate variable) is supposed to set in Jan. 21 and end Feb. 7. During this short period the cold rains and snows are apt to be raw. The violent dust-storms which in March usually follow a dry spell are disagreeable. Winds are to Tōkyō what fogs are to London. The former possess the advantage of being propitious for kite-flying, and of rendering unfrequent the *yūnagi*, or 'evening calm,' which is such a sultry feature of points in W. Japan. The average number of rainy days is 140. Nov., Dec., and the first 3 weeks in Jan. are sometimes fine and crisp, with many clear days. The temperature throughout the year is not afflictive to foreigners accustomed to life in the Temperate Zone, but the long summer days are trying. Typhoons sometimes do considerable damage in Aug.–Sept.

The Drinking Water comes to the capital from various sources; wells, rivers (see p. 132), etc. While it is believed to be good, unimmune tourists easily affected by mineral traces in strange water will be on the safe side to drink it only after it has been boiled. A yet safer plan is to drink some well-known bottled spring water. The **Clifford Wilkinson Tansan Water** (referred to in detail at page 629) undoubtedly is the best among these, with the added advantages of being unusually pure and palatable. It can be had 'still' or 'charged.' The Tansan Ginger Ale will make an instant appeal to the American palate. As the Wilkinson Tansan products are widely copied and counterfeited, the traveler should see that the label on the bottle carries the name.

Theaters. Festivals and Flower Displays.

Theaters (*Gekijō*) abound in Tōkyō. Some of them are excellent and are constructed in western style on a magnificent scale. The people love the drama, spectacular plays, thrilling movies, and good farces, and to them the theater is as much a diversion as it is in the U.S. As a rule functions are longer, and comprise one play or a number of short ones (like the Spanish *tanda*, or turn). Sometimes they begin early in the afternoon and last until about 10 P.M. The entire family goes and takes luncheon or dinner along, to eat during the long intermissions. Usually there is a good restaurant (American style) in the best theaters, or one next door connected by a subway. If there is a turn the spectator does not care for, he repairs to the restaurant, dines leisurely, and returns to his seat. The admission fee (*kidosen*) includes all the play or plays, and there is no rebate if one leaves before the end. This ranges (in the best theaters) from one *yen* in the galleries (*uzura; sajika*), where one squats on the floor, to 8 *yen* in the orchestra, where there are chairs (obligatory in all new theaters) like those in American theaters. These seats are called *doma*. Rows are *retsu*. The front, or 'bald-headed' row is *agokake* (chin hanging).

The lateral aisles which project from the stage (*butai*) are called *Hon* (permanent) *Hanamichi* (flowery way), and *Kari* (temporary) *Hanamichi*. The actors (*yakusha*) and actresses (*onna-yakusha*) approach or leave the stage by them. The stage often rests on rollers, like a rly. turntable, and when a new scene is wanted it is turned round with the scenery and actors in position. The latter often speak their parts in strained, throaty, apoplectic voices; at other times they posture and make pantomimic gestures which are interpreted by the chorus accompanied by *samisen*. Certain of the historical dramas (*jidaimono*) can be enjoyed as much through the eye as through the ear, hence a knowledge of the language is not a great drawback. The best theaters print a synopsis of the play in English for distribution to patrons. No tips are allowed.

One of the newest, finest and best liked among the metropolitan theaters is the magnificent (inside and out) *Kabuki-za*, in Tsukiji (Pl. F, 7), completed in 1925 at a cost of 2,700,000 *yen*. The temple-like exterior is artistic and attractive. The interior will remind travelers of a Spanish Theater (an example of which is the *Teátro Nacional* at Havana). From the pit, or orchestra, rise horse-shoe shaped tiers of balconies divided into small boxes without chairs (as many Japanese are more comfortable in a kneeling posture). The interior is splendidly lighted, and the scene, when full of handsomely apparelled, picturesque humanity, a brilliant one. The great pit measures 100 by 120 ft., and will seat 4,000 persons. The stage is 69 ft. long and looks about twice as large as any American stage. The decorations recall the finest artistic motifs of old Japan; the comforts those of the best American theater. The able management makes a special effort to please foreigners as well as Japanese. The actors and actresses are the best and highest paid in Japan. In the old plays men impersonate women. In the new (so-called *mobo*) plays men and women act together.

If, through the kind offices of some Japanese friend, the traveler can be taken behind the scenes, down beneath the stage and through the maze of dressing-rooms, and there be permitted to watch the actors and actresses make up and prepare for their parts, he will not forget the experience. Some of the costumes are of a gorgeousness undreamed-of in the West.

Other well-known theaters are the *Imperial*, the *Hogakuza*, etc. See the newspapers or advertisements.

The best book on the Japanese Stage is *Kabuki, The Popular Stage of Japan*, by Zoe Kincaid (*Mrs. John Penlington*, of Tōkyō). Printed in 1925 by Macmillan & Co., London and New York. Recommended.

Festivals and Flower Displays. The festivals (*matsuri*, etc.) of greatest interest to travelers are usually associated with floral displays. The Japanese, from the highest to the lowest, have a genuine passion for flowers (*hana*), and flower-markets (*hana-ichi*) — held customarily after twilight, to the accompaniment of colored lanterns and pine torches — are conspicuous features of the capital. At certain seasons, thousands of gayly clad folks repair to spots where flowers abound to there take undisguised pleasure in their contemplation (*hanami*).

The official list of national holidays is: Jan. 3 and 5 (New Year Holiday); Feb. 11 (*Kigensetsu*, or anniversary of the accession of *Jimmu Tennō*, the 1st Mikado); April 3 (anniversary of *Jimmu Tennō's* death); April 21 (spring festival); July 30 (death of *Meiji Emperor*); Sept. 23 (autumn festival); Oct. 17 (harvest festival); Oct 31 (Emperor's birthday — born Aug. 31; see p. cl); Nov. 23 (offering of the first rice to the Gods). There are numerous other bank, and minor holidays.

Houses are decorated at New Year with branches of young pine trees called *kado-matsu* ('pine of the doorway'), typifying longevity; and lithe bamboos (symbolic of uprightness); both planted at either side of the vestibule. A rope of rice-straw (*shimenawa*) similar to the one supposed to have been stretched across the entrance to the cave of the Sun Goddess, is suspended across the boughs or fastened to them as an indication of spring freshness. At the central point of the rope a lobster (*ebi* — 'which with its curved back and long tentacles is typical of life so prolonged that the back becomes bent and the beard grows to the waist'), some fern-fronds and *yuzuriha* (laurel) leaves (suggestive of hardiness); a piece of charcoal to ward off evil influences; a dried persimmon (for its medicinal qualities); and a bit of dried bitter orange (*daidai*) symbolic of longevity, are placed — the whole being called *shimekazari*. Two bamboo poles, usually painted with black rings and topped by brass balls and national flags, are crossed over the gateway. 'New Year calls are made, the visitor customarily carrying with him a "year jewel" (*toshi-dama*) in the form of a bundle of dried seaweed (*hoshi-nori*), a fan, a basket of oranges, a salted salmon, a towel, a box of sweetmeats or the like, always wrapped with scrupulous neatness and encircled by a cord with strands of red and gold or red and white, the ends joined in a "butterfly knot," under which is thrust a bit of haliotis (signifying durability of love) looking out from a quiver-shaped envelope. Black is the ill-omened hue among colors in Japan; red stands at the opposite end of the category, and red and gold constitute the richest combination, red and white being next in order of auspiciousness.'

The shops are closed and business is limited to the sale or purchase of 'treasure-ships' (*takara-bune*), toys typical of good fortune. Sweet *sake* and sweet bean paste (*yokan*) are hawked through the streets, where many girls in bright costumes play battle-board (*hago-ita*) and shuttlecock. Kite-flying is popular among boys (huge kites are flown at *Hoshibana-mura*, in the suburbs, on June 5th and 6th). The strings of the kites (*shien*) are often covered with powdered glass (a Hindu custom), and whosoever can sever that of his opponent wins his kite. Dances are often performed in the streets by fantastically apparaled actors with fans and drums, who go about from house to house. 'At the Palace and in the residences of noblemen, special dances are performed, and wherever a shrine stands in honor of *Daikoku* cakes of flour moistened with warm water are offered.' The Jan. observances are customarily referred to as *hatsu* ('new, fresh'). On New Year's Day many Tōkyōites repair to Uyeno Park, Atago-yama, and other elevated sites to get the first sunrise view (*hatsu hinode*) of Fuji-san. The first merchandise delivered (*hatsu ni*) by the merchants after the turn of the year is sent out in carts decorated with flags, evergreens, etc. The New Year festivities begin with the *Shikōhai*, or 'Worshiping of the Emperor.' The *Genshihai*, or 'Worshiping of the Imperial Ancestors,' is performed on the 3d, which is also a big Buddhist holiday.

During the succeeding days there are many temple festivals; a popular indoor game in which the entire household joins is played with cards and is called *karuta* (perhaps derived from the Spanish *carta*). The festival of the Fire Brigade (*Dezomeshiki*), which falls on Jan. 6 and is celebrated at Hibiya Park (Pl. E, 6), is usually of interest to travelers. Although cards of invitation are sent out, strangers are admitted without formality. Ropes are stretched round the esplanade, marquees are placed in position, and 10,000 or more persons assemble to witness the manœuvres. At an early hour the clanging of the fire-bells is heard, engines from the different stations throughout the city foregather, and about 10 A.M. parade round the park. Medals, gifts, and 40 or more barrels of *sake* are distributed among the firemen, who, clad in the picturesque costumes of bygone times, join in a melodious chant called *Kiyari-uta*, usually sung by men when uniting their strength to pull heavy objects. After the exercises, amid a great fanfare of trumpets, 20 or more of the companies bring out long bamboo ladders which are held upright and on which expert tumblers perform astonishing acrobatic feats. A rescue race follows, a handsome young man dressed as a woman being rescued from a burning building, slid down a rope, and hurried to a hospital. In a succeeding rescue, dummies representing slow-witted yokels are dragged from a burning fire-trap.

Wrestling-Matches (p. clxvii) begin about Jan. 10. On the 14th the

decorations of pine, bamboo, etc., are burned and replaced with willow wands split into flower-like forms and fixed to the eaves. 'The cremation of the pine saplings and their companions is intended to drive away the mountain demons (who hate the crackle and sputter of fire), and to invite the cheerful principle while expelling the sad.' All apprentices and servants are given a holiday on Jan. 16, and the temple parks, cheap theaters, etc., are crowded. On the night of the 20th, thinly clad men in white garments may be seen running through the streets, ringing bells and aiming for a well, from which they take cold water and pour over themselves, at midnight, to expel all sinfulness. Throughout the month the stranger will note undue animation in many parts of the city, particularly in the vicinity of temples.

The Flower Season begins with the blossoming of the **Plum Trees** (*ume.* — *Prunus mume*), the harbingers of spring. The blossoms usually burst about Feb. 15, and visits to the various gardens mark the beginning of the year's open-air fêtes. The better class people usually repair to the Garden of 100 Flowers (*hyaku-ka-en*) beyond Mukōjima (Pl. J, 6; — rly. from Ryōgoku station, or boat from Azuma-bashi landing). Though privately owned, the garden is open to the public, who make return by paying (about 25 *sen* per person) for the tea served. The plum garden near Kameido (Pl. J, 8) is of lesser interest. The rly. runs excursions to Mito (Rte. 17), whither many repair to see the blossoms. The Plum Gardens of Sugita near Yokohama are popular, as are also several gardens between that city and Tōkyō, on the rly. The blossoms exhale their sweetest fragrance after nightfall; the round, pubescent fruit, resembling small, hard peaches, is sour, and is usually eaten salted or dried, under the name *Ume-boshi*. The bark of the dark reddish-brown wood yields a light-brown color called *shira-cha*.

The **Peach** (*momo.* — *Amygdalus persica*), one of the most popular and widely distributed stone-fruits in Japan, blossoms in March. When the flowers fall the embryonic fruit is protected from insects by individual paper bags — which also serve to keep it pale, and free from the ruddiness disliked by the Japanese. The bark produces the *cha-iro*, or tea-color. Many fine peach orchards flank the rly. line between Tōkyō and Yokohama, and S.W. of the latter port. The Girls' Doll Festival (*hina-asobi*) falls on March 3. On the 18th, the Buddhist paradise day (*higan*) is celebrated with great rejoicing at many of the city temples.

The **Cherry** (*sakura.* — *Prunus pseudocerasus*) is the 2d great favorite of the year. The blossoms attain their finest achievement in early April, at which time Tōkyō is a beautiful bower, and Uyeno Park (Pl. I, 4) Hoshigaoka (Pl. E, 5) and other places flame with the lovely pinkish blossoms. The wild, original trees (chosen emblems of the old warriors) grow extensively in the mt. forests of Japan and are called *Yama-zakura*. From them a great number of varieties have been produced, some with blossoms a pale indigo; others yellow, etc. The double blossoms are lovely. The fruit is not pleasant to the taste. Nearly every city in Japan has parks or gardens filled with cherry trees. Those of Yoshino (Rte. 34) are celebrated. Mukōjima, with its cherry blossoms, is mentioned at p. 229; *Koganai*, in Rte. 25. The blooms last about one week; then the petals fall.

The **Imperial Cherry Blossom Garden Party** (*Kanō-kwai*), held each year (unless the Court is in mourning) at the detached *Hama-Rikyū Palace* in Tsukiji (Pl. E, 7), though ostensibly for the purpose of viewing the fine cherry blossoms within the park, is not unfrequently postponed until so late in April that only a few late blooms remain. Travelers who desire an invitation must first call upon their minister or ambassador, then make a formal application for an invitation — which is obtained from the Board of Ceremonies (*shikibushoku*). The cards are handsomely embossed with the Imperial chrysanthemum crest in gold, and are accompanied by entrance tickets and instructions to gen'lemen to wear frock coats and silk hats (or official uniforms). Ladies are expected to avoid somber attire, particularly mourning, which because of its hue is offensively suggestive to the Japanese mind. If the day is propitious, the Emperor and Empress, and members of the royal family and nobility, the diplomatic corps, titled strangers, and others are present (usually 800 or more persons). In case of rain or unusually high wind (or other minor causes) the function is either declared off, or their Majesties remain away (but permit strangers to inspect the grounds, etc.). An elaborate luncheon is served. The above remarks

apply also to the Imperial Chrysanthemum Party mentioned hereinafter. The water in the palace ponds is saline. The bronze statue in the park is of *Umashimate no Mikoto*, a fabulous character supposed to have dwelt in Japan at the time of the arrival of *Jimmu Tennō* (B.C. 660).

The **Pear** (*nashi*. — *Pyrus sinensis*), which is extensively cultivated and widely distributed, blossoms late in April and is seen at its best in the many orchards which flank the rly. between Yokohama and Tōkyō. At a height of 8–10 ft. the tree-tops are bent horizontally, and made to form trellised arbors like those of the grape. The rich, creamy-white blossoms often cover this lattice-work with a beautiful carpet. The large fruit ripens in Aug.-Oct. and is spherical and somewhat flattened at both ends; the bronze-yellow skin is flecked with light gray spots; and the coarse, lumpy flesh, of a yellow color, though juicy and tolerably sweet, lacks the mellowness and flavor of American pears.

The **Fire-Walking Ceremony** (*hiwatari*) and the boiling-water ordeal (*yubana-shiki*), which take place at the *Shinshu-kyo* Shrine at Imagawakōji, Kanda-ku, in early April (consult the daily newspapers for advertisements), are not frequented by the better classes, and travelers will find it difficult to get near enough (because of the dense and frowsy throngs) to see the clumsy conjuring tricks. The fire-walking (a ceremony imported from India viâ China) takes place in the courtyard of the shrine. A thin layer of charcoal embers are placed upon sand, fanned into flame, then carefully beaten down. After several handfuls of salt have been thrown upon the bed, various priests and their attendants shuffle their feet in wet salt and tramp across it. The thinness of the fire-bed and the wet feet explain the immunity. Any one can try it who is willing to run the risk of being scorched. The credulous believe the priests are in league with the Devil! The ordeal by hot water consists in wearisome incantations and the dipping of bamboo fronds into the hot liquid and letting air-cooled drops fall upon the naked person.

The **Wistaria** (*fuji*. — *Wistaria chinensis*), a genus of leguminous plant known in England as the kidney-bean tree; in Australia as the grape-flower vine; and in America (erroneously) under the generic name *Wisteria*, was named in honor of *Caspar Wistar* (an American anatomist who lived between 1761 and 1818), and blossoms best in Japan in early May. It is widely distributed and may be seen in many places (fine displays at the *Kameido Garden*). The *Wistaria japonica* differs but slightly from *W. chinensis*, and is popular for its handsome white and purplish papilionaceous flowers, which are usually trained horizontally over trellises so that the terminal racemes pend below, and the leaves (which develop later) spread above the trellis. The plant affords an ornamental shade; sometimes lives for more than a century; produces a bast from which certain textures are made; bears hundreds of beautiful flower clusters; and has wide-spreading branches and a stout, low trunk. When young, several small shoots are sometimes evenly twisted so that late in life the trunk has the appearance of a cable. It is one of the oldest and most popular among Japanese plants, and is supposed to have been brought to Japan from China. The *Kuroda* family, one-time rulers of Chikuzen Province, adopted the flower as its crest.

The **Boys' Festival** (*tango*) falls on May 5. At every house where a male child has been born during the preceding year, a huge hollow paper or silk carp, painted red and black, is raised banner-wise from the flagstaff above the house. The wind fills the symbols and thousands are seen whipping and gyrating to and fro, typifying, to the native mind the resolution which the boy will show, as he swims against the current of adversity and vanquishes life's obstacles.

The **Peony** (*botan;* of the genus *Pæonia*), one of the most beautiful and prolific of ornamental plants, was brought hither originally from China, where it is regarded as the King of Flowers (*Hwa Wang*), and where it has been cultivated for ages as the 'Pride and Glory of China.' It is greatly esteemed in both countries for the supposed healing powers of its root. The species most cultivated and admired, and which serves as one of the most popular modes of decoration in Japanese and Chinese industry, is *Pæonia Moutan* (Chinese: *mowtan*), or tree-peony, a tall, shrubby species, devoid of fragrance but with large, rose-colored, or nearly white flowers, several on a stalk. The most common variety is *P. officinalis*, an herb with a large, com-

monly red flower, one on a stalk. The magnificent blossoms of *P. Moutan* unfold in May, and can usually be seen to best advantage in landscape gardens.

The **Azalea** (*tsutsuji*), a word derived from Greek, meaning 'dry,' in allusion to the dry habitat of the plant, grows wild in many parts of Japan. In company with Deutzia and a host of other flowers, it adorns not merely the uncultivated sunny slopes all through temperate Japan, but is found in almost every garden. It blooms in April in the S.; in May in Tōkyō and vicinity; and farther N. and in the mts., not till June. The collection at Hibiya Park is one of the finest in the capital.

The **Iris** (*hana-shobu*, etc. — *Iris lævigata*) delights flower-lovers in June. There are many species, and many gardens (*Horikiri*; *Kamata*, etc.).

The **Opening of the Sumida River** takes place in July. The *Bon Matsuri*, or 'Festival of the Dead,' survives in much of its original picturesqueness at Nagasaki (Rte. 40).

The **Lotus-Flower** (comp. p. cxiii) is seen at its best in Aug. at Shinobazu Pond, at Uyeno Park, and in the Palace Moats.

The **Chrysanthemum** (*kiku*), a plant of the genus chrysanthemum (Greek: 'golden flower'), the favorite of the autumn flora of Japan and China (whither it was brought in the 9th cent.), has developed under cultivation a great diversity of handsome and remarkable varieties. In Japan it ranks as the national flower, and constitutes the Imperial emblem. Travelers fortunate enough to secure an invitation to the **Imperial Chrysanthemum Garden Party** (*Kan-giku-kwai*), or 'Chrysanthemum-viewing Assembly,' held in Nov. of each year in the Aoyama Palace Garden, will there view the finest collection in the Empire. Some of the numerous single plants in this display have others grafted upon them, and produce as many as 1200 beautiful flowers, of various colors. Others have all their energy skillfully directed to the production of a single gorgeous bloom. In Oct.-Nov. numerous Chrysanthemum Shows will be found advertised in the daily newspapers; that of Dangozaka is spoken of at p. 197. Among the finest displays in private gardens is that of *Count Okuma*.

The **Maple**, of which there are 22 or more varieties belonging to the genus *Acer*, of the natural order *Sapindaceæ*, constitutes one of the floral beauties of Japan, where none of the ornamental trees are more highly prized. The best known and most valued varieties are *Acer palmatam* (*kaede*), and *Acer japonicum* (*momiji*), whose leaves take on a magnificent red color before falling in autumn, and present a picture of exceptional charm. The tree in all its varieties is of low stature, sometimes dwarfed, and they produce beautiful and spectacular effects when growing amidst the other green shrubs in a garden, or among trees on a hillside. Splendid displays can be observed in almost any part of the country, Kyōto and Nikkō being specially famed. During the season the rlys. run excursions to the best-known localities, and advertise them in the newspapers. The extremely fine-grained, close, heavy, tough, and durable maple wood is highly prized as a cabinet-wood.

The **Camellia japonica** (*tsubaki*), one of the most popular and widely cultivated of the Japanese shrubs, is highly prized as a decorative plant. Its name (given by *Linnæus* in his *Genera plantarum* — in 1737) is in honor of *George Joseph Kamel*, a Moravian Jesuit and traveler of the 17th cent., who visited Manila and later described the plant in his *Historia Stirpium Insulæ Luzonis*. In 1739, the camellia was transplanted from Manila to the *Jardín del Buen Retiro* at Madrid, and on its introduction into England it received the name 'Japanese rose.' The genus contains about a dozen species of shrubs or trees and belongs to the natural order *Ternstræmiaceæ*. They all have thick, shining, evergreen leaves and white or rose-colored flowers. The genus is divided into two sections, one with pendulous flowers and persistent sepals, represented by *Camellia theifera* (the tea-plant of commerce); the other with erect flowers and deciduous sepals, of which *Camellia japonica* is an example. Of this species, with beautiful but odorless flowers and elegant laurel-like leaves, several hundred varieties have been produced, as well as numerous hybrids with the larger-flowered *C. reticulata* of China, and the fragrant-leafed *C. Sasanqua* (or *Sazankwa*) of Japan — the latter widely cultivated for its valuable nuts and oil. Its wood is also used in the manufacture of combs, etc. Both the single and double camellias are found in gardens and temple groves. The blooming season begins according to the latitude, in Jan. or Feb., and lasts until April. Certain of the

species bloom in Nov. and Dec., and their flowers may often be seen gleaming through a covering of snow. The bark of the tree resembles that of the beech. The wild variety belonging to the forest is called *Yama-tsubaki*. Its simple red flowers open only in a bell, not a wheel form, remaining half-closed, like a tulip. In the neighborhood of Tōkyō, *C. japonica* is usually seen as a good-sized bush; in S. Japan it grows into a tall tree, on whose branches the leafless mistletoe (*hoya*) called *Viscum articulatum* is sometimes found.

Disposition of Time.

In view of the difficulty of planning successfully for the special tastes and interests of each individual, unquestionably the most effective way for the stranger to get what he considers the best return for a visit to Tōkyō is for him to select from the following detailed descriptions those which make the strongest appeal to him, and visit the places in question. While a week at least should be devoted to the metropolis, one can get a superficial view of it in 1–2 days and crowd into the time a hurried inspection of the Shiba Mausolea, Imperial, Railway, and Arms Museums; the Palace environs, Ginza, and Uyeno and Asakusa Parks. The traveler is recommended to consult one of the principal daily newspapers in English for a list of the sights of the day.

The hotel manager can render valuable assistance in helping one to form sight-seeing plans, and in getting special permits to see private museums, etc. A bright day should be reserved for the mausolea; a rainy one can be utilized for the museums. The night life and the river offer but few attractions. The principal permanent attractions are listed below. Festivals and seasonal Flower Displays are mentioned above.

Consult also the literature issued free by the Japan Tourist Bureau.

**Asakusa Park and Temple* (p. 215), open daily, free.

**Imperial Museum* (p. 201), daily, from 8 to 6 in summer, and 9 to 4 in winter, between Jan. 5 and Dec. 25; small admission fee.

**Imperial University* (p. 191), daily, 9 to 4, except Sunday; card from the hotel manager.

Landscape Garden of the Koishikawa Arsenal (p. 188), daily; card of admittance from the hotel manager.

**Mausolea of the Tokugawa Shōguns* at Shiba (p. 168) and Uyeno (p. 210) Parks, daily, from 8 to 4; small admission fee to each temple.

**The Meiji Jinsha*, **National Picture Gallery*, and the *Stadium*. The first and the last can be seen at any time. The Picture Gallery is referred to in detail at p. 160.

**Museum of Arms* (p. 157), daily, 8 to 5 in summer, 9 to 3 in winter; small admission fee.

**Railway Museum* (p. 140), daily except Monday, from 9 A.M. to 5 P.M. Free.

Zoölogical Garden (p. 210), daily, till dusk. Small admission charge.

Situation, History, and Character of the City.

Tōkyō (pronounced toque-yoh) or Tōkiō, or Tōkei (or East Capital, from the Sinico-Japanese word *Tō*, east, and *Kyō*, or *Kiō*, or *Kei*, capital), until 1869 called *Yedo*,[1] or *Edo* (from *Ye*, bay, and *Do*, door, or 'Bay Door'), the finest, wealthiest and most prosperous and progressive city (*shi*) of New Japan; capital of the Empire and residence of the Imperial ruling family; the social, intellectual, and financial center of the Island; is a huge, scattered but orderly city in a constant process of transformation, a few feet above the level of the sea at the N. end of the vast Tōkyō Bay. It stands on the N. and S. banks of the Sumida River, in Tōkyō-fu, Musashi Province, in the Kwantō district (p. cxliii), on the island of Hondō, in lat. 35° 41° N., and long. 139° 54′ E. of Greenwich — practically that of Washington and San Francisco, Athens and Madrid. It is 18 M. northeast of its natural port, Yokohama.

As one of the three Imperial Fu of the Empire, Tōkyō stands near the center of an administrative district of great size and importance; embracing 8 *gun*, more than two score towns, and nearly 200 villages distributed over an area of upward of 160 square miles. The census of 1927 gave the metropolis a population of 2,150,000 (against Ōsaka's 2,259,900), but with the carrying out (now in operation) of the Greater Tōkyō Plan it will have upward of 5 million inhabs. and thus be (perhaps) the 3d largest city of the world. The Tōkyō Central Station is the proposed center of a ten mile radius.

In the present city there are about 485,000 houses (rapidly increasing) and 1462 streets distributed through 15 Wards, or Kū, as follows:

Wards	Meaning	No. of houses	No. of streets	Population
Akasaka	Hillslope	16,432	47	67,225
Asakusa	*Corchoropsis crenata*	56,161	160	263,238
Azabu	Hemp	17,658	50	67,700
Fukagawa	Deep River	34,957	99	123,887
Hongō	Native Country	30,762	66	131,375
Honjō	Main Place	40,927	82	162,159
Kanda	God's Field	47,154	133	148,461
Koishikawa	Pebble River	23,570	77	96,396
Kōjimachi	Old Street	16,685	76	71,817
Kyōbashi	Capital Bridge	50,010	207	190,664
Nihonbashi	Japan Bridge	24,206	140	146,356
Shiba	Herbage	34,601	132	166,540
Shitaya	Lower Valley	50,389	73	169,202
Ushigome	Oxen Quarter	22,001	78	96,141
Yotsuya	Four Valleys	19,487	42	68,672

[1] Some historians claim that Yedo was named for *Yedo Taro Shigenaga* who, as a political agent for the *Shōgun Yoritomo*, settled in Musashi province in the 12th century.

These wards, shown on the accompanying plan, make the getting about the city comparatively easy; if the stranger will fix them in the mind, it is not difficult to locate any desired place, since the local custom is to mention them frequently. Strangers with no knowledge of the language can often get near to a destination by uttering the single word *Uyeno, Asakusa, Tsukiji, Shiba,* or the like, when addressing jinrikimen or street-car conductors.

With the exception of a few low hills at the N. and W., the city is comparatively level, spreading out over a wide plain like a huge ellipse, about 6 miles E. and W. and 8 miles N. and S. with an approximate area of 37.7 sqr. M. The Imperial Household owns about $\frac{1}{3}$ of the land; $\frac{1}{2}$ of the remainder belonging to the Tōkyō Municipality, and the residue to individuals. The most aristocratic quarter is Kōjimachi, where the Imperial Palace, the embassies, legations, and governmental departments are situated. Nihonbashi-ku is the busiest commercial section, with the highest land values (cheapest in Fukagawa and Koishikawa). The most elevated section is Akasaka (120 ft.), and the lowest Fukagawa (4 ft.) — which is flooded frequently. The Palace stands 111 ft. above the Bay; Uyeno Park, 67 ft.

The Central Imperial Gov't (p. cliii) is represented in an administrative capacity by a governor, and a mayor; each of the *guns* possess an executive chief and an assembly, while the villages have petty local governing bodies. Of the 4000 foreigners residing in Tōkyō about 75% are English and American, the rest Chinese, Koreans, Germans, Frenchmen, Russians, and other nationalities in the order described. The former are chiefly represented in the diplomatic and ecclesiastical bodies, and reside in or near the embassies and legations, or at Tsukiji: the Chinese and Koreans are mostly University students. The native-born are not averse to being called by the colloquial appellative *Edokko* (Yedoites), since its recessive meaning implies boldness and fortitude as their greatest virtues. Owing to the steady influx of advanced foreign ideas and improved sanitary methods which help to decrease the death rate, the capital expands and grows apace.

Under the stimulus of a singularly intelligent and capable gov't, it is rapidly acquiring international renown as a progressive educational center. It possesses a number of splendidly equipped libraries, universities, and colleges; a seismological institute, which is perhaps the most complete in the world; several uniquely attractive museums; scores of minor educational institutions; numerous fine landscape gardens and parks; and all the requisites of a brilliant Oriental metropolis.

Tōkyō is founded on water in the sense that the plain was reclaimed from a swamp long known geographically as *Musashi*

no Hara (the Musashi moor); and that water is within easy reach of the surface all over the city. The 355 wells of the metropolis testify to this, as do the 442 pumps, familiar figures standing at intervals along the thoroughfares or alongside the canals — from which water is pumped to sprinkle the streets. This function is made necessary by the peculiar nature of the soil (Pliocene of the Tertiary). Composed chiefly of sedimentary deposits, it is so compact and tenacious that neither heat nor air penetrate it. Instead of absorbing the sun's rays it reflects them, thereby rendering the atmosphere stifling on summer days, and cool as soon as the sun sets. As the earth is too dense for the water to soak into it readily, a consecutive rainfall of an hour or more converts the city into a sea of mud. In the absence of other paving material than macadam, whirling clouds of fine, grayish dust, which penetrates like the sand from the Chinese Loess, rise on windy days, and make traveling highly disagreeable. Were the city more compact, and could one get a bird's-eye view of it, it would bear some likeness to Venice or Bangkok, for a multiplicity of canals spanned by 477 bridges (153 of stone, 29 of iron, and 295 of wood) cross and re-cross it. Tidal water is considered the life of certain districts, especially Nihonbashi, Kyōbashi, and Fukagawa — the centers of commercial as well as canal life. The daily life and character of many of the inhabitants of these wards, and of the others which flank the swift Sumida-gawa, are influenced by water. Likewise their destinies, for many are drowned each year, through accidents or by the floods which sometimes devastate the low-lying quarters of the city and claim an appalling list of victims.

Sixty-three main Canals (*hori*) and numerous branches reach inward from the river and enable fairly big junks to bring their cargoes right up to the doors of many of the Tōkyō warehouses. Vast quantities of merchandise are carried in and out on these aqueous lanes, — on which most of the city's refuse is floated out to sea, and the fish and market supplies are brought in. The city records show that 2839 junks, 2135 sculling-boats, 278 steamboats, 96 European sail-boats, 27 warehouse-boats, and 54 ferry-boats, plying between 22 ferries, traffic on the surface of the Sumida and its converging canals. When typhoons blow in the right direction, or mt. torrents swell the upper waters of the river, many of these fluvial lanes overflow their banks and bring consternation and destruction in their train. The great flood of Aug., 1907, killed 459 persons, injured 237, partly destroyed 3259 houses, flooded 87,000, washed away 3108, and ruined many bridges. That of 1910 was almost as destructive. When the tide is out, some of the canals are offensively pestiferous, and are paved with blue-black slime which indicates that the refluent tide brings much of the refuse back into the city.

Old Yedo, prior to the 15th cent., was a characterless fishing-village. It came first into history in 1456 when *Ōta Sukenaga* (known also as *Ōta Dōkwan*), a vassal of the *Sadamasa* branch of the *Uesugi* family (of *daimyōs*), built a castle on a hill overlooking the bay, and after considerable fighting with his envious neighbors became the acknowledged master of Musashi Province. In due course the castle and fief passed to others, —

ultimately to *Hōjō Ujitsuna*, who held it until his downfall in 1590. It went then to the first *Tokugawa Shōgun, Ieyasu*, who razed the structure and on its site erected another which endured as the seat of the shōgunate for 260 yrs. After his crushing victory over his enemies at *Sekigahara*, the celebrated founder of the *Tokugawa* line (who is regarded as the father of the present city) set about with customary energy to make the reedy swamps about Edo a fit place of residence. With characteristic strategy the wily general not only effected this, but he safeguarded his position as master by ordering all the great feudal barons of the country to build their metropolitan mansions (*yashiki*) near his well-nigh impregnable castle; to live at the capital during a portion of each year; and upon departing for their distant fiefs to leave wives and children as hostages against a safe and loyal return. [Bronze statuettes of both *Dōkwan* and *Ieyasu* may be seen on the stairway landing of the mayor's office, — Pl. F, 6.] At this period Yedo resembled a vast military encampment, with the *shōgun's* headquarters in the castle on the hill, and the dwellings of the *daimyōs* and their swashbuckling retainers spread out like a fan before it. Mile after mile of the fortress-like *yashiki* of these territorial barons stood where the governmental bureaus, the embassies and legations, the house of Parliament, Hibaya Park, etc., stand now; grim but picturesque structures surrounded by open ditches, entered through massive gateways clamped with iron or bronze, oftentimes studded with bosses and spikes, and always guarded by haughty, two-sworded *samurai*, each with his little retinue; so that the great army added considerably to the population and prosperity of the new town. Despite the earthquakes which at intervals almost demolished it, and the conflagrations which from time to time cut tremendous swaths through it, Yedo flourished apace — so much so that at its period of greatest prosperity (before the collapse of the feudal system and the consequent downfall of the shōgunate) it is said to have contained more than a million inhabitants. When the *shōgun's* influence began to wane, and the obligation laid upon the *daimyōs* to maintain feudal mansions in Yedo could be evaded, there was an exodus which for a time threatened the very existence of the erstwhile shōgunal stronghold; had it not befallen that the 'restored' Mikado made (in 1869, 28th day, 3d month, 2d year of *Meiji*) of Yedo his 'East Capital,' and established (at the instigation of *Okubo Toshimichi*) his residence and the seat of the Imperial Gov't here, the glory and glitter of the once famous 'City of the Tycoons' might have departed forever. The rise of Yokohama was coincident with Yedo's threatened decadence, and Ōsaka's prestige was seriously impaired by the removal of the capital from Kyōto.

History speaks in mournful terms of the disasters which overtook Yedo during the early years of its existence; fires did

terrible damage, particularly when they 'got away' and developed into what American fire-fighters term 'conflagrations.' Those of 1621–57–68 and 1845 left scarcely anything but smouldering ruins in their wake, not even sparing the Imperial Palace, which burned, to be again destroyed in 1863. So terrifying were some of these holocausts that the populace became panic-stricken when a fire started, and frantic men dashed through the narrow streets furiously beating great drums whose booming notes echoed far and wide and warned the people to be on the watch against an ember-bombardment and its consequences. So deeply rooted became this custom that it is still practiced, and oftentimes in the still hours of the night the visitor hears the deep, thrilling tones of drums spreading their triple warning notes; men march through streets miles from the fire, tapping drums and ringing bells, as solemn and lugubrious warnings to those afar to prepare for dire disaster. In 1760 more than one half of Yedo was reduced to ashes, and 11 yrs. later a fire which burned for 10 days and swept over 5 districts destroyed an untold number of houses and killed 400 persons.

'The Government [writes *Captain Brinkley*] seems to have been engaged in constant legislation and organization for checking these catastrophes. At first the city was divided into 47 sections, each having its own band of firemen, and on alarm being raised, all the bands were ordered to proceed to the scene. But it was soon recognized that the loss of life and the robberies caused by failure to control the crowds thronging the streets were more terrible even than the havoc wrought by the flames. Therefore the divisions of the city were reduced to ten, and a decree directed that only the firemen of the section actually burning should proceed to the place, all the rest remaining to protect their sections against sparks and thieves. Measures almost savagely drastic were adopted to prevent disorder. Again and again regulations appeared on the noticeboards at the cross-streets forbidding any save the nearest relatives to repair to the scene of a fire, and authorizing the guards to kill every person acting in defiance of that restriction. The incendiary was crucified, and any one causing a fire by negligence became liable to capital punishment, while the members of the five-family group to which he belonged shared his guilt to the extent of imprisonment.'

About the middle of the 17th cent. the wealthier citizens began using tiles for roofing purposes, as an added precaution against fire, and this was followed in 1721 by the invention (ascribed to *Hachiroji Iga*) of the fireproof storehouse (*dozō*) covered with mud and plaster, now conspicuous features in every town. Conflagrations continued, however, and in time they came to be regarded as one of the inevitable ills of daily life, and it was said, 'The Fire is Yedo's Flower' (*Kaji-wa Yedo no hana da*), a proverb which lives in the vernacular. It is no uncommon thing for fires to destroy from 1000 to 2000 houses at a time in Tōkyō; statistics show that the annual fires aggregate about 700, and that some 8000 houses valued at 6 million *yen* are burned. To the unstable paper-lamp (*andon*), the unhygienic fire-box (*kotatsu*), the *shichirin* (a portable furnace so called because it requires only $\frac{7}{10}$ of a pennyworth of charcoal), most of the fires, are due. Servants scorn the most

elementary precautions against fire, and the surprising thing is that there are not more each year. The greatest fires oftentimes break out in brothels and bath-houses.

There was no lack of floods in the early days, for then the canals were as much in evidence as now, and the unruliness of the Sumida-gawa equally disastrous; but the toll of lives and property exacted by them was trifling compared with the havoc wrought by earthquakes — the scourge which the long-suffering Japanese dread the most. In 1703 an earthquake shook down a large portion of the colossal walls of the castle moats, and a fire followed in which 37,000 lives were lost; coincidently a tidal wave destroyed upward of 100,000 persons in the districts of Sagami, Kazusa, and Awa. Of the most destructive earthquakes through which the city has passed that of 1855 deserves special mention, for the recollection of it and its attendant horrors remains with the oldest inhabitants; and the people, notwithstanding their habitual stoicism, fear nothing more than a repetition of it. Eighty shocks were felt within a month, the most violent on the night of Nov. 10; in the twinkling of an eye Yedo was little better than a rubbish heap. Fire broke out simultaneously in 30 places throughout the capital, which was made as light as day by the glare. Those of the terrified people who had not thought instantly of saving themselves, mostly perished under beams and débris; many were burned to death. The survivors took refuge on the hills and in the environs. From time to time the shocks were repeated, until they finally ceased Nov. 28. The number of fallen houses in Yedo was estimated at 14,200, with 1600 warehouses; 104,000 persons are said to have perished. (Comp. **Earthquakes**, p. 195.)

The Present City. The first intelligent and sustained efforts to beautify and modernize the 'Eastern Capital' were made by the late Emperor aided by the Municipal Board. Both were ceaseless in their efforts to reclaim the tawdry suburbs; replace mediæval structures with comfortable, modern ones; convert the unsightly, outlying moats into well-paved thoroughfares; and change the vast waste places of the metropolis into flower-decked parks or pleasure-grounds. A splendid example of the latter is Hibiya Park, long a neglected, unkempt, parade-ground, and now a center for the most magnificent display of azaleas in the city. Many of the abuses which obtained during the days of the shōgunate were corrected, and the Emperor instituted many good ideas in civic reform. The old two-sworded men who once paraded the city streets — picturesque adjuncts to a *shōgun* but terrible to the cringing citizen — have vanished into the limbo reserved for such obsolete things, albeit their romance and history are enshrined in many a song and poem. This praiseworthy interest on the part of the Mikado in his new capital soon began to crystallize in terms of expansion and prosperity. The city throve visibly under the imperial urge,

and the census of 1875 recorded 149,383 houses, 1177 streets, and 565,905, inhabitants. The environs of the castle were beautified; trees were planted; boulevards were laid out; parks planned; and the Nipponese were shown that they had the right setting for one of the finest cities in the Far East. Its greatest growth and development date from about 1880, when Japan was practically freed from serious internal disorder, and fairly launched on its unexampled career of progress. The united people began to show their eagerness to place their country and its historic capital on an equal footing with those of other great nations, and civic improvements became the theme uppermost in the metropolitan mind. Public-spirited citizens began to found and endow universities and colleges; sturdy granite buildings appeared where formerly stood the thatched and wattled huts of the proletariat; electric tramways and other imported conveniences were added; and the sometime feudal stronghold renounced retirement and obscurity and fell into its present stride.

The Tōkyō of to-day must be a far more comfortable place for a Japanese to live in than was the Yedo of the Tycoons. Formerly if an official made a blunder he was likely to be poisoned or stabbed; in default of either he was practically sure to receive from some thoughtful soul a poniard accompanied by an invitation quickly to disembowel himself! Again, if a timid layman but looked askance at a picaroon of a *samurai* his head was sliced off in a trice and his remains kicked into the canal to be floated out to sea. To-day the humblest citizen has a voice that is oftentimes louder than was that of the *shōgun* in the 17th cent., and the commoner is protected in his rights to a degree anciently undreamed of.

The sometime exclusive capital of the *Tokugawa* is in an agitated state of steady reformation; it is undergoing a sort of sustained moulting season during which the old, weather-beaten, historic plumage is being shed and a newer, more iridescent, composite garb is taken on. In old Yedo the castle was the center round which the capital developed its institutions, and such also is the case in modern Tōkyō. The sumptuous gov't offices, theaters, banks, clubs, commercial structures, and fine boulevards which the increasing wealth of the people enables them to construct, and which extend in a constantly widening circle away from the fine old castellated relic of feudal days, are significant of the newer order, and symptomatic of the conditions which the Tōkyō of the next few decades will present to the stranger. No longer can the critic lament that Tōkyō is monotonous and lacks individuality. Many of the modern edifices are not only solid and semi-classical in character, of cut stone, and three or four stories in height, but they stand in large compounds, away from the shingle roofs of the flimsy native structures, not only imparting a park-like

aspect to the locality, but proving a check against the spread of fire. Whenever a conflagration does cut a swath through any portion of the old quarter, the alert and progressive authorities profit by a municipal regulation covering such cases; and narrow lanes, which formerly ran like hair lines up and down and across the city, are converted into wide thoroughfares, dotted here and there with bronze statues or monuments of national heroes. These fires prove blessings in their way, for Tōkyō is so vast that normal improvements — always necessarily slow — are scarcely noticeable, and many years would ordinarily be required to convert *Ieyasu's* old capital into a presentable Occidental metropolis. It thus befalls that between visits, certain quarters of the city grow almost out of recognition — even to Japanese who go abroad and later return. Present-day Tōkyō is showing its commercial genius by absorbing a good deal of the trade which once belonged to Yokohama, and during the last few years not a few Yokohama merchants have been forced either to open branches here or transfer bodily their allegiance.

The relative smallness of the majority of the ephemeral, frame, neutral-tinted, one- or two-storied, pantile-roofed JAPANESE HOUSES — which customarily shelter 4–6 persons and are constructed with the reserve idea that they may at any time be burned, or shaken down by an earthquake — accounts for the lack of Tōkyō's compactness. Though outwardly modest, even tawdry, some of them are as deceptive as those of Seville, with their delightful *patios*, fountains, and flowers; for behind their monotonous exteriors often lie charming little landscape gardens dotted with tiny pools, microscopic islands, bridges, and the like, where fluffy-tailed goldfish with pop-eyes and distended little stomachs swim beneath flowering iris, lotus, maples, or cherry blooms, and dispute the restricted spaces with captive turtles, lovely cranes, porcelain pagodas, or sundry bronze ornaments and dwarf trees. So spread out is the old *daimyō* stronghold, and so few the marked elevations, that there is no one point from which the city as a whole can be seen. Sectional views are possible from *Uyeno Park*, and *Atago-yama*, and a sweeping perspective is obtainable from the edge of Kudan Hill (Pl. F, 4), whence one looks out toward the N.E. over Kanda-ku, Nihonbashi, and the wards beyond, but all serve to impress one with the vastness of Tōkyō, broken in many places by trees, singly, in groves, and in avenues.

The vista from the E. edge of *Uyeno* Terrace is one of the most satisfying, for beyond the intervening sea of dull gray roofs there rise the fine old upward-sweeping, heavily tiled roofs of the Asakusa temples, with their gilded crests glinting in the sun, and hard by, the ever-picturesque pagodas and semi-Arabic roofs of the metropolitan Coney Island. Beyond is the glistening *Sumida-gawa*, and cutting the horizon like

lapis-lazuli spires, fading away into the pearly haze, are scores of peaks of Japan's northern mt. range. The traveler is frequently impressed by the singular attractiveness of these grand old temple roofs seen from afar. Some of them are astonishingly complicated, with a maze of gables, involuted angles, demons and mythological monsters, and throughout Japan they take the place of the cathedral spires of Europe and America, and of the polychromatic tiled domes and minarets of India and the near East. Coupled with the beguiling views of the winsome *Fuji*, which one gets from many points in Tōkyō, the temples would rescue any city from the commonplace. They certainly refute the remark of a hypercritical traveler that 'Tōkyō is a city of magnificent distances without the magnificence.' No thoughtful traveler could entertain this belief after having seen the splendid old castle inclosure with its superb moats and colossal, aristocratically sedate and impressive walls; the barbarically grandiose mausolea of Shiba Park, with their splendid circumvallation; Uyeno itself enshrined in its glorious groves of majestic cryptomerias and bewilderingly beautiful avenues of flowering cherry trees, or even the broad *Shinobazu-no-ike* which stretches W. from the foot of *Uyeno* heights and which, in August, is so choked with a myriad gorgeous lotus blooms that scarcely an inch of its erstwhile mirror-like surface is exposed to view. No well-advised traveler to Tōkyō will fail to make a pilgrimage to this enchanting spot when the lotuses are in bloom, nor yet in early April when the cherry blooms so idealize the park that the beauty-loving Japanese seem seized with a species of flower-madness and drop everything to hasten there and drink in the impressive sight.

No quarter in Tōkyō can be said to be given up solely to business, unless it be the restricted area immediately adjacent to *Yaycsu-chō*, as the Japanese custom is to live and do business — even manufacturing — under the same roof. So many of the houses are demure, box-like affairs, too tiny to hold the family when the bread-winning machinery is in motion, that thousands of the inhabitants make the streets their home during certain hours of the day. The saunterer along the city's byways may see scores of native products in the process of making in the little houses whose front casements are shunted out of sight in the morning to leave the interior with most of its domestic practices open to the gaze of every passer-by. In this, as in other ways, huge areas of Tōkyō are provincial rather than metropolitan, but adherences to age-old customs and social regulations add to the general picturesqueness. In those remote quarters of the city where a foreigner is still strange to the people, one gets many queer glimpses of the life of Old Japan, transplanted but not changed.

The Japanese possess the German's genius and liking for statistics and minuteness, and a scrupulously exact record is

kept of Tōkyō and the doings of its people. The daily floating population of the metropolis is 29,000, and those who come in are counted as well as those who leave. The yearly average of marriages is 13,000, with 2000 divorces and 400 suicides (150 of which are women). Upward of 200,000 persons live on 7–8 *sen* a day, and envy those who can spend 10 *sen* (5 cents, American money). Of the 752,000 women, 191,000 work outside their homes — 59,000 as maid-servants; 26,000 as dressmakers; 24,200 as shop assistants; 20,000 as hotel- and bar-maids; and 14,500 as teachers. The majority (aged 15 to 60 yrs.) are unmarried. Of the 50,000 children born each year 7000 are *Shoshi* (born of concubines). The 5200 children who are lost each year are as regularly found by the 4000 policemen (average salary, ¥75 a month) and restored to their careless parents. The same policemen maintain order in 886 bath-houses; the 5 licensed quarters with their 6734 women of the half-world; the 1618 *geisha* houses containing 3938 *geisha* (many of whom lead the police a desperate chase); the 545 high-class, and the 7736 low-class restaurants; 350 amusement-halls, numerous theaters, and 450 inns and hotels. To keep the police well exercised, they are made to help put out the 700-odd fires which occur annually; muzzle the 12,110 dogs (7634 of them 'honest' watch-dogs) owned in the city; kill the 1,500,000 honorable rats (of which there are about 3 in each house) slaughtered annually (411 a day); keep one eye on the 6000 loafers (who call themselves *ronin*, but who in many cases are just plain thieves) that roam and dawdle about the streets; keep another eye on the 1176 pawnbrokers; and the 759 waste-paper collectors, the while directing autos and other vehicles to keep on the left side of the road! The questions put to these overworked public servants, who earn a small wage, but who are always courteous, and usually unbribable, have not been listed. There are 1310 Buddhist temples (50 yrs. ago there were 3300) divided among 9 sects, in the metropolis, and 213 *Shintō* shrines. Of the 123 places where Christianity is preached, 7 are Roman Catholic and 8 Russian (Greek) Orthodox. The 120 toy manufacturers ship toys (*omocha*) each year to the value of 1½ million *yen*. — That the Japanese are fast becoming a meat-eating people is shown by the fact that each year 35,000 beeves, 12,000 horses, and 60,000 hogs are killed in the Tōkyō abattoirs, and that they consume besides, numerous monkeys, wild-boars, deer, — and cats [which are known to be served in some of the cheap macaroni restaurants].

The wide-open, metamorphosed capital of the old *shōguns* now contains five palaces and several imperial villas; a score or more foreign embassies and legations; a Stock and a Produce Exchange; a Clearing-House; 150 Banks (and many Postal Savings Banks); three widely celebrated Universities (nearly all with private museums and libraries); and several lesser

ones; an Academy of Fine Arts; one of Music; and a host of colleges and minor schools — conspicuous among them Marine, Naval, Military, Technical, Sericultural, and Polytechnical Schools, as well as schools for Engineering, Surgery, Agriculture, Rly. Science, Natural Science, Commerce, and what-not. The excellent Foreign Language School accounts for hundreds of the polyglot men and women one meets throughout Japan, while the admirable Rly. School, maintained and conducted by the Imperial Gov't Rly. Bureau, turns out each year scores of young men not only well versed in the science of rly. management, but able to speak English with amazing fluency and academic purity. The Jūjutsu School of *Prof. Jigoro Kano* is a unique product of Old Japan and a special feature of Tōkyō. In this unpretentious place many young men and women are daily trained to proficiency in the subtle ethics of a singular Oriental science in which foreigners have long been interested, but whose higher laws of physical dynamics have yet to be expatriated.

As the greatest focus of the new order of things in Japan, Tōkyō naturally heads the list with post-offices, of which there is a central office with 23 lesser ones and 205 branches through which 225 million pieces of mail matter pass annually; there are 1740 post-boxes scattered throughout the city. The stamps, as well as the national paper currency, are printed at the Mint mentioned at p. 140. Ten attractive bazaars add to the glitter of the metropolis, and scores of Commercial Guilds conduct the vast commerce of the capital through proper channels. About 350 patents are issued each year in the Patent Office, but so many of these are to foreigners that one concludes the Japanese lack inventiveness. The municipally owned tramways (150 or more M. of track) carry about 200,000 passengers daily, safely, quickly, and for an inclusive small fare. At present there are 12 parks, but the system is being extended. Besides the well-stocked Zoölogical Garden there are 2 attractive Botanical Gardens and an unlisted number of fine Landscape Gardens. The annual flower displays at certain of the parks and public gardens are scarcely equaled anywhere. Most of the 15 Hospitals (the Salvation Army Hospital was opened in 1912) are modern and complete; as are also the 4 prisons. The *Yoshiwaras* are located at the cardinal points of the capital, and being thus relegated, the main thoroughfares of the city are freer from a certain element than are those of almost any city of equal size on the globe. The extensive sewer system now under way will cost about 33 million *yen*. The water (safer to drink it boiled) supply comes from the *Tamagawa* ('crystal river') 24 M. away, and it was first brought into the city in 1900. There are 9 cemeteries in Tōkyō, besides several crematories (at Kameido, Meguro, etc.) or *kasōba*. The Metropolitan Race-Course is at Meguro (Pl. A, 6).

Although Tōkyō abounds in places of minor interest, and the strangeness of its street life appeals powerfully to the Occidental, it possesses but few rapturous charms and genuine fascinations. It lacks the lustrous, jewel-like brilliancy of certain of the gorgeous cities of British India; the gay, suggestive whirl of San Francisco, Paris, or Berlin; the stately streets and delirious resorts of New York; or the more sedate but equally attractive haunts of London. Practically speaking, there is no night life that appeals to the foreigner; no nocturnal thrills strong enough to keep him out of his bed till 5 A.M. There are no gay squares or plazas; no majestic streets like Fifth Avenue or the *Boulevard des Italiens;* no 'Great White Way'; no luxurious 'Lobster Palaces'; and no fashionable drives like the Bois, Rotten Row, the Maidan, or even the Bubbling-Well Road. Exhibitions of plutocratic pomp; of diamond-decked *décolleté;* of fascinating feminine charms, are wanting. Nor is there a Bohemian quarter. The theaters possess but few allurements for the average traveler fresh from 'home,' and the fact that the local 'Coney Island' is within a temple compound somehow chills his vivaciousness. Nor is he often blind to the curious fact that not far from some big temple are those strange products of Japanese civilization, the *Yoshiwaras,* — poison-spots where dwell the glittering enchantresses known as the licensed *hetairai.* Neither codes of pride nor prejudice seem to suggest that brothels should be as far removed as possible from temples.

After dark Tōkyō is a big dusky village to all but the initiated, and to some a somewhat dull one. Unless one figures in the diplomatic swing, and officiates at the almost ceaseless round of entertainments enjoyed by that favored class, there is little for the average man to do outside the comfortable hotel; for the few thousand foreigners who dwell in Tōkyō are practically lost in the huge metropolis. On the other hand, the Japanese, who do not go in much for a fast life, and who are easily pleased, find the decorous allurements of Tōkyō so potent that they are drawn to them, as by magnets, from all parts of the Empire. To hobnob perpetually with a tiny pot of insipid, sugarless tea and a tobacco-pipe with a bowl no bigger than a bullet, the while listening to the beating of a tom-tom and the doleful ditties of pantomimic *geisha,* fill them with rapture; and once installed in the capital they regard with positive pity all who are so unfortunate as to dwell outside it. Late diners, midnight smokers, with the Great Napoleon's ability to sleep anywhere, in any position, and at any time, the Japanese, when enjoying themselves, play stronger on the soft pedal than on the loud, with a non-percussive pianissimo effect in which the restless, feverish foreigner finds it impossible to join.

Despite the incessant drive which modern ambitions are gradually instilling into commercial Tōkyō, the traveler notes

a lack of discord incompatible with so big a city. One may tramp the streets for weeks on end and never witness a brawl, see a child spanked (children are never struck in punishment), hear a profane word, or note a cross look. The fact that most of the huddle of houses in the city have but a very thin party wall; that sounds are conveyed distinctly through them, and that the majority of the people live almost in each others' mouths, speak volumes for the forbearance mutually shown. That such a vast multitude can dwell so closely packed yet on such amiable and courteous terms is a sustained surprise to Westerners. Whether the free adoption of the modern strenuous life will make for the permanent maintenance of this almost idyllic state remains to be seen. With many, the struggle to keep heads above the rising tide of high prices is pathetic, and that individualism is now prevailing where collectivism formerly ruled is too apparent to be disregarded. Notwithstanding this, the capital is practically free from footpads; life is safer than in many Occidental cities, and foreigners can usually walk the streets unharmed at any time of night.

Among the many picturesque spots in the capital are certain reaches along the network of canals, to which the quaint doll-like houses back up and squeeze tightly one against the other. Some are built on wooden piles and have overhanging rear balconies in the form of modified oriels supported by brackets or corbels; when they are filled with flowers and with cages of song-birds they strongly recall vistas in Italy and southern Spain. The activity of the barges, junks, and sampans which ply almost ceaselessly along these tidal ways, and the graceful shadows cast by the old-fashioned humpbacked bridges add additional charm.

The undiscriminating hand of progress is fast eliminating many of these picturesque reminders of the tranquil life of Old Japan, but happily it will be many years before all the old customs are discarded in favor of newer (and less attractive) ones.

Canal life in Tōkyō, or in any of the other native cities, is always colorful and picturesque to the foreigner, for in a sense maritime Japan has fostered many of the old traditions and ways. Some of the craft look as old as time and suggest the 16th rather than the 20th centuries. Some of the smells, too, strike the foreigner as having survived the feudal period and been handed down from a remote antiquity.

Some one has remarked that 'every city set up by the hand of man possesses a distinctive smell.' An ungrudging and enthusiastic liberality characterizes those on some of the minor canals in the purlieus of Tōkyō, but the fine sea breeze, the 'saving grace of the city,' minimizes them.

Tōkyō has practically none of the offensive attributes of certain Oriental cities of its age and size.

The Streets (*machi*, *chō*, *chome*, *tōri*, or *dōri*), of which there are 1418 covering some 600 M., are nearly all animated, and as full of color and joyousness as an Indian bazaar. They are named for individuals, trades, animals, flowers, birds, fishes, views, and various natural objects; many of the names are duplicated and triplicated, and very few retain the same name along their entire length. Most of them are rich in historical interest — theaters of stirring events before and after the Restoration. Repeated municipal edicts have changed many of the picturesque old names, notably those that smacked too strongly of the adventurous *shōguns* and the swashbuckling picaroons who helped them to make history; while the devastating hand of progress has spared all too few of the bizarre landmarks that were living messages from the days of Old Japan. There is a *Matsu* (pine) street in almost every one of the various subdivisions of the city, while many are named for the bamboo, peony, chrysanthemum, cherry, stork, monkey, bear, plum, rice, many kinds of fish, and what-not. Some streets take their names from near-by bridges. Few if any recall military exploit; one, *Anjin-chō* (Pilot St.), is named for *Will Adams* (p. 38), the first Englishman who ever came to Japan. The first *Tokugawa Shōgun, Ieyasu*, gave new names to several of the principal streets, calling them after some of those in *Shizuoka*, and this nomenclature remained, with scarcely any variations, until after the civil war. But when Yedo was changed to Tōkei (then Tōkiō and later Tōkyō), every name borrowed from *Shizuoka* or which in any way recalled the former power and glory of the *House of Tokugawa*, was erased and replaced by others. About one sixth of the street names were altered by this decree, and the old names, along with Yedo (which is not now used), were soon forgotten. Many of the long streets have local names that apply to the sections through which they pass. The newer streets are wide and spacious, and usually straight. One rarely sees a permanently filthy street in Tōkyō; even the narrowest lanes are almost always clean and well swept. Sidewalks are being added to the new streets, — an innovation dating from the present era. Blind alleys are called 'bag streets.' The wide avenues along the castle moats and on the hill at the W. of the Palace are said to have been made originally for the spectacular display of feudal trains. The shōgunal glories have departed, but the streets remain to grace the splendid capital of New Japan. Those on the plain are designated as *Shitamachi* ('the lowest part of a city'), and those on the hill-slopes *Yama-no-te* ('a region adjoining hills'). Those within the outer moat are known as *Marunouchi*. Five big national roads run through Tōkyō, the most prominent being the Tōkaidō, — the one-time highroad to Kyōto.

The Central *or* Marunouchi (' *inside the circle* ') Quarter.

The region bounded by the Imperial Palace on the W.; the Sumida River on the E.; Shimbashi Station at the S.; and Manseibashi on the N., is the busiest, the most densely populated, the wealthiest and the most progressive of the metropolis. At its W. limit a wide boulevard (*Kasumigaseki*, and its prolongation *Sakuramondōri*) leads N.E. to the historic Sakuradamon Gate of the Palace, and is flanked on its N.W. side by the Russian Embassy and the Foreign Office, both of which, with the region to the W., are referred to at p. 159. Diagonally opposite the latter, on the S.E., in *Uchisawaichō* and in a wide compound in which are a number of big guns (relics of the Japan-Russia War), are the Upper and Lower Houses of Parliament (see p. clii). The chief secretaries of both houses have their offices in the compound; the official residence of the Speaker of the Upper House is at the S. W. corner of Hibiya Park; that of the Speaker of the Lower House is opposite that of the former. Directly facing the Foreign Office is the solid, Westernized brick and stone structure which houses the Department of the Navy; the middle one of the ill-proportioned bronze statues in the front yard is of the celebrated *Marquis Saigō Tsugumichi* (1843–1902), Minister, Marshal, Admiral, and faithful supporter of the late Emperor, as well as brother to the ill-fated *Saigō Takamori* (whose monument stands near the entrance to Uyeno Park). The statue at the S.W. is of *Count Kawamura*, of the Satsuma (Kagoshima) Clan, who was ennobled after the Restoration; the one at the N.E. is of *Viscount Nire*, of the same clan. The companion structures which stretch along the street toward the N.E. are the several Departments of Justice (the District, Appeal, and Supreme Courts). The green-bronze shaft with a sculptured stele in the yard near the entrance to the first edifice, commemorates the late *Count Yamada*. The statue at the left is of the late *Count Oki* — both well-known Ministers of Justice who contributed toward the codification of the Japanese Laws. The interior of the building, with its hundreds of small offices, is gloomy; the N.E. corner of the 2d structure is the official residence of the Minister of Justice. Flanking the line of houses on the E. is the fine

Hibiya Park (Pl. E, 6), one of the most popular of the city playgrounds (opened in 1893, covers about 44 acres). It occupies the site of a one-time parade- and drill-ground embraced within the Imperial Palace inclosure, and is celebrated locally for its splendid display of white, pink, red, and violet azaleas, which bloom late in April and are in their prime early in May. The finest groups are in the S.W. corner, near the pretty fountain and lakelet (music by the military band Sunday afternoon).

One of the most interesting of the metropolitan structures faces *Yurakuchō* and Hibiya Park in this Marunouchi Section, the unique and sumptuous **Imperial Hotel** (see p. 111), a peculiarly pleasing ensemble of lava-stone, brick, hammered copper, glass, green tiles and whatnot, variously classified as the 'Jewel of the Orient'; a 'Superbly beautiful and noble prophecy'; a 'Symphony in brick and stone'; a 'Blending of the ideals of two civilizations,' etc. It is the work of native artisans acting under the supervision of an American architect, *Mr. Frank Lloyd Wright.* It is 3 stories high, covers an area of 300 by 500 ft.; was completed in 1922 at a cost of more than 8½ million *yen*, and is a maze of terraces, loggias, porte-cochères, turrets, inner gardens, glassed-in corridors and roof-gardens whence one gets delightful views over the city and the Palace grounds. It is exceptional in that every fitment of its interior (furniture, hangings, windows, bath-fixtures, radiators, lamp-globes, etc.) were specially designed and made for it. Oriental rugs to the value of $300,000 cover its tiled and wood floors, and rich coverlets of opulent yellow silk its comfortable beds and pillows.

The style of architecture is referred to as Old Japanese. Observant travelers will note in certain of its most salient features a striking resemblance to the strangely beautiful ruined Maya palaces of Palenque and Chichen-Itzá, buried deep in the silent, humid forests of the Mexican states of Campeche, Chiapas, and Yucatan. The first fugitive impression one receives is that it is a religious rather than a secular structure, a Byzantine fane rather than a modern hotel. It needs only the addition of an Aztec *Huitzilopochtli* or a colossal bronze Buddha with the patina of centuries on its impassive face to confirm this impression. In few of the city's structures have utility and a strangely appealing art been so happily blended, and few if any of them will remain so long impressed upon the alien mind.

The Main Entrance is approached over a semi-circular drive which skirts a drowsy lily pool whose calm waters reflect the dwarf pines, the azaleas and other semi-tropic flowers that flame along its banks. Attractive additions are the lava-stone lanterns made after the Japanese fashion.

The salient architectural features of the exterior have been reproduced in **the interior**, where there are columns, ledges, winding tiled stairs and temple-like effects that again recall Byzantium and Uxmal. The lighting effects are peculiarly soft and suggestive. Many of the ostensibly solid pillars, arches and architraves conceal rows, and chains, groups and rosettes, of prismatic lights that beam out richly but softly, and recessively endow the nooks and lounges with a sort of Oriental enchantment. The dimmed and muted lights of the long, cloister-like halls impart a strong suggestion of monasterial tranquillity and charm. Some of the patio gardens have fountains and flowers, and Moorish *celosias* are features of certain of the mezzanine galleries. The superb banquet-hall is the finest in the East, and is the predilection of Japanese officialdom of the imperial city. It is cruciform, with a high central dome marked by ribbed vaulting, by wall decorations in which polychromatic peacocks and other attractive designs predominate.

The noteworthy **Auditorium Theatre** will seat 750 persons: more than a million *yen* were lavished on its decorations. Ornamental columnar lanterns and *daimyō* lantern motifs in sculptured lava, add charm to its distinctively Nipponese character. Here native dramas, tragedies and dances that thrill the Japanese are frequently portrayed, along with comedies, moving pictures and western theatricals aimed to please the foreign guests.

When the great *jishin* of Sept. 1, 1923, threw Tōkyō into a panic, the Imperial Hotel would have burned, as did many similar near-by structures, but for the efficient action of the distinguished manager, who leaped to the electric switch, and by cutting off the current, prevented fire from entering the building. The heat from without melted the window glass and threatened to disintegrate the entire structure, but it held as the staff worked heroically to ameliorate conditions inside. For days the hotel was a haven of refuge in a sea of fire. A host of homeless, hungry people were fed from its vast stores of provisions, along with members of the foreign embassies, who moved in and set up their offices. For his heroic and altruistic conduct the manager, *Mr. T. Inumaru*, was thanked and decorated by England, France, Italy and other European governments. He is a writer of note, and one of his books, *The Management of Hotels*, has become the textbook of hotel managers throughout the Orient.

From where the wide, clean, and attractive Yayesuchō (Pl. F, 6) debouches on Yurakuchō — which it intersects at right angles — one gets an extensive and satisfying view along the broad pebbly esplanade that sweeps straight up from the outer moat (where the *Babasakimon* formerly stood) to the *Seimon* gate of the Palace inclosure; here it branches to right and left and seems to encircle the frowning walls with its white, protecting arms. The vista is inspiring, and few Occidental cities can offer anything quite so pleasing as the white turrets with gracefully gabled and tiled roofs crowned by upturned dolphins, rising spectrally from the gray ramparts and serving as guard-houses or outposts of the palace beyond; nor the view of the copper-bronze, temple-like roofs which rise from amid the green trees beyond the moat and walls. The mediæval flavor of the scene is as perfect as the contrast between the fortress and the modern structures which it overlooks — and keeps at a respectful distance — from its verdant scarps. Level greensward flecked with graceful pine trees flank the wide driveway at the right and left. From the nobly proportioned outer wall that here rises high above the broad (almost 200 ft.) moat, pend a number of the wonderfully gnarled and artistic pine trees (*Pinus parviflora*) which impart such a decided and characteristic charm to the landscape. The bronze monument to *Kusunoki Masashige*, in the park at the left, is described at p. 154. Yayesuchō, with its big office buildings in the Cincinnati or Seattle style, has the most pronounced foreign aspect of any of the metropolitan streets and is significant of what the entire neighborhood will perhaps be a few years hence. Few things are more symptomatic of the modernizing and leveling influences that are constantly at work in the old Tycoon capital than these big upstanding symbols of commerce and wealth. In old Yedo the *yashikis* of the *daimyōs* that once stood here and envisaged the sacred Palace inclosure, remained only on sufferance, and at the cost of complete self-abasement and cringing devotion. The present structures (regarded as vulgar anachronisms by the adherents of the old régime) are here by moral right and commercial advancement — a dual dominion which aids materially to soften the difference between the buildings and the grim old record of Tōkyō's fighting past. The dissimilarity of these office-rookeries to the turreted outposts of the Imperial retreat is singularly apparent, but there is no trace of harshness. The impression one gains is that the old castle (which is frankly mediæval) really has no business in its modern environment!

In the Japanese mind the gnarled but sturdy, unbending pines that grow in the Imperial reserve on the grassy slopes beyond the moat, typify the strong Imperial will and fidelity to the people. In turn their pliancy and ever-loyal subjection are symbolized by the supple, lightly-poised willows that flank the less spiritual side of the moat, and instantly bend to the slightest Imperial wish or whispering breeze from the sacred precinct.

A short distance N.E. of the Imperial Hotel, facing the broad and busy *Yuraku-chō*, is the Imperial Theater, on the site of the magnificent structure erected in 1911 and destroyed by the earthquake of 1923. It is one of the finest of the metropolitan play-houses, is in western style, richly decorated in the Japanese fashion, with special retiring apartments for the Imperial Family. Next door, and linked thereto by a subway, is the stately

Tōkyō Kaikan, semi-classical in design, of gray granite and cream brick, and housing one of the famous restaurants of the capital. Further along the street is the big, foreign-style, Jiji Building wherein are many offices and the headquarters of the **Japan Wireless Telegraph Co.**, referred to in detail under Telegraph. Still further along, at the corner of the wide boulevard leading to the Central Station at one side, and the Imperial Palace enclosure at the other, is the superb

Yusen Building, headquarters and home office of the famous **Nippon Yusen Kaisha** (Japan Mail Steamship Company), one of the world's greatest steamer lines, and widely and favorably known to travelers. It is the keystone in the arch of Japan's Mercantile Marine, and its phenomenal growth (from 40 or more ships in 1885 to 150 in 1928) and success are due to the extraordinary skill and foresight of its able executives; the generous policy of the company toward shippers and the traveling public; and the super-excellence of its ships, their equipment and their personnel.

Prior to the formation of the N.Y.K. Line two small companies competed for business along the Japanese coast, The Mitsu Bishi Kaisha, established in 1871, and the Kyodo Unyu Kaisha, formed in 1882. An amalgamation of the two concerns resulted in 1885 in the formation of the Nippon Yusen Kaisha. At once the service was extended to other eastern countries (Korea, China, the Philippines, etc.), and in 1892 to India, and Australia. This opened the first regular Japanese steamship service with a distant, over-seas country. In 1896 the Yokohama-London-Antwerp Line, and the Hongkong-Japan-Seattle Line were inaugurated, along with a regular service between Japan, Manila and Australia. During the Great War, to aid the Allies, the ships of the N.Y.K. were sent to the far corners of the world, and thus was laid the foundation for its present splendid Round-the-World Service, which includes practically everything excepting a line across the North Atlantic.

In 1920, with a paid-up capital of 58 million *yen*, a reserve of 77 millions; with 99 ships whose flags were known in every port of the world, and with a reputation for service and safety unsurpassed by any company, it looked around for other worlds to conquer. Tentative offers were made to its greatest transpacific competitor, the Toyo Kisen Kaisha, and in May, 1926, all the fine ships and the goodwill of that popular line blended into the N.Y.K. In 1928 its capital was over 106 million *yen*, and in addition to its magnificent fleet, aggregating nearly 800,000 gross tons, several great motor ships of 16,500 tons each were being added to its transpacific service (between California and Japan), and 5 great motor ships, aggregating 40,000 tons, were in process of building to augment its Japan-Europe and other services.

To-day the familiar N.Y.K. *ni-biki*, or 'two bar' flag (with two horizontal red lines on a white ground) flies its friendly colors (adapted from the national ensign of the Rising Sun) in every famous port of the world. It symbolizes large, clean, friendly and trustworthy ships splendidly manned and modernly equipped; excellent and bountiful food prepared by experienced chefs trained in American hotels and Japanese clubs; individual service, and a genius for making travelers comfortable at sea. Every foreigner on an N.Y.K. ship is a distinguished guest, and to such the many unlooked-for, and unadvertised, native refinements are especially acceptable. National sports, the most famous Japanese dishes (in the form of little extras) served in beautiful lacquered bowls with *sake* and other bizarre goodies; wireless newspapers, good music, moving pictures, dances, a wealth of flowers and fine fruits, the best imported (English, American, etc.) eatables in abundance, are but a few of the things one finds on these ships, where everything is spotless.

Ships customarily bear the name of some city or country, with the mystical affix, *maru* (which means 'circularity; the division of a castle; a round thing; a sword,' etc.), at the end.

Dominating the Marunouchi District at the E. is the colossal **Central Railway Station,** a modern, commodious, steel, brick and concrete fire- and earthquake-proof structure in the so-called Renaissance style, 3 stories in height, 1104 ft. long, from 66 to 132 ft. wide, with twin copper-bronze-sheathed towers 124 ft. above the street. It was completed in 1914, cost 3 million *yen*, is the work of native craftsmen, and was so solidly constructed that the great earthquake of 1923 did not make a crack in it. It is the largest railway station in the Far East, and the nerve center of the (hard by) **Railway Administration Bureau,** whose powerful influence controls the railways of the Empire. Hundreds of trains pass in and out of it during the day, and it is by far the most conspicuous structure in the Marunouchi District.

The Railway Museum (*Tetsudō Hakubutsukwan*, open daily from 9 to 5), near the Central Station, contains upward of 10,000 articles relating to the history of railways in Japan, and is of particular interest to engineers and railway men. Traffic, Rolling Stock, Signals, Engineering, Freight handling, Chemistry, and a host of subjects with much information concerning them, are treated in an attractive way. For the instruction of railway men (and others) moving pictures demonstrating practice, etc., are shown on certain afternoons (usually Saturdays). All is free. Travelers are recommended to ask for information at the office of the Japan Tourist Bureau, in the Tōkyō Central Station.

Northwest from the station the greatest development in the capital is in operation. Across the wide esplanade is the fine Marunouchi Building, with its attractive arcade, shops and offices. Near it is the stately *Yusen Building*, home office of the *Nippon Yusen Kaisha*, the greatest steamship line in the Orient, and one of the foremost of the world. Hard by are scores of office buildings that would be a credit to any city. Gray granite, marble, bronze and an air of great solidity and permanence are their salient characteristics. Broad streets and sightly boulevards excellently paved, add value and beauty to the district.

Many big foreign and Japanese companies have their offices hereabout, and in this largest properly defined business quarter of the metropolis one notes a markedly high degree of intelligence, mental alertness, spick-and-spanness and general prosperity.

The arrogant old *shōguns* and *samurai* with their swords and medieval ideas, would be sadly out of place in this hustling, good-natured, democratic stronghold where the East blends with the West, and typewriters, telephones, radios and automobiles replace the antiquated trappings of Old Japan. Each day adds a bit of change to the fast-vanishing Tōkyō of Tokugawa times.

Overlooking the canal on the Ginza side of the district is the new Ginza Methodist Church, originally erected in 1912, destroyed by the 'quake of 1923, and reconstructed in 1928–29.

The **Ginza** (pron. *gin'-zah* — almost like the *gin* in begin), the great retail thoroughfare (Pl. F, 6–7) of the city; the busiest, noisiest, unhandsomest, and most flamboyant of the metropolitan streets, is the best known of all to foreigners, by whom it is often called the Broadway of Tōkyō. It derives its name from the 'mint for silver coins' which once faced it and

which in turn was faced by a number of small shops of workers in silver. Relatively speaking it is a short section in the old Tōkaidō which anciently stretched from the famed Nihonbashi to Kyōto. It is supposed to include but four short blocks (*Itchome*, 1st; *Nichome*, 2d; *Sanchome*, 3d; and *Shichome*, 4th) between Ōwaricho (near Shimbashi station) and Kyōbashi, albeit by extension it is (erroneously) believed to stretch from Shimbashi (bridge) to the Japan Bridge (and even beyond). In the early days what is now Ōwaricho was called Shimbashi-dōri, but after the latter rose in its new character of brick and stone, from the ashes of the wooden structures burned in the big fire of 1872, it was called the *New Town*, and later by its present name. The city records show that the ever-helpful paternal Gov't erected the first brick and stone houses here, in order to improve the archaic style of inflammable house and increase the immunity from fires, then rented or sold them on long-time payments.

As the greatest of the commercial arteries which traverse the metropolis from S.W. to N.E., *Ginza* with its prolongations is the least exclusively Japanese. It outstrips all the other streets in its cosmopolitanism, yet none offer a more comprehensive epitome of Old Japan. A double line of electric street-cars pulse through its center and add their din to the throng of jinrikis, push-carts, steam-kitchens, bicycles, motor-cars, state carriages preceded by running and shouting footmen, and to the hurrying throng of busy commoners. Just now it is in a transitional stage, and its host of shops in the native and foreign style expose for sale almost everything from steam-engines to sea-weed, and from motor-cars to seed-pearls; a few of these shops are imposing, with representative stocks and attractive window displays — an art in which certain Japanese excel. The plate-glass fronts of some — filled with new-fangled Yankee notions or Brummagem oroide jewelry, with Parisian corsets and New England watches — excite the unrestrained wonder of the simple country yokels, who stand enthralled before them in much the same way as the uitlander does in front of the native shops. In both cases the observers can oftentimes only guess at the uses of many of the things exposed for sale, for Tōkyō is the greatest retail center for native products in the Empire, and to this huge emporium come specimens of the wonderful handicraft of people from the remotest provinces. The human side of the *Ginza* is always interesting to tourists, and to the critical person unfamiliar with life in rural Japan, it is doubly so. In April and Sept., when the country farmers and their wives (not unfrequently in the Mormon sense of the word) are freed for a few brief days from the thraldom of their crops, they foregather here to see and to be seen; to enjoy a fugitive holiday in the gay capital, and to spend their last *rin* chaffering for Occidental

dingle-dangles with which to while away the tedious hours at home and amaze their less fortunate townspeople. At these times perhaps more than at any other, the stranger is the most impressed by the sweeping democracy of the Japanese rustics in the matter of clothes — or the lack of them. To the untutored Western mind some of these honest, whole-souled, excellently ignorant clodhoppers escape being considered freaks only by the narrowest squeak, and that this estimate is cordially reciprocative, and is uppermost in the minds of the bumpkins themselves, is shown by their wide-eyed interest in some of the foreigners they encounter, and in their manifest efforts to keep their homely faces straight and the tears of laughter out of their bead-black eyes. The cordiality with which the East and the West commingle is one of the pleasing features of the street, the one discordant note being made by the light-fingered pickpockets (of which there is no dearth) who drift with the crowd and lose no opportunity to annex Western gewgaws and wallets. The kaleidoscopic throng which pulsates steadily along the *Ginza* from dawn to late at night — the wrestlers, jugglers, venders, *geisha*, and those that combine to form the Japanese proletariat — make up to the visitor for its unlovely newness. It is a joyous, colorful, naïve, good-tempered, and easily pleased assemblage, plentifully sprinkled with adorable shaven-pated, brightly clad children; a strange but fascinating mingling of the new and the old. Colored lanterns, thousands of waving ideographic banners, and a host of shop-signs almost as artistically satisfying as the stocks they advertise, all contribute to the general animation. Many of the Japanese still keep step with the old régime and scrupulously adhere to the fast-vanishing customs of feudal days. An occasional grave, dignified *samurai* descendant may sometimes be seen picking his way gingerly along the street, his mind on the past but with a prudent, apprehensive eye on the on-rushing trolleys and the speeding motor-cars. Scores of the old observances still prevail, and scarcely a week passes that one may not see some sort of a mediæval procession wending its flamboyant way across the metropolis, in a blaze of color and to the sound of wild minstrelsy. These are most frequent in the vicinity of the big temples and shrines which the traveler with time to spare will do well to seek out. While certain among them are tinselly and devoid of great interest, others are strangely attractive, and suggest an amazing amount of thought and ingenuity. Where the festival symbolizes a *daimyō* procession or something of the sort, the bewilderingly beautiful costumes are as rich and varied as those seen at high-priced theaters, and the onlooker is transported back centuries into the heyday of the extravagant *Genroku*, or some such historic period, now immortalized by the hallowing effect of the fleeting years. Even the funeral processions attract and hold the attention by their oddity.

Certain of the costumes of the Buddhist and *Shintō* priests are extraordinarily attractive, particularly those worn on state occasions. A cleric in full canonicals never fails to strike a picturesque note in any surroundings.

The somewhat freakish architecture of the houses which face the *Ginza* and its prolongations is merely expressive of a naïve striving for something foreign and better than the squat little structures which for so long have characterized this street. Japanese ideas of foreign styles find bizarre expression here, and scarcely an architectonic feature is wanting in some of the restless edifices which stand cheek by jowl with, and tower superciliously above, the modest little places of the more conservative element. There is almost as much irregularity as on Broadway, New York. Size without majesty, individuality divorced from all dignity or simplicity, and convenience rather than fitness or sobriety are the salient characteristics of this structural hodge-podge. *Ginza* is considered the 'show street' of Tōkyō, but right now it shows conclusively that whenever the Japanese disobey the spiritual warnings of their own unique and transcendentally beautiful art, and rashly borrow from alien sources, they commit solecisms of which the foreigner finds it hard to believe them guilty. Here and there along the Japanese Broadway one sees the suggestion of a fine effect, but only a suggestion. Anywhere but in Japan, with its surging, colorful national life, it would be considered ordinary. As it is, the lack of academic restraint in the showy exteriors of some of the larger structures is strangely at variance with one's preconceived ideas of Japanese masterfulness in art. Shoulder to shoulder with rickety, weather-beaten relics of feudal days, or abutting against florid examples of a remote frontier type, one sees new, so-called foreign style edifices flaunting the fag ends of half a dozen semi-classical styles; the whole so inharmonious in its smug complacency, and so viciously offensive in its personality that the entire neighborhood seems poisoned or tainted by its unmitigated materialism. Not a few have been supplied with modern façades to mask a mediæval torso, and usually the windows stare out like lidless eyes gazing into a hopeless future. The fronts of certain houses are covered with porcelain; not the beautiful polychrome tiles which impart such charm to domes and seigniorial mansions in Moorish Spain, — and which the Japanese know so well how to make, — but garish colors that affect the nerves like a shriek, and which split their way through the landscape and browbeat everything in the neighborhood. The exquisite taste which the Japanese display so abundantly in their daily life and its appurtenances does not here extend to the shop façades.

It is the merchandise displayed in the shops, and the people who buy it, that rescue *Ginza* from mediocrity; for costumes and customs vary with almost every individual, and almost

every person one meets forms some kind of a pictorial unit in a satisfying kaleidoscopic whole. So interesting are they that the most critical traveler finds scant time to condemn the architectural medley. After nightfall, *Ginza* is converted into one of the most picturesque districts in the city; during certain festival periods (usually the 7th, 18th, and 29th of each month) itinerent vendors establish themselves along the outer edge of the sidewalks and spread out quite alluring displays of old bronzes, wood-cut prints, miscellaneous curios, second-hand books, and a host of sweets, eatables, and knick-knacks which they sell by the light of flaring torches or daintily decorated paper lanterns. It is then that darkness mercifully softens the outlines of the hybrid structures, and with the thousands of lights like dancing glowworms, Japan reasserts itself in its fairy-like fascination.

At the nondescript Kyōbashi (bridge) the *Ginza* bends slightly toward the N.W., broadens, and merges its tumultuous identity with Minamidemma-chō, which, with Nakabashi and Tōri-chō (its prolongations), cross the dividing-line between Kyōbashi-ku and Nihonbashi-ku, and traverse the 15 or more short blocks intervening between it and the famous Japan Bridge. Just at the left of the Kyōbashi one of the largest of the city's vegetable markets flanks the busy canal and offers many picturesque sights in the early morning. The host of strange and unpoetic vegetables are not without interest to those concerned in the Far Eastern *Leguminosæ*, while the crush of quaint junks on the canal and the odd costumes of the bumpkins who pilot them hither furnish endless materials for writer or artist. Beyond the Kyōbashi, the street crush is even greater than on *Ginza* proper, and to relieve it, a clean and attractive little street called Nakadori ('interior st.'), bearing practically the same relation to it that Nassau does to New York's Broadway, parallels it at the right (E.) along its entire length. It is through this smoothly swept, narrow artery that the jinriki-runners usually dart on their cross-town scampers, and here stand many of the small but beguiling curio-shops that have been crowded off the main st., or which await their turn to squeeze into it. Rents are considerably cheaper here than on the *Ginza* or its extensions. Here, along the converging byways of this greatest of Far Eastern capitals, old Yedo sometimes asserts itself, and the winsome life of the early days pulsates in its harmony of color and picturesqueness. In some of these streets, the real Nipponese flavor is still retained, unmarred by the faintest smooch of unpliant Occidental uniformity. Imbued with the faith and the mental tranquillity and joyousness derived from the gentle teachings of the Buddhist and *Shintō* creeds; apparently oblivious of the hurried and soul-crushing strenuosity of the adjacent thoroughfares, many of the dwellers hereabout pursue the even tenor of the

ancient ways, surrounded by symbols of the old and cherished traditions, and living the lives of their forebears in much of their pristine simplicity.

The commercial activity of the city may be said to reach its height in the immediate vicinity of the new and stately **Nihonbashi,** whence it radiates up the converging streets, with a manifest trend toward Uyeno at the N. Near this important mercantile focus are a few modest sky-scrapers; some of the largest of the city banks; the central post-office; the largest of the metropolitan department stores; and one of the greatest fish-markets in the Empire. The architectural hodge-podge is the same as that we have just left, but the extreme animation and Venetian flavor of the region offset it. The canal which flows beneath the bridge is one of the widest and busiest in the city, and the incessant movement of the archaic boats and their people are of unfailing interest. Old color-prints of the Nihonbashi ('Japan,' or 'Sunrise Bridge') show it as being smaller and narrower than the present structure, and to have been made of wood, arched like the half of a huge drum, and with its wood posts surmounted by ornamental bronze *giboshu* — the still popular adornments for bridges and temple railings throughout Japan. In the old days palanquins occupied the place of the present jinriki, and many of the pictures in question show them being carried across the quaint old structure. At the far end rose the customary ladder-like fire-tower with its lookout or crow's nest and bell, where watchmen constantly searched the sea of roofs for the dreaded 'Yedo Flower.' The original of this most celebrated of all the metropolitan bridges was constructed in 1603, and the present one, standing on the site of a wooden bridge built in 1872 and demolished in 1907, is 13th of the dynasty. It is a solid and attractive structure of gray, black-speckled granite, in the Renaissance style, 162 ft. long, 60 ft. wide, with additional 12 ft. sidewalks on each side, and was completed in 1911 at a cost of 523,890 *yen*. The winged griffins and other ornamental bronze figures which enrich the candelabra are after Japanese and European designs, by Japanese artists. The name, Nihonbashi, engraved on the stone pillar, is a facsimile of the chirography of *Prince Tokugawa Keiki*, last in the line of the *Tokugawa shōgunate*. A pleasing and significant ceremony marked the official opening (*watarizome*, or 'first crossing') of the bridge, April 3, 1911. As it symbolized the oldest structure built in the neighborhood by human hands, and by a logical sequence was supposed to possess a special affinity for those addicted to longevity, it seemed fitting that after *Prince Tokugawa* had crossed it, the next to follow should be the person who had lived the longest in the immediate vicinity. Therefore, *Mrs. Kojima Fusa*, a sprightly lady 109 years young, tripped daintily after him, and following her went several frivolous young sprigs, ranging from

81 to 89 years. All were accompanied by vociferous *banzai's* ('hurrah'; 'ten thousand years') shouted from thousands of throats. A glittering procession representing ancient *daimyōs*, *samurai*, and other swaggering blades; one of brilliantly clad *geisha* and similar light-hearted folk, and a few minor groups followed, amid unrestrained rejoicing.

The NIHONBASHI is known throughout Japan by all classes, and it is almost as much a feature of the Empire as the Emperor himself. Few are the cities and towns that do not possess at least one copy or miniature of it. All the roads of the main island of Hondō are supposed to terminate here, just as those of ancient Italy led to Rome. Distances are calculated from it, and all the old *daimyō* processions which came here from Kyōto and beyond after *Ieyasu* made Yedo his seat of gov't, started from the bridge on their return. As the original starting point of the Tōkaidō, it is number one in *Hiroshige's* 53 celebrated views of the old highway. It has always been the favorite theme of the wonderful color-print makers of Japan, as well as that of artists in other lines. Criminals always regarded the bridge with abhorrence, as their heads sometimes adorned its approaches as warnings to other miscreants. A famous rest-house, often mentioned in history, once stood at the S.E. corner, where the land is now considered the most valuable in the city. A short distance W. of *Nihonbashi* is Gofukubashi ('dry-goods bridge'), beyond which, to the S.W., is the big CENTRAL RAILWAY STATION.

A short walk E. of *Nihonbashi*, and visible therefrom, is *Edobashi* ('Yedo bridge'), the important junction of several fluvial thoroughfares, and quite near the busy KABUTO-CHŌ. Here stands the Stock Exchange which gives the district its name, 'the Japanese Wall Street.' The great native staples, sugar, silk, and rice, and less tangible stocks and bonds, are the commodities dealt in chiefly here and at the Produce Exchange near by, where some of the keenest brains of Japan are pitted against each other, and a sort of pandemonium reigns during certain hours of the day. The fine modern building just around the corner from the CENTRAL POST-OFFICE, which also stands here, is the *Dai-Ichi Ginkō*, a power in the financial world. The Mitsui Family — the Astors of Japan — own considerable property hereabout, where nearly all the offices are occupied by brokers and speculators.

Between the *Nihonbashi* and the *Edobashi* is a row of red brick godowns with their back doors opening out on the canal. They are the most important SALT-FISH WAREROOMS in Japan and are the largest distributing-point of the much prized Pacific salmon (*Oncorhynchus*) for which N. Japan is celebrated. About Nov. 1 of each year, shiploads of dried and salted salmon (*shake*, or *sake*) begin to arrive here, and the fish are distributed broadcast over the city and the South, as far

as Manchuria and the distant interior of China. Upward of 130 million lbs. valued approximately at 7 million *yen* pass through this great mart during the winter season, at which time there is an incessant demand for the pinkish-orange flesh of the 5–10 lb. salmon. At times the street is piled high with mounds of the briny, ill-smelling carcases, and hundreds of *sakanaya* (fishmongers) may be seen counting them in sing-song tones or transferring them by means of hand-hooks from the piles to waiting carts. Along toward the New Year the demand increases; it reaches its acme Dec. 31, at which time many thousands of the fish change hands. Salmon forms the favorite New Year's gift and is sent as a *Seibo no shūgi*, or congratulatory present in commemoration of the felicitous ending of the old year. The custom is so strong that great personal sacrifices are made in order to observe it.

Just across the canal from this fish exchange is another big fish-market where in the early morning piscine types almost as varied and as beautiful as those at the marvelous Naples Aquarium may be seen. The neighborhood reeks of fish, and many canal-boats load with them here and convey them to other quarters of the city. Beyond Nihonbashi the thoroughfare bends to the left and runs between flanking lines of new business houses, more in keeping with the solid wealth of the environs. Perhaps the most modern of these structures is the big Mitsukoshi Department Store, completed in 1914, and representative of what new Tōkyō is to be. The huge office-building at the rear, in Suruga-chō, houses the Tōkyō headquarters of the rich and powerful *Mitsui Bussan Kaisha*, with its manifold interests — ships, coal-mines, docks, realty, etc. Immediately behind the Mitsukoshi is the Tōkyō branch of the Yokohama Specie Bank, and, facing it, the stately Nippon Ginkō, or Bank of Japan, where the Imperial treasure is stored, and which bears practically the same relation to Japan that the Bank of England does to Great Britain. The wealthy owners of the region contiguous to the bank propose to make here a model quarter along Occidental lines, and thus show the rest of Tōkyō what it ought to do.

The **Bank of Japan,** a limited liability institution in which the Imperial Gov't is heavily interested, was established by an Imperial Ordinance June 27, 1882, with an original capital of ten million *yen;* in 1887 this was raised to 20, in 1895 to 30, and recently to 60 millions. It receives and disburses State funds, issues its own notes and affects the finances of the Empire when it adjusts its discount rate. Gold and silver bullion to the value of 300 million *yen* are sometimes stored in its strong, guarded vaults. The semi-classical, gray granite structure, of the Composite order, which houses it, is after the plans of *Prof. Tatsuno;* the entrance forms three sides of a handsome rectangular court adorned with symmetrical Tuscan columns. The interior treatment of the severely plain, dignified, and attractive structure is disappointing.

Just beyond *Nihonbashi*, at the right, is the small and narrow *Anjin-chō*, where *Will Adams* lived. The region roundabout

was anciently one of Tōkyō's worst slums, the abode of beggars, rag-pickers, street-musicians, and thieves. To-day the land ranks with the most valuable in the capital. — *Jukkendana, Kaji-chō, Torishingoku-chō,* and *Suda-chō* are the names by which the thoroughfare is known between *Nihonbashi* and *Shōheibashi* ('guard-bridge'), at the right of which is the important *Manseibashi* ('turnip-bridge') — about 2 M. from *Shimbashi.* Uyeno Park is about 1 M. distant. At the left is the new *Shōheibashi* terminus of the Central Rly., which comes to this point through Kanda and other wards. The new station, in the Renaissance style, contains 2 million bricks, 20,000 granite blocks, 180 tons of steel and considerable marble and bronze, and was completed (after designs by *Prof. Tatsuno*) in 1912 at a cost of ¥300,000. The BRONZE MONUMENT facing it is one of the finest in Tōkyō and was unveiled in May, 1910; the bronze statues are after the design of *Prof. Takamura Koun,* of the Academy of Fine Arts. The life-size figure surmounting the shaft is that of the brave *Commander Hirose* who nobly sacrificed his life in a vain effort to rescue a non-commisioned officer during the memorable marine night attack on Port Arthur during the Russian War. The dauntless figure, in a pose of stress, courage, and determination, stands beside a signaling-lever, and holds a binocular telescope in his left hand. Thrown round the shaft is a bronze chain and anchor, and leaning against it, in a crouching position, with a long-handled chopping-axe grasped in his right hand, is the figure of the heroic but unfortunate officer. Both mutely express the unquestioned courage of the race, and both happened to be unusually conspicuous figures in a titanic struggle in which many of the participants were heroes of a high order. —A short walk up at the left of the station, through a region of inns and curio-shops, brings one to Surugadai and the RUSSIAN CATHEDRAL, perhaps the oldest of the metropolitan churches.

The **Russian Orthodox Church,** or Greek Cathedral, known locally as *Nicolai,* from the name of its founder, occupies a commanding position on Surugadai Heights, in Kanda-ku, and is a landmark in the neighborhood. It is Russian in character with a Byzantine touch that adds materially to its picturesqueness. It was founded in 1871 by a zealous, and in several ways remarkable, Russian priest called *Ivan,* or *Nicolai,* who came to Hakodate in 1860, when 24 yrs. old, and, fired with religious ardor, began forthwith to devote his life and energy to the aggrandizement of the Greek Church in the Empire. Its growth in Japan is inseparably associated with his name. The present cathedral, begun in 1884 and completed in 1891 at a cost of 178,000 *yen,* has a dome 115 ft. high, a bell-tower 125 ft., and an interior (shaped like a Greek cross, with clipped transepts) containing a number of beautiful gold icons and various oil paintings depicting the customary *Cristus,* the *Theotokos* ('Mother of God'), and scenes in the lives of various saints. The iconostasis is quite elaborate for so modest a structure, with rich gilding that recalls certain of the majestic reredos of *Churriguera.* There are 20 medallions and portraits in oil on the right wing, and an equal number on the left, with 27 additional ones on the insweep conducting to the bema or sanctuary; all are by Russian painters. The curious icon at the left, in the form of a reclining Christ, is worth looking at. The vestments in the diaconicon (sacristy) are rich and handsome. The largest of the forty or more pictures

(representing martyrs in the cause of Christ and humanity) which adorn the inner side of the dome — the Descent of the Holy Spirit, the Resurrection, the Lord's Supper, and the Ascension — are by *Uhanoff*, and were presented to the church by a pious woman of St. Petersburg. In obedience to the needs of the adherents of the church, the ritual is in Japanese, and the natives make the allusive signs of the faith as if born to them. The record left by *Archbishop Nicolai* when he died (Feb. 16, 1912, aged 76) is perhaps unique in the annals of modern missionary work. During his long life in Japan he founded 174 missions and churches counting a membership of 30,000. Thousands of mourners followed his coffin to the grave (which was decorated with wreaths sent by the Emperor and the Empress), and the procession was more than a mile long. The chief actor in the impressive Jubilee service held in the cathedral some months prior to this event, was an ex-*samurai* who many years ago tried to assassinate the young priest, in the belief that his religion would harm his countrymen. The saintly man argued with him and converted him from a would-be murderer to a lifelong friend.

After passing *Manseibashi*, the thoroughfare loses much of its activity and ephemeral charm, along with its name. Hence to Uyeno Park it is known as *Gokenchō* and is flanked by nondescript houses which call for no particular mention beyond the fact that they show an indifference to antiquity or beauty. Certain of the shops cater to foreigners, as is shown by the odd signs the critical eye picks out: Umbrella & Co.; Milk Snop; Barber Shot; Advertising Agent & Undertaker; Traunks & Bugs; and the like. Westernized symbols in crippled *Rōmaji* are numerous. There is little to relieve the studied uniformity of the huddle of little gray, weather-stained houses until one nears the fine Uyeno Park; here the street becomes livelier, and bazaars and toy-shops filled with fanciful and curious things which are expected to appeal to travelers alighting in the Uyeno Station, and to sight-seers visiting the park, alternate with pretentious restaurants and show places. The largest of the bazaars is the *Teikoku-hakuhin-kwan*. Foreign food at reasonable prices can be had in the *Seiyoken Hotel*, just within the park entrance, at the left.

The Imperial Palace and Neighborhood.

The *Imperial Palace (*gosho*), or Castle (*Ō-shiro*); the Imperial Residence and the chief palace of the *Tokugawa shōgunate* until the Restoration of the present Imperial Dynasty, stands near the N.W. center of the capital, in Kōjimachi Ward (Pl. E-F, 5) on an elevated site which was once the geographical center of the capital, and from which all distances were computed. As the political and intellectual center of the Empire, the Japanese regard it with unusual reverence; the public is rigorously excluded, and only those who are granted the Imperial favor are admitted within its sacred precincts.

The Palace and its appurtenances are under the jurisdiction of the Imperial Household Department, and travelers with requests to make of the latter must first apply to their minister or ambassador, who in turn will perhaps refer them to the Foreign Office. If one's credentials are strong enough, one is provided with a letter to the proper official in the dep't, and a small, stamped, ideographic wood ticket (*monkan*) which must be shown to the guard (admittance is refused without it, and tips are useless) at the iron-

studded *Sakashitamon* (gate) about ¼ M. N. of the Main Gate at the *Nijū-bashi*. The ticket must be retained and shown on leaving; then returned to whomsoever has supplied it. The Office of General Affairs (*Somuka*), where the visitor usually presents himself, stands just within the gate at the left, near the big fountain with its wide basin. English spoken.

The original castle, which was long known as the Yedo Castle (*Edo-jō*), was erected late in the 15th cent. by *Ōta Dōkwan* from whose descendants it was later wrested by the *Hōjō*, afterwards to pass into the hands of *Tokugawa Ieyasu*. It comprised a main, middle, and outer castle, surrounded by miles of moats and stone walls, which in turn were pierced by 25 gates supplemented by drawbridges. The numerous watch-towers and fortifications are naïvely referred to by historians as not so much defenses against possible enemies as lines of demarcation between the merchants and the *samurai*. *Tokugawa Ieyasu* razed portions of the ancient structures and built for himself (between 1596 and 1614) a redoubtable stronghold which at a later period came to be known as the West Castle; he constructed a triple line of moats, the outermost 9 M. in length, and backed them by scarps of colossal granite blocks each brought (by sea) from *Hyōgo* 375 M. away. The gates, the towers, and all the fortifications were of such massive proportions as to 'constitute one of the most stupendous works ever undertaken, not excepting even the pyramids of Egypt. Above the immense masses of masonry rose lofty banks of earth, their slopes turfed with fine Korean grass, and their summits planted with pine trees, trained, year after year, to stretch evergreen arms toward the spacious moats. These moats varied in width from 22 to 170 yards, and through them flowed broad sheets of water, reaching the city by aqueducts cunningly planned from a river 20 M. distant; as evidence of Japanese engineering skill unassisted by foreign science, these conduits are scarcely less remarkable than the castle itself. In this combination we have an example of the homage to the beautiful that holds every Japanese a worshiper at Nature's shrine even when he seems to rely most implicitly on his own resources of brain and muscle. Placid lakes lapping the feet of stupendous battlements; noble pines bending over their own graceful reflections in still waters; long stretches of velvety sward making a perpetual presence of rustic freshness among the dust and moil of city life; flocks of soft-plumaged wild-fowl placidly sailing in the moats or sunning themselves on the banks, careless of the tumult and din of the streets overhead; sheets of lotus-bloom glowing in the shadow of grim counter-scarps — where but in Japan could be found so deliberate and so successful an effort to convert the frowns of a fortress into the smiles of a garden? This castle of the *Tokugawa Regents* was a portion of the alphabet by which Japanese character could (and can) be read. Hidden beneath a passion for everything graceful and refined, there is a strong yearning for the

pageant of war and for the dash of deadly onset, and just as the *shōgun* sought to display before the eyes of the citizens of his capital a charming picture of gentle peace, though its setting was a framework of vast military preparation, so the Japanese of every era has loved to turn from the fencing-school to the armor, from the field of battle to the society of the rockery and the cascade, delighting in the perils and struggles of the one as much as he admires the grace and repose of the other. There is not to be found elsewhere a more striking monument of military power, nor can any one considering such a work refuse to credit the Japanese with capacity for large conceptions and competence to carry them into practice.' (*Brinkley.*)

Within the spacious walls, which anciently covered a much wider area than at present, and round which the city gradually grew, were the dwellings of the more powerful *daimyōs* and their numerous retainers, with wide open spaces upon which many of the houses of present-day Tōkyō stand. The *Shōgun Hidetada* added to the vast work much of which was destroyed by the great fire of 1873. For many years thereafter, and while the present Palace was building, the Emperor dwelt in a provisional palace which stood where the present palace of the Crown Prince stands. There are a number of wells in the *enceinte*, and the Palace with its gardens form a self-contained whole. The Fukiage Landscape Garden, in the formal Japanese style, is the finest in Japan, with quaint lakelets, charming bridges and paths, lotus-pools, wandering peacocks and cranes, etc. From the highest point, *Momijiyama*, or Maple Hill, one looks across a beautiful stretch studded with splendid giant forest trees and others wonderfully dwarfed; over plots where are assembled hundreds of specimens of indigenous flora as well as others from the neighboring continent, and to bowers to which years of care of the best arboralists in Japan have been devoted. — Near the E. moat stands the Central Meteorological Observatory, whence daily weather reports are telegraphed to all parts of the Empire.

The chief Divisions of the Palace (completed in 1889 at a cost of 4 million *yen*) are known as *Hommaru* (Main Castle, or Inner Citadel) and *Nishi no Maru* (West Castle). One story in height, constructed (in the pure Nipponese style) originally of light buff-colored wood now considerably weather-beaten, with many graceful gables and eaves decorated richly in brilliant greens and blues, with polychromatic symbols and conventionalized flowers, they suggest palatial residences rather than fortresses. The general effect produced by the many angles and the copper-bronze roof glowing with a rich patina is that of a fine temple converted into a dwelling. The regal interior of the main structure is planned on Japanese lines, but modified to meet the requirements of cosmopolitan Court life.

Steam heat has replaced the illusive *hibachi*. The exquisite joinery, the sliding screens faced with highly polished mirrors, the beautiful native brocades, and the European furniture, suggest a pleasing blend of the Orient and Occident. The floors are of selected hard woods from the Imperial forests. In certain of the apartments, orange and cedar are employed in conjunction with splendid embossed leather-like paper carrying flowing patterns of ivory and gold. The heavily beamed ceilings are coffered in places, each sunken panel enriched with decorations similar to those in the Kyōto Palace. Some of the finest modern work in gold lacquer is here seen in the various panels showing animals, birds, flowers, landscapes, and the like. The Audience Room or Main Hall (*Sei-den*), often referred to as the *Hōwō-no-ma* because of the phœnixes which form a part of the gorgeous decoration, is where the Emperor receives his ministers and the foreign ambassadors, and no one is admitted beyond unless honored with a special audience. So exclusive are some of the apartments that none but the nearest relatives of the sovereign or the Empress are ever accorded the privilege of entering them. The Imperial Sanctuary, or *Kashiko-dokoro* (familiarly called *Chiyoda-jō*, or Tōkyō-jō), where the Emperor worships the shades of his ancestors, occupies a large hall constructed of cream-white knotless timbers, polished as smooth as mirrors and devoid of decoration. The chastely beautiful *Shintō Shrine*, also of similar wood with delicately chased silver fitments, incloses a model of the sacred mirror and the usual *Shintō* furniture; flanking it are two smaller shrines; one dedicated to all the Imperial ancestors since *Jimmu Tennō;* the other to the chief deities of the *Shintō* pantheon. The floor is covered with fine straw mats bordered with white damask; the bamboo curtains carry the Imperial crest. — The private reception room of the Empress is hung in crimson silk. — The Imperial dress in private life is white silk. The old Kyōto dialect is in use in the inner life of the Court.

Of the several GATES (most of which date from the big fire of 1657) the best known to the casual traveler is the *Seimon* or Main Gate, at the S.E. corner of the inclosure; a massive, iron-studded structure (opened only on special occasions), with a postern, a penthouse, and a guard. The twin bridges (*Nijū-bashi*), when seen from a certain angle, look like a single bridge with two passageways. Visitors usually enter the Palace grounds through the *Sakashitamon*, farther along the moat toward the N. The *Babasakimon*, which prior to the Japan-Russia War spanned the outer moat about ½ M. to the E. of the *Seimon*, was razed because it was too small to admit the passage of a throng at one time; its demolition was hastened by a fatal crush which occurred during a demonstration at the close of the war referred to. Coincidently the road leading to

the *Seimon* was widened, as was also the broad *Gaisendōro* (Road of Triumph) which flanks the Palace moat on the E. and commemorates the great struggle between the Japanese and the Muscovites. The region hereabout is called *Marunouchi* ('inside the castle walls'); upward of one hundred thousand persons of all ages and sects knelt here in endless rows on the night of July 29, 1912, praying for the late Emperor who lay dying within the Palace. The *Sakuradamon* ('cherry-village gate') at the S. with its big penthouse and massive iron fitments, is associated in the native mind with the assassination (comp. p. 22) of *Ii Kamon no Kami*, the last of the Tokugawa Premiers. Both the gates (the inner and outer one) are known by the same name. The corresponding gate at the N.E. corner of the inclosure is called *Wadakuramon*.

The Moats (*hori*) which defend the inclosure are much less extensive than in former times, and almost every year sees a section of them capitulate to commercial advancement; the outer moat at the rear of the Palace grounds is now threaded by an electric tramway, and other sections are being filled in. The fresh water, which is brought from the Tonegawa, is of varying levels (there is a slight current), and ranges in depth from 4 to 10 ft., and in width from 50 to 200 ft. Sections of the surface are thickly covered with magnificent lotus-blossoms in late summer, when they present an inspiring sight. From time out of mind the deeper, quieter reaches of the vast trenches have been the breeding-grounds for wild geese, ducks, and other aquatic birds, and before the city acquired steam railways and smoking factories (which frightened many of the water-fowl away) there came here as regularly as the seasons scores of storks, herons, and swans, to impart to the moats a scene of unusual grace and beauty. The traveler who chances to cross Marunouchi on almost any crisp morning in winter may witness a sight characteristic of the city life of the gentle, beauty-loving Nipponese. From one side or the other of the Palace there comes a vast quacking or a musical honking followed by the whirring and beating of heavy wings, and soon flock after flock of iridescent wild ducks or fat geese (*gan*) swing into view and fly to and fro across the park or drift slowly back to some favorite feeding-ground on the moat, thrilling the startled stranger with the unexpected charm of the scene.

Back from the clear green waters of the gigantic inner trench rise imposing slopes from 20 to 50 ft. high, with a glacis from 50 to 200 ft. covered with lawn-like grassy turf and parapets of fantastic evergreen pines that take the most curious horizontal directions and the most capriciously twisted shapes, as they bend and sway and give fancy and artistic charm to the moats and walls. 'On bright sunny days the silhouettes of their tortuous branches are mirrored in the still waters, and on calm

moonlight nights, when the stars and the lanterns of the runners tremble in the dark and silent depths, they stretch their great muscular arms protectingly above them.' Not a few of these huge trees were living witnesses of the last great events of the shōgunal days, and they add to the mysterious solemnity which broods above this splendid old relic of a vanished past.

The cyclopean WALLS themselves, of remarkable massivity, besides ranking among the finest things in Tōkyō, are among the best examples of this type of architecture in the Empire. Formed of colossal blocks of undressed stone upward of 3 ft. thick, 6 ft. wide, and 16 ft. long; fashioned into ramparts from 25 to 60 ft. high, broken here and there by solid spurs which give them a new direction, but which always present a grim and formidable front to the outsider, they are wholly admirable, with the spreading moats at their feet and the pine trees above. Although laid without mortar, the huge polygonal blocks fit against one another with the nice precision of decorated tiles, their great jagged points running far back into the earth and becoming almost an integral part of it. Anciently when *Tsukiji* and *Kyōbashi-ku* were half-submerged swamps, the sea washed the outer walls of the enceinte, the land having been reclaimed by leveling Kanda Hill and by filling in. The inner wall (*ni no maru*) is finer than the outer (*san no maru*), whole sections of which have been demolished to make way for new streets. Whitewashed stone pavilions raise their curved roofs at angles of the escarpment and impart the effect of a castle. The well-advised traveler will walk quite around the inclosure, for only in this way may he get a correct idea of its size and the beauty of its defenses.

Facing the E. front of the Palace grounds is an extensive park which once formed the Palace esplanade; near the center of the S. section stands a noteworthy equestrian monument on a handsome granite base, erected (in 1898) by *Sumitomo Kichizaemon* (a Japanese copper magnate) to the undying memory of *General Kusunoki Masashige*, a mediæval hero whom the Japanese regard as the essence of loyalty to the throne and unselfish devotion to the fatherland. The quadrangular pedestal (which rises from a granite plinth encircled by stone pillars) is enriched with a chaste and beautiful key-pattern string course. The heroic figure is clad in ancient armor and is the personification of stress and courage; the bronze ideographic slab refers to the erection of the monument. — Surrounding the Palace inclosure are several parks, the chief gov't buildings, many of the foreign embassies and legations, several schools, churches, shrines, and other places hereinafter described.

The CROWN PRINCE'S PALACE stands a short distance to the W. of the Imperial Palace, in Akasaka Ward, whence the com-

mon name of Akasaka Palace. The structure, from which strangers are debarred, is built of fine Italian marble and native gray granite, after the general style of the palace at Versailles, and was designed by *Mr. Katayama*, a Japanese architect who studied at the Parisian *École des Beaux Arts*. The interior decorations and fitments are French. The building (completed in 1913) stands far back from the street, in a wide inclosure surrounded on 3 sides by high stone walls and defended in front by an elaborate iron grill. The most conspicuous features are the groups — at each side of the main entrance — of gilded phœnixes.

Kudan Hill, with its famous shrine and museum, stands at the N.W. corner of the Palace grounds, in Kōjimachi-ku, and is one of the most interesting as well as elevated spots in the city. Approaching it along the wide, populous, and upward-sloping *Kudan-zaka* (Pl. F, 4) — the Broadway of Kanda Ward — one reaches the crest of the hill at the Tayasumon (gate) of the Palace, where the barracks [the noon gun is fired here] of the Imperial bodyguard is located. Flanking the entrance (left) is a tall bronze statue on a beautiful granite base, erected to the memory of *Viscount Shinagawa*, a statesman, patriot, one of the builders of New Japan, and a member (ennobled after the Restoration) of a *samurai* family of the Yamaguchi Clan. The smaller monument near by commemorates the late *General Kawakami*, chief of the Staff Office during the Japan-Russia War. The tall, bayonet-shaped shaft on a rusted iron base stands to the memory of the soldiers of the Imperial bodyguard who died (while fighting on the loyalists' side) during the Satsuma Rebellion. The bizarre building just across the roadway, with a stone lighthouse in the yard, is a Military Club; the beacon was long a guiding light for the junks which sailed up Yedo Bay. The views over the city from this point are fine.

The YASUKUNI-JINJA ('shrine which safeguards the tranquillity of the Empire'), known also as *Shōkonsha* (Chinese: *shō*, invite; *kon*, spirit; *sha*, temple), or 'Spirit-Invoking Shrine,' a *Shintō* sanctuary dedicated to all the soldiers who have fallen in the wars since the Restoration, stands far back on the hill, about $\frac{1}{8}$ M. from the pebble-strewn campus at the top of *Kudan-zaka*. Two handsomely sculptured stone lanterns flank the entrance. The deeply cut characters on the tall square shaft at the right give the name and rank of the shrine, and advise that it is under Imperial protection. The two huge stone Dogs of Fo at the right and left, on massive stone bases, are war-prizes brought hither from China at the close of the war in 1895. The lines of stone lanterns which flank the campus on either side were presented to the shrine (in 1878) by different *daimyōs*. The tall bronze monument (erected in 1882) on a cylindrical base midway of the esplanade, surrounded by an iron fence

made to represent arrows, and sentineled by a number of dismounted cannon, stands to the memory of *Ōmura Masujirō* (whose statue crowns the pedestal), a heroic and prominent figure of the Restoration. He it was who instructed the *samurai* of Chōshū in the military arts, and during the war which preceded the Imperial Restoration, he fought against the *shōgun* at Yedo and Wakamatsu — later pacifying the N.E. region of Hondō Is. When he had been appointed Vice-Minister of War (Hyōbu-tayū), and was diligently reorganizing the army, he was assassinated (Nov. 8, 1869) along with five of his officers. The striking figure (better than certain other bronze statues in Tōkyō) is interesting in that it was the first bronze statue to be erected to a Japanese in the Empire.

During the lively festivals of May 4–8 and Nov. 5–7, a host of jugglers, wrestlers, and others erect peep-shows, shops, and other catch-penny devices here, and by means of thimble-rigging and similar sly practices succeed in wheedling considerable money from the country bumpkins who then frequent the place. An immense and noisy crowd drifts up and down the long campus at these times, and occasionally space is cleared for wire-rope walking, a horse-race, or historic dances. The soldiers who come in throngs give thanks at the shrine for some military victory, or do honor to the memory of comrades killed in the Russian War. Across the street from the S.W. end of the inclosure is the *Fujimiken* Restaurant, where a limited range of food cooked in foreign style can be had at moderate prices.

A colossal bronze *torii* erected in 1887, and in itself so fine as to impel one to acts of worship, marks the entrance to the temple yard; at the right and left are some unusually handsome bronze lanterns ornamented (along the base) with fabulous *kirin* with gold eyes, and (at the top) with wriggling dragons. The *Ema-dō* just within the entrance, at the left, is a tawdry affair with some execrable pictures of horses stuck to the walls and ceiling; the guns and sabers were given by the soldiers of the arsenal. During festival nights the trees are hung with colored light bulbs and the effect is pretty. At this season cages along the inner fence are packed high with offerings to the shrine — huge mirror-shaped rice-cakes called *kagami-mochi;* big-bellied *sake* tubs; hosts of potted plants; tins of biscuits and what-not, each bearing the giver's name — and usually his place of business. The stone lanterns in the yard were erected (in 1878) by the Japanese nobility, to replace some ugly glass ones of an earlier period. The white magnolias are beautiful in season.

The simple but imposing *Honden*, or main shrine, built in 1869, in the pure *Shintō* style, is of little interest to the traveler. The two blue-and-white porcelain ornaments inclosed in wire netting, which stand at the right and left of the entrance, were gifts of the wife of a *daimyō*. The peaceful and ecclesiastical

character of the sanctuary changes as soon as one walks across the yard to the right of it. What at first blush looks like the repair yard of a machine-gun shop is found to be a reliquary of the Japan-Russia War; many battered and mutilated machine-guns stand here on pedestals made for them, and on or near them are inscriptions recounting their bloody history. The 7-cent. gun behind the shield was removed by the Russians from a Russian warship, set up on shore for the defense of Port Arthur, and did great damage to the assaulting army before it was captured. The badly broken gun at the rear of the upright shell, which serves as a descriptive tablet, was thus mutilated by a 27-cent. gun manipulated by the Japanese — a dreadfully battle-scarred relic of a horrific war. The long, crippled gun at the left of another cartridge-shaped descriptive shaft, was put out of commission by a 28-cent. Japanese gun. The tall mounted gun (also a 28-cent., with the number 97–151, and 8461 on the same plate) was manufactured at the Ōsaka Arsenal and was one of those which killed the greatest number of Russians; during the early part of the war it was badly damaged by the Russian fire, but was later repaired and was a powerful argument in the surrender of Port Arthur. According to the tablet, it was placed on shore 2000 meters from the outer line of defense, and from that point it hurled its deadly missiles on to the forts and ships. It was instrumental in sinking the Russian warships *Retevezan, Pobeida, Poltava, Peresviet, Sevastopol*, and the *Bayan*. The wicked thing rests on a great movable base, and the wonder is that men could ever move its huge bulk from a rocking ship to the shore.

The placing of these guns behind the cover of 203 Metre Hill resulted disastrously for the Russian ships cooped up in Port Arthur Harbor. One big ship and six destroyers were the only vessels, torpedo-launches, and other small craft excepted, which escaped destruction. The terrific plunging fire from High Hill not only cruelly mutilated all the ships that could not find shelter, but the torpedo village of Tiger's Tail was utterly destroyed. The arsenal works on the S. side of the E. end of the basin were also heavily punished.

Other evil-looking guns stand about the grounds, which extend back (behind the shrine) to a lovely garden with a fish-pond. The bronze fountain in this, in the form of a boy holding a struggling fish, was a gift of the *Marquis Mayeda, daimyō* of Kaga Province. The plum trees which bloom here in late Feb. are worth coming to see.

The ***Museum of Arms** (*Yushiūkwan*), with a magnificent collection almost as complete as that in the Royal Armory at Madrid, stands at the right (N.) of the shrine, in the same compound. Entrance at the right; open from 8 A.M. to 5 P.M. in summer, and 9 to 3 in winter; admission, 5 *sen*. The attractive foreign-style edifice of red brick and white granite was built for the purpose, around four sides of a handsome garden containing a pond, some graceful trees and a number of dismounted

cannon — also relics of the late war. The 43 clean and well-lighted rooms contain a superb lot of objects associated with Japan's greatest epochs, and it is to be deplored that no catalog in English exists to give the interested traveler a completer description of them; for in point of beauty, variety, and historic interest many are deserving of minute attention. The splendid collection of now almost priceless swords and blades is worth seeing many times. — As the present location of many of the articles is avowedly temporary, and is subject to change, no effort will be made here to describe them in rotation.

We enter through a narrow room filled with implements of war dating from an age when art went hand in hand with armed contest, and enemies of the State were shot with cannon so beautiful in design and decoration that they must have mitigated the pain of the wounded. On both sides of the passageway are many relics of early Korean and Chinese invasions; and of Japanese internecine strife. Here are many tangible evidences of intercourse with the first Europeans — for from the cruel and scheming Jesuits, and the mercenary, psalm-singing Dutchmen, the old feudal barons got all they knew of war-instruments more complicated than bows and arrows, spears, clubs, and battle-axes. Scattered among these varied and artistic mementoes, which range in size from ponderous cannon of wonderful bore to dainty damascened matchlock pistols of intricate mechanism, are many early Japanese rifles inlaid with gold and silver foil and displaying a singular perfection of design and execution. The old saddles, the Dutch shells, and minor war panoply are less interesting.

The collection of war-pictures — many of them painted with more fury than art — includes portraits of field marshals, generals, and many smaller fry. Several canvases illustrate phases of the Mongol Invasion (Rte. 39) and the cruelty of the yellow hordes sent hither by the redoubtable Kublai Khan. The case of swords belonging to the *Yasukuni* shrine contains some that are classed as national treasures. The fine sword with a jewel-encrusted sheath, enriched with fat goldfishes, was given by *Baron Iwasaki* and is said to be similar in design to the famous heaven-sent sword worshiped at the Sacred Shrine at Ise. The splendid Korean blade near by is worth looking at. — In other rooms are extensive collections of armor under which the greatest hearts of Old Japan once beat with life and purpose; the banners which hang above them were captured from rival fiefs or foreign enemies. A host of smaller objects of interest repose in the glass cases — some properly identified, others understandable only to the native mind. The barbed spears 15 ft. long attest the muscularity of some of the old warriors; the suits of mail are purely Japanese. The cases containing the fine collection of relics of the *Fujiwara*, *Ashikaga* and the *Tokugawa* epochs are highly interesting. Near by

are assortments of weapons used by the early *Ainu* and by the Formosan head-hunters.

Of interest to Americans is the machine-gun (made by *Pratt & Whitney*, of Hartford, Conn.) presented 'To His Majesty, the Mikado of Japan, by General U. S. Grant.' It usually stands near an old Chinese cannon mounted on a red and gold carriage (a relic of the Boxer War). Hard by are some Gatling battery guns; an old Claxton gun; several bronze cannon of Strasbourg make with the crown and monogram of the lesser Napoleon, and the date 1861–62; some grim old Russian guns; a collection of German armor of the 16th cent.; and a host of relics of various kinds, wrested from the Russians on the plains of Manchuria. The enlarged and colored photographs of the Russian War are instructive. In some of the rooms are huge war-drums, relics of the Stone Age in Japan, and a host of articles of domestic use among the Ainus. In an adjoining building is the Museum Library; misnamed, since it contains only a lot of *kakemonos* and specimens of chirography (some of the panels 20 ft. long) of dead worthies.

The Southwest Quarter.

The section embraced within the *Akasaka*, *Azabu*, *Shiba*, and the S.W. half of *Kōjimachi* wards is one of the most attractive of the city. The N.E. part is often called the Official Quarter, for at the W. of the Palace moat, where long double rows of the mansions of feudal barons once stood, are one or more detached palaces, numerous embassies and legations; shrines, schools, dwellings, and the well-known **Foreign Office,** where international questions are discussed. The region at the back of this structure is almost wholly residential. Parliament, the Naval Department, and the Law Courts face it, and the magnificent old wide-spreading cherry trees in the yard are a beautiful sight in early April. The life-size bronze monument (erected in 1908) on a granite pedestal in front of the portico commemorates *Count Munemitsu Mulsu* (b. 1847, d. 1897), sometime senator (*genrōin-gikwan*) and stanch supporter of the Imperial Restoration. Becoming implicated in the Satsuma Rebellion he was imprisoned, but in 1888 was made Minister to Washington, and, in 1892, Minister of Foreign Affairs. The official residences of the present minister and his secretary (who also is press censor, etc.) are in the compound with the Foreign Office. That of the Vice-Minister and of the foreign adviser are near by, and that of the Prime Minister is in the immediate neighborhood. The big building in the rear of the *Gaimushō* is the Detached Palace (often called *Kasumigaseki-rikyū* — 'spring-mist' palace — from the hillslope on which it stands) of the late *Prince Arisugawa Taruhito Shinnō*. Distinguished foreign visitors are often quartered here.

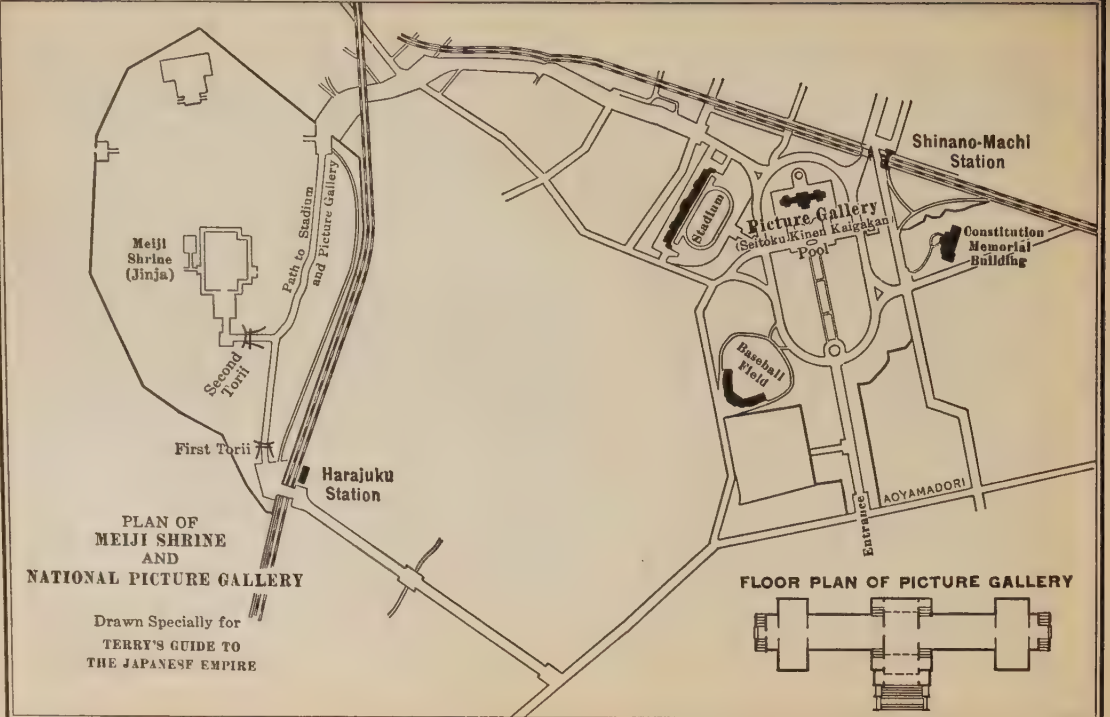
The Meiji Jinja or Shrine, the **National Picture Gallery,** and the **Stadium** are all near one another, in a vast compound which forms one of the most attractive spots in the city (see the Plan D, 3), in a region long known as *Yoyogi* because of the forest of great trees which for untold generations grew in the vicinity. The graceful pines which now environ the shrine are descendants of some of the great patriarchs which stood hereabout perchance when Marco Polo first heard of Japan and the discoveries of Columbus were yet undreamed of. There are a number of camphor trees in the vicinity, along with cherries (a delight in early April), and maples that attract thousands when their foliage begins to turn in late autumn. Tōkyōites regard the display of maples as the best in the vicinity of the capital. On the third of November each year, the Emperor attends in person a special *fiesta* held at the shrine.

This is easily reached in a motor-car (about 10 min. from the Imperial Hotel); by the Belt Line Rly. (descend at *Harajuku Station*, 2 min. walk from the entrance); or by surface cars that go out *Aoyama-dōri* and take one also to within a few min. walk of it. Motor-cars are not permitted to go beyond the great *hinoki torii* (from the Formosa forests) which, with its gilded imperial crests, guard the entrance to the park. The street which leads from *Aoyama-dōri* is flanked by lines of new houses in semi-western style. A short distance down the broad boulevard leading inward from the pylon, one crosses a curved stone bridge with bronze-capped uprights. A brawling brook tumbles and gurgles beneath it. A short walk brings one to other pylons and the entrance to the inner shrine.

This severely plain but unusually attractive structure is devoid of any color except that of natural wood tinted by the hand of time, and stands in the center of a spotless quadrangle entered through great gates and brooded over by a silence impressive by its solemnity. It is a cenotaph commemorating the great *Mutsuhito* (or *Meiji Tennō* — 1868–1912, see page 570) and was begun in 1915 and completed in 1919 (Nov. 1st). The environment is beautiful. No city noises penetrate to the sacrosanct spot, which is ever the objective of devout pilgrims, many of them in picturesque costumes and from distant places. The broad park which surrounds the shrine covers many acres. By following a well-defined road which leads away to the right of the shrine one soon comes to

The Stadium, or *Kyogijō* (*kyogi*, sports, racing; *jō*, place), erected at the same time as the shrine, with a seating capacity of 50,000 persons. It is the sporting center of the entire Tōkyō region. Still further to the right of the stadium (see the accompanying plan), is

The National Picture Gallery (*Seitoku Kinen Kaigakan*), a stately and splendidly massive gray granite and reinforced concrete building in the Italian Renaissance style, with squat,


Meiji Shrine (Jinja)
Path to Stadium and Picture Gallery
Second Torii
First Torii
Harajuku Station
Shinano-Machi Station
Stadium
Picture Gallery
(Seitoku Kinen Kaigakan)
Pool
Constitution Memorial Building
Baseball Field
Entrance
AOYAMADORI
PLAN OF
MEIJI SHRINE
AND
NATIONAL PICTURE GALLERY
Drawn Specially for
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FLOOR PLAN OF PICTURE GALLERY

rounded domes overlooking an artificial pool confined in a concrete basin. The building was completed in 1928, is the work of the able architect *Dr. R. Sano* (who harmonized a number of plans submitted), and occupies a site which for many years was the Aoyama Parade Grounds. It is a National Gallery in the strictest sense, in that all of the present paintings and those in preparation (about 100 in all) depict episodes in the life of *Meiji Tennō* (who guided the destinies of Japan through the reconstruction period which followed the opening of the country by Commodore Perry).

The Interior is cathedral-like, and though coldly austere is not devoid of beauty. All the marble and onyx used in its construction is from Japanese (*Gifu*) quarries (excepting the white Carrara pieces). The woodwork is of the almost indestructible *keake* (similar to American hickory), stained a mahogany tint. Japanese artisans did the work. The massive bronze (front) doors are superb examples of this type of craftsmanship. The views from the great peristyle are admirable. The stately rotunda (good acoustic properties) is squared, with tessellated marble floors and walls, and opposing wings leading east and west from it.

The pictures (all of which are about 8 by 10 ft.) in the right wing bear numbers from 1 to 40, are in the Japanese style, are by native artists, and portray episodes during the first part of the imperial reign. Those in the left wing are numbered from 41 to 80, are done in oil, in the European manner, by Japanese artists, and depict episodes in the latter half of the *Meiji* era, when foreign influence tinged the native life. Other paintings are to be added to the collection.

The gallery is open only on certain days, but the courteous management will admit interested travelers almost any time, if they come provided with a request card (easily obtainable from the manager of the Imperial Hotel or the Japan Tourist Bureau). A catalogue in English, giving the titles of the pictures, the name of the painter, etc., can be obtained at the gallery.

A short distance at the rear of the gallery is a circular space and a building wherein the imperial funeral services were held. A little way down at the right of the gallery is the Constitutional Memorial Building, with a number of paintings commemorating episodes in the framing of Japan's Constitution.

Note. The **Tama-no-Misasagi**, or Imperial Mausoleum, where the late Emperor, *Yoshihito* (1912–1926), son of the *Meiji Tennō*, is buried, is about 1½ M. from the Asakawa Station (31 M. from the Iidamachi Station, Tōkyō) on the Chūō Main Line of the Imperial Government Railways, and is a Mecca for thousands of loyal Japanese who go thence to worship at the shrine and enjoy the beautiful countryside where it is located.

The journey by rail each way is about 2 hrs.; the fare is low,

and cheap and frequent motor-cars (and yet cheaper buses) wait at the station to carry travelers to the shrine enclosure. The Japan Tourist Bureau (head office in the Central Railway Station at Tōkyō; branch in the Imperial Hotel) will secure tickets for the traveler and supply all the needed information.

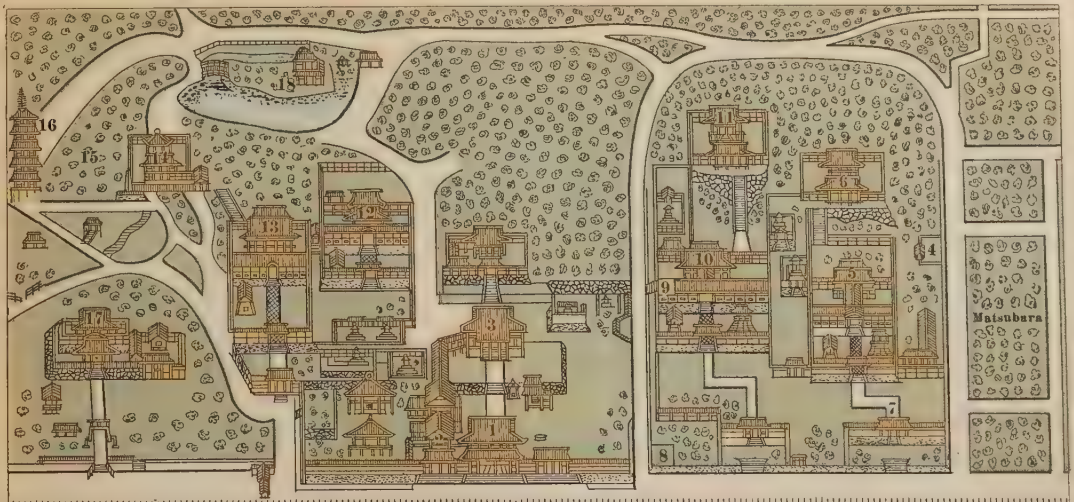
The Mausoleum is similar to that of the *Meiji Emperor* at *Momoyama* (see p. 550) and stands on a rounded hill about 720 ft. above sea level, in the midst of a charming and typical Japanese landscape. At near-by *Hachioji* there are the remains of an old castle, and at the west is *Mt. Takao*, celebrated for its gorgeous display of maples in Nov.

The district is much enjoyed by Japanese for brief outings and picnics.

***Shiba Park** (or *Shiba Kōen* or *kōenchi*), a large, well-wooded plot dotted with temples, shrines, gorgeous mausolea, tombs, a pagoda, a lakelet, numerous monuments, pleasure-gardens, and what-not in the S.W. quarter of the city, in Shiba-ku (Pl. D, 6), flanks the car line (10 min. from Hibiya Park) and contains some mortuary temples of the *Tokugawa shōguns* and their consorts which, though rapidly decaying, still rank with the finest structures of their kind in Japan, and are classed with the 'sights' of the capital. Though wastefully rather than tastefully splendid, they well deserve a visit, particularly by those who may not have seen the similar shrines of Nikkō.

Shiba Park dates its prosperity from 1596 when the first *Tokugawa, shōgun, Ieyasu,* — who had selected Yedo for his capital 6 yrs. before — caused the *Zōjōji* Temple (the metropolitan headquarters of the powerful *Jōdō* sect of Buddhists) to be moved hither and declared it the place where the funeral tablets (*ihai*) of himself and his descendants should be preserved. In course of time thirty or more temples and mortuary shrines sprang up in the *Shiba* inclosure, most of the latter dating from the 17th cent. Repeated fires destroyed a number of the minor buildings, and the great conflagration of 1874 burned the magnificent old *Zōjōji* with most of its contents; leaving only the big outer gate (*sammon*) standing as a sole survivor of the original group. A smaller and less imposing structure was erected on the site of the burned temple, to be again destroyed in 1908. A newer and more elaborate fane is now being constructed. The steady expansion of Tōkyō and its growing needs has resulted in the clipping off, from time to time, of sections of the erstwhile wide temple inclosure, so that the park, which was officially opened to the public in 1878, is now much smaller than formerly. One by one its glories are disappearing before the march of progress, utilitarianism, and the relentless greed of ages.

If possible the mausolea should be visited on a bright morning, as the clapboarding which partly incloses and protects them from the weather renders even the brilliant interiors darksome, and this duskiness is enhanced by the split bamboo blinds (*sudare*) which usually hang before the entrances. A fee



1. Great Gate (Sammon)
2. Priests' Apartments
3. Zōjōji
4. Custodian's House
5. Mausoleum of the 7th and 9th Shōguns
6. Tombs of the 7th and 9th Shōguns
7. Ni-ten-mon
8. Gotō Monument
9. Entrance
10. Mausoleum of the 6th, 12th, and 14th Shōguns
11. Tombs of the 6th, 12th, and 14th Shōguns
12. Ten-ei-in
13. Mausoleum of the 2nd Shōgun
14. Octagonal Hall
15. Maruyama
16. Pagoda
17. Ankoku-den
18. Benten Shrine

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of 20 *sen* per person is exacted by the custodian (at the office) of each of the five groups of buildings, and for this an English-speaking guide is supplied, who conducts one about and then points the way to the next group, where the process is repeated. This small fee removes the necessity for tipping, but it is not unusual for Japanese to deposit small coins before certain of the shrines, which for them have a religious import. Upon leaving the mortuary temple of the 2D SHŌGUN a ticket is handed the visitor and this is given up at the entrance to the Octagonal Shrine or tomb; without it a second fee is exacted. Admittance through the *sammon* to the temporary structure erected on the site of the *Zōjōji* is free. With the exception of this gate, the other front gates are kept closed; the entrance to the mausolea being at the sides through the respective offices. Consult the accompanying plan. Covers are provided gratis for shoes, which do not have to be taken off.

Visitors above 5½ ft. tall will save themselves numerous bumps by keeping an eye on the door-cases as they pass through them, since they are all made for persons of small stature. Those pressed for time will perhaps be satisfied with an inspection of the mausoleum of the 2D SHŌGUN, and of the octagonal hall wherein he is buried; the former is the finest and richest of the group, and the latter contains what is thought to be the largest and best specimen extant of antique Japanese gold lacquer in the shape of a tomb. Next in point of excellence is the mortuary temple of the 6TH, 12TH, and 14TH SHŌGUNS; and following, in the order named, is the *Ten-ei-in*, where the consorts of several of the *shōguns* are enshrined; the temple of the 7TH and 9TH SHŌGUNS; and lastly the *Tōshōgū*. Architecturally they are all practically the same, the difference consisting of the varying richness of their interior decorations; all are worth seeing if one has the time to spare, and all may be superficially inspected in 2 hrs. or less. All but the one first mentioned can be easily omitted if the traveler has seen the similar mausolea at Uyeno Park, since they are examples of the same class of architecture and decoration. The Pagoda is not worth looking at, nor are the other shrines, unless the visitor is specially interested in them and their worship. It remains to be said that with this Guidebook and one of the English-speaking bonzes supplied by the temple office, any other guide or cicerone is unnecessary. Those who plan to see all the buildings will save time by beginning their inspection of them at the mausoleum of the 7TH and 9TH SHŌGUNS, then systematically following the course outlined hereinafter.

The ***Shiba Mausolea** consist of single isolated wood temples or shrines which rise from slightly elevated granite bases (a double protection against moisture from the ground and from fires), and are supported by a maze of sturdy compound brackets admirably adjusted to withstand the heavy thrust and strain of the ponderous and somewhat clumsy tile-roofed buildings. They are usually connected with the custodian's office (*Shamushō*) by a closed corridor, and are themselves protected by time-stained weather-boarding which, while imparting to them the bedraggled look of old barns, protects the exterior decorations from the fierce glare of a brilliant sun, and, in a measure, from the corrosive quality of the atmosphere in one of the most unstable and treacherous climates of the world. The single-story structures are usually encircled by narrow galleries flanked by classically low railings of ornamented lacquer, overshadowed by the deep projecting eaves. Almost every inch of the exterior walls of the temples is covered with some sort of rich decoration, — either carved, painted or lacquered, — but most of this is now faded and lusterless. The interiors are divided into three apartments — one room at either end of a narrow connecting corridor called the *ainoma* or Meeting Room, where the *shōgun* and the abbot came from the inner shrine (*honden*) at the rear, to meet the *daimyōs* who approached from the (rectangular) outer Oratory (*haiden*); the beautifully lacquered, temple-shaped shrines which contain the mortuary tablets of the deceased are kept in the *honden*. The *shōgun* only was permitted to penetrate to this sacrosanct inclosure when he came to worship the deified shades of his forebears, who are regarded as the tutelary divinities of Japanese families. The *daimyōs* of the most exalted rank and highest income occupied scrupulously graded mats in the *ainoma;* lesser ones had to be content with seats in the *haiden;* and the small fry were kept in the front yard (the most important nearest to the steps) or outside the gate.

In certain of the mausolea, notably those where mortuary tablets of per-

sons of Imperial blood are enshrined, visitors are not allowed beyond a small railing placed athwart the *ainoma*, unless they hold special permits. This should not be considered in the light of a deprivation, as the shrine-rooms of the various temples differ but slightly one from the other. The actual TOMBS (*haka*) beneath which the *shōguns* are buried, are customarily placed on a higher terrace near, or at the back of, the temples, and they are always at the rear of a little oratory, through the open doors of which the spirits of the august dead are reverenced. Though outwardly shabby, the interiors of some of these oratories are sometimes surprisingly ornate. They are not unusually closed to the casual visitor.

The trained eye of the architect will not fail to observe in these Shiba temples the evidences of the architectonic law which pervades the designs of all of them — the adjustment of beams and joists, pillars and pilasters, arches and buttresses to an external but hidden necessity — that of protecting them against earthquakes — in the most active belt of which Tōkyō stands. At first blush they appear unstable and lacking in organic coherence; the tremendously heavy, tile-weighted roofs, with their disproportionate overhang, seem too large for the slender walls, and one rather expects them to twist round during an earthquake and in falling grind their fragile supports into powder. Doubtless the impression made was deliberately aimed at, the startling effect of too much massiveness in the roof not seeming undesirable in the period when the temples were designed. An interior inspection always invalidates the impression of weakness gained from the outer view, for here the columns are startlingly solid and one readily understands how the structures could have successfully withstood not only the fifty or more subterranean jogglings which Tōkyō receives every year, but the occasional big *jishin* which comes ever so often to remind the metropolitans of the exact nature of the earth beneath them. That these almost priceless relics of a period when the national art was uninfluenced by that of the West have so successfully withstood the assaults of centuries, is due in a great measure to the many coats of thick, glass-like lacquer with which the wood is covered, and which acts like a sheathing of some impermeable metal, also to the moisture-resisting granite which serves as bases. In these essentials they differ notably from the unpainted dwellings of the proletariat. The customary pantiles used on the roofs of the better class of the latter houses are replaced here by copper-bronze strips which time has coated with a fine patina that imparts a decided element of beauty and charm. The demon-faced antefixes, or the upright ornaments bearing crests which figure at the ends of the ridges, serve the double purpose of adornment and as expedients for covering the points where the imbrications end. A pleasing phase of extreme antiquity is noticeable about the brilliantly decorated doors, which are customarily swung on solid metal pivots let into soffits above, and projections from the sills below, and in this they recall the ponderous doors of Spanish and Mexican cathedrals.

If an unpleasant quality be found in the lack of repose in some of the interiors, it is usually offset by the effect of exceeding richness and originality. The decorations of certain of the upright wall-panels are sometimes disappointing to the foreigner, who may also be impressed by an indescribable uneasiness in the too lavish enrichment; but the general sense of unity is nevertheless apparent in the wonderfully barbaric fineries which greet the eye at every turn. Time has, in a measure, harmonized the conflicting colors, particularly in the upper structural parts of the exterior, and few can withstand the strange impressiveness of the mausoleum of the 2d *shōgun*. This is at once the most magnificent and complete monument of ecclesiastical art that exists in Tōkyō, and is undoubtedly the most beautiful of the large lacquered products of a high degree of perfection which have come down to us from the 17th cent. Contrasted with the spick-and-span newness of certain of the recently redecorated Nikkō mausolea (where the buildings are regarded as national treasures and a special fund is set aside by the State for their up-keep), the Shiba buildings (which are owned by the *Tokugawa* family and are left practically to care for themselves) look shabby and forlorn. This aspect is heightened somewhat by the complicated adventitious elements which have been grafted on to them, and which detract in a way from their fine effect.

The **Great Gate** (*Sammon*) which admits one to the wide atrium of the *Zōjōji* was redecorated in 1911, and is still a splendid and sturdy example of an old style Buddhist temple gateway. The rich Indian red lacquer with which it is entirely covered makes an impressive picture against the green of the environing trees; it is unusually plain, and the black metal ornaments which adorn it add dignity and beauty. There are three sets of heavy doors, six in all, each studded with metal bosses and display-hinges, and each swung on huge pivots let into soffits above and below. The massive upright pillars, which sit in bronze sockets resting upon granite bases, are of almost imperishable *keyaki*, but smaller in circumference than certain of the superb timbers employed in the mausoleum of the 2d *shōgun*. A maze of massive compound brackets support the twin roofs, which are tiled, with demon-faced antefixes at the salient angles. The upper story is reached by flights of stairs leading from the lateral wings; permits are necessary, but the images (gilded figures of *Shaka, Fugen, Monju*, and a few other divinities) contained therein are of no special interest, and will scarcely repay the time spent in seeing them.

The Priest's Apartments stand at the left, within; and at the right, beneath a tawdry temporary tower, is the great bronze bell cast in the 16th cent. The new *Zōjōji* stands on the terrace ahead; the chief idol, a richly gilded image of *Amida* is ascribed to *Eshin*. The white crest on the purple hangings of the fane is the *mitsu-aoi*, or three-leaved asarum which formed the crest (a symbol frequently employed in art expression) of the *Tokugawa*. At the right of the temple entrance stands a low gray stone bearing a chiseled impression of Buddha's foot, comparing in size and general grotesqueness to the diplodocus-like tooth revered in the *Maligawa Temple* at Kandy, in Ceylon, as one of Buddha's original grinders. The thousands of wood strips displayed roundabout show the names of the devotees who subscribed to the erection of the new temple. The black *Amida* preserved within the temple is ascribed to *Eshin* and is said to have been carried by *Ieyasu* as a mascot in his military campaigns.

We begin our inspection of the mausolea at the **Mortuary Shrine** of the **7th** (*Ietsugu*) and **9th** (*Ieshige*) **Shōguns**: the entrance is at the N. side of the inclosure (comp. the plan) opposite the pine grove called *Matsubara*. The office of the custodian is just within. On payment of the 20-*sen* fee the traveler is conducted through a long hall with faded decorations, to a side gallery which is followed until the main entrance is reached. The most conspicuous features of this are two resplendent tie-beams formed of intricately carved and gilded wood dragons; one, headed toward the shrine, called the ascending dragon; the other, facing the corridor, the descending dragon. The arcade is a maze of still rich but sadly faded

polychrome decorations, in which many colors and much gold-leaf are felicitously blended; the entire structure shows the marks of time more plainly than the succeeding ones. There are some graceful old pine trees in the pebbled yard. The Oratory (21 by 27 ft.) still retains much of its former great beauty; the six wide wall-panels, each of one piece of solid camphor wood, display the Japanese conception of Korean lions (by *Kanō Chikanobu;* 1660–1728) charging across a gleaming gold ground. The rectangular sculptured ornamental panels let into the architrave, also cut from single camphor wood strips, carry 100 different wave-patterns bewilderingly intricate and richly tinted in colors. The fine decorations on the sunken panels of the handsome coffered ceilings are thought by some to rank with the best in the entire group; polychromatic flowering peonies form the central figures, while encircling them are conventional butterfly wings, attractively and skillfully painted. The lacquered cross-sections are almost covered with delicately chased metal enrichments; the *Tokugawa* crest predominating. The bizarre compound brackets which extend quite round the room below the ceiling are each adorned with the head of the *baku* (a fabled animal said to swallow evil dreams). Every inch of surface between the bracket groups is ornamented with minutely perfect painted tracery in conventional designs. On the monthly festivals (12th and 13th) the abbot's seat beneath the swinging metal baldachin is occupied by him. The boxes which one sometimes sees ranged about the room are then placed near the seat, and the kneeling bonzes intone the ritual from the Buddhist sutras which they contain. In lieu of capitals the tops of the supporting columns are enriched with an intricately diversified drapery painted so skillfully as easily to deceive one into believing it finely colored silk brocade.

The decorations of the corridor (15 by 30 ft.) which joins the *haiden* to the *honden* are similar to those of the outer room. Massive floors heavily lacquered in red or black underlie the soft mats. The gilded wall-panels with rampant lions are by *Chikanobu.* Seven lacquered and highly polished steps lead up to the room where, on exquisitely lacquered stands made for them, repose the sacred reliquaries — marvelous structures of rich yellow gold and other chased metal; lacquer, intricate sculpture, brilliant colors, and gleaming crests. Scarcely less remarkable are the superb red lacquered tables before them, on which the temple furniture and offerings are customarily set out. The shrine of the 9th *shōgun* stands at the left; that of the 7th in the middle; and that of *Tokugawa Tsunashige* (father of *Ienobu*, the 6th *shōgun*) at the right. The sculptured wood images and mortuary tablets within were presented by Mikados and are never shown. Excellently-carved wood statuettes of *Kwannon, Benten,* and the Gods of the Four

Directions guard the shrines from all evil influences. The interior of the apartment is a maze of gilding and rich painting supplemented by carved phœnixes and the like. Fourteen years are said to have been spent at work on the building.

Returning to the main entrance, we proceed to the arcade where many swinging bronze lanterns (the gifts of *daimyōs'* wives) are displayed; the central gate is the *Kara-mon* (Chinese Gate): the Buddhist angel on the ceiling panel is by *Chikanobu;* the sculptured wood panels of birds and flowers are badly weather-beaten, and are inferior to certain of those in the other structures. The tall bronze lanterns in the inclosure beyond are a portion of the 212 which stand in the various compounds of this temple; most of them date from 1716–61, and were gifts by *daimyōs* whose annual revenue exceeded 100,000 *koku* of rice. The old gate at the foot of the inclosure is the *Chokugaku-no-mon* (Imperial Tablet Gate), on the façade of which is a tablet placed there by one of the emperors; in the court beyond are some of the 750 stone lanterns presented to the shrine by *daimyōs* whose income ranged lower than 100,000 *koku;* the outer gate is the *Ni-ten-mon,* or Gate of the Two Deva Kings, by whom it is guarded. The inner gate is a marvel of carving, with dragons, birds, pierced panels, and the like. The mythological phœnix is a popular and frequently recurring subject. From this point the traveler gains a fairly correct idea of what the approach to the shrine must have looked like in the old days, when glittering trains of *daimyōs* approached it through the several gates (now closed) and the path leading up through the colonnade. The splendor increased as one neared the sacred reliquary, and the final outburst of Oriental magnificence was enough to dazzle the most stolid.

Passing to the rear of the shrine we come to the *O-shikiri-mon,* or Great Dividing Gate, beyond which only the *shōgun* and the abbot were allowed to go — the *daimyōs* remaining in the temple garden and worshiping the August Tomb from afar. Though now but a shadow of its one-time richness the structure is still noteworthy, chiefly for the skillfully carved and gilded open-work panels in the wings. They are the work of *Nakamura Izumi no kami;* are each fashioned out of a single piece of *keyaki*-wood; and are so adroitly executed that the running *kirin* show to equal advantage on either side. In the sunken pebbly court, which we now cross under the guidance of the temple bonze, are 44 headless bronze lanterns, the *hōshu-no-tama* which originally ornamented them having been stolen by some vandal during the troublous period which immediately preceded and followed the Restoration — at which epoch iconoclasm was not considered reprehensible by certain misguided Japanese. The uniform gray pebbles of the court here are symbolic of the immoderate extravagance of the builders of these magnificent memorials to the dead *shōguns.* Because

of their granitic character and their supposed quality of neither fading nor changing color when wet, they were all brought (as were the others in Shiba Park) from the distant province of *Kii* (S. of Kyōtō), on horseback, at a tremendous outlay of time and effort.

At the top of the steps stands the small but gorgeous Oratory of the 9th *shōgun*, well preserved despite 152 years of exposure to the changeable Japanese climate. The highly polished floor is of deep black lacquer; the prancing *kirin* on the brilliant gold wall-panels are by *Chikanobu* (a great favorite of *Yoshimune*, the 8th *shōgun*), to whom is also ascribed the handsomely decorated sunken panels of the coffered ceiling. The crests on the folding outer doors are (top) the *Tokugawa;* (*center*) the Wheel of the Law and (below) a compound *toko*, or mace, held by Buddhist priests when praying. Eighteen stone steps lead up from the rear of the oratory to the pagoda-shaped granite tomb resting on its octagonal base and surrounded by a copper-sheathed fence. Twenty feet below the shrine-like structure, wrapped like that of a mummy and covered with artificial cinnabar and charcoal to arrest decay, lies the body of the 9th *shōgun*. The strangely contorted teak tree (*sharasōju*) at the left of the inclosure is said to be 150 yrs. old (which is doubtful); to have come originally from India, and to have been presented to the shrine by a king of Korea. It resembles a sycamore, and the profusion of white flowers (June–July) are not unlike those of *Camellia japonica*. According to Buddhists (who often mention the tree in their sacred scriptures) the greenish-brown trunk of the original tree (under which Buddha is thought to have been born) turned white when he exchanged earth for nirvana. — The immense corner-stones of the wall supporting the terrace came from Ōsaka. — The tomb of the 7th *shōgun*, on a similar terrace at the left, dates from 1716, when the unfortunate lad died, aged 7 yrs. Leaving the inclosure by the entrance gate, we skirt the front of the park for a short distance, turn up the lane (right) between the *Main Gate* and the *Gotō Monument*, to

The **Mausoleum** of the **6th** (*Ienobu*), **12th** (*Icyoshi*), and **14th** (*Iemochi*) **Shōguns.** It is entered through an inconspicuous gateway in the plain side fence which leads from the outer street to the custodian's office opposite the *Zōjōji*. One penetrates directly to the sumptuously decorated colonnade which extends quite across the inclosure and is supported by many lithe and graceful pillars, enriched by numerous swinging bronze lanterns, and adorned by some superbly sculptured and gilded panels through the interstices of which pour streams of yellow sunlight. The general effect of the cloister strongly recalls certain of those of the Alhambra. The *motifs* of the carved and polychromatic groups set into the panels of the closed side of the structure are peacocks, flowers, shrubbery,

birds, and the usual mythological emblems so profusely employed by the early craftsmen. Though extraordinarily attractive, they are nevertheless inferior to those of the shrine proper, where they have been protected from the insidious attacks of the weather. The sculptures of the *Kara-mon* are crisp, spirited, and equally elaborate on both sides. Through the apertures one glimpses the disused front yard with its many headless bronze lanterns and its fine old bronze-roofed bell-tower. The customary *Chokugaku-no-mon* stands between this and the outer inclosure, which in turn contains the usual quota of stone lanterns and is entered by the (now closed) *Ni-ten-mon*, with its caged *Niō* — seen to advantage from the street. The flying *tennin* on the ceiling of the *Kara-mon* is attributed to *Kanō Yasunobu* (1767–98). — The wonderfully decorated and impressive curved arch above the entrance to the Oratory gives one an inkling of the surpassing magnificence of the interior adornments. Most noteworthy are the superbly carved and gilded rectangular wood panels above the folding doors, with Dogs of Fo and peonies in high relief; all pierced and artistically painted in a pleasing medley of harmonious colors that blend with those of the complicated series of compound brackets above them. The work is attributed to *Kanō Yasunobu*, and is similar in detail to that of the mausolea at Uyeno Park.

The interior of the Oratory is astonishingly rich and effective. Each panel of the coffered ceiling carries a gold flying dragon surrounded by brilliant cloud effects on a blue ground; the interlacing bars are covered with heavy gold lacquer and delicately chased metal resembling fine niello, with the *Tokugawa* crest as the most prominent enrichment. The ceiling supports here take the form of successive groups of colored compound brackets adroitly employed as decorative expedients, each group with a salient *baku* head and between them such a variety of intricate tracery that the eye wearies in following it to a logical end. The supporting pilasters are heavily sheathed with gleaming gold foil that produces an effect of great opulence. In lieu of capitals their tops are covered with downward-flowing drapery painted to represent brocade falling in graceful folds and covering a third or more of their surface. The finest things in the somewhat restricted (21 by 48 ft.) room, with its low ceiling and its black lacquered, camphor-wood floors covered with soft rush mats, are the 20 rectangular carved wood panels of the architrave, representing 100 different birds and a like number of flowers, all exceptionally well done both as regards the sculpture and the decorating. The birds, in high relief, poised ready to fly, or in an attitude of flight or rest, are carved with such fidelity to nature that one regrets that the name of the artist (they are erroneously ascribed to *Kanō Yasunobu*) who fashioned them is lost. The

2d panel at the left of the entrance to the *ainoma*, with its beautiful white Japanese lilies (oddly enough an unusual theme with the native workmen), was considered by one of the *shōguns* so perfect that for many years a curtain hid it from the adoration of profane eyes. The rusted hooks still show in the wall above it. There is a delicate purity about the carving suggestive of the best work of *Hidari Jingorō*, and this is emphasized in the unvarying and natural trimness in the bodies of the little birds, which seem to lack only the life principle to start them hopping from twig to twig. The hydrangea, double cherry blossom, maple leaf, Japanese quince, bamboo, peony, chrysanthemum, and other motives, are faithfully portrayed in the different panels, all of which deserve close inspection.

The six grandiose wall-panels, each 4 by 6 ft.; each cut from a single camphor-wood strip, and each with a gambolling Chinese lion on a gold ground, are ascribed to *Yasunobu*. The regal seat beneath the swinging baldachin is that of the abbot. The massive cross-beam over the entrance to the corridor carries rich ornamentations of gold on a black-lacquered ground, with huge salient *baku* heads at each end. The general decorative scheme of the room is continued in the corridor, where anciently none except the relatives of the *Tokugawa* family were allowed. The traveler who wishes to see the inner shrine must come armed with a special permit, since the mortuary tablet of a princess of the blood (consort of the 14th *shōgun*) is preserved here, and the public is debarred from going beyond the low railing near the foot of the steps. Within the sanctuary are three splendid and lovely shrines, two-storied marvels of gold lacquer and delicate sculpture. The reliquary of the princess (and of the 14th *shōgun*) is at the extreme left. The purple altar frontal, of rich stuff embellished with gold chrysanthemum crests, was presented by the late Emperor (to whom the princess was aunt). The middle shrine is that of the 6th *shōgun*, and that at the right of the 12th. The beautifully carved, lacquered, and gilded figurines of the *Shi-tennō* which guard the shrines are unusually graceful and pleasing, without the customary hideousness of face and mien.

But slightly less attractive than the shrines themselves are the superb gold lacquered *mensæ* which stand before them and on which repose the usual sacred offerings. Note the lovely little black lacquered incense-burner adorned with small gold 16-petaled chrysanthemum crests; resting on a small table with similar decorations, before the altar of the princess. It is unusually dainty, and the black lacquer, though apparently ordinary, is of the richest and costliest kind; the crest denotes that it is an Imperial gift (one of several made on Sept. 2, the anniversary of the princess). The interior of the apartment fairly glows with richness; ornate sculptured panels adorn the walls; the beautiful panels of the coffered ceiling are painted

with artistic phœnixes in colors on a gold ground (like those of the *Nijō Castle* at Kyōto), and the groups of compound brackets (which have not been repainted since they were placed in position more than 200 yrs. ago) show colors such as the old European masters used in their finest and most enduring pictures. The long narrow gold panels at the right and left of the richly carved doors of the *honden*, with lotus leaves and flowers, are graceful and charming.

Some gnarled and stately pine trees rise above the flagged walk leading past the side of the mausoleum to the tomb. In the ceiling panel of the Dividing Gate there is a handsome white peacock worth looking at. The artistic bronze lanterns of the sunken court here have retained their *hōshu-no-tama* tops. The view across the court to the twin flight of (37) stone steps beyond, surmounted by the fine old *Kara-mon* gateway with its now ruinous sculpture, is beguiling. The Oratory before the Tomb of the 6th Shōgun contains a coffered ceiling adorned with painted dragons, four big gold wall-panels embellished with *kirin*, and some carved *ramma* that produce a rich effect. The traveler should not miss seeing the tomb, embosomed in lofty crymptomerias on a terrace reached by 19 steps, as the gateway is one of the best things in the group. It is a magnificent casting of solid bronze, covered with intricate sculptures and called 'Korean bronze gate' from the belief that the panels were brought from Korea (in 1598) by *Hideyoshi's* soldiers. No bronze panels of comparable magnitude are to be found elsewhere in Tōkyō, and none of equal merit were cast in Japan before 1890. The chief decorative motives are ascending and descending dragons (*agari-ryū*, and *kudari-ryū*) modeled in low relief; the former rising from waves, the latter emerging from clouds. Their positions on the inner side of the gate are reversed. The five crests on each face of the heavy swinging doors are in the form of *Paterœ*. The inner side of the inclosing fence is sheathed with copper-bronze. Visitors must be content with a distant view of the richly chased bronze tomb (20 ft. below which the *shōgun* lies buried), as they are not allowed within the inclosure. Note the curious metal locks. — Lined along this terrace, in separate inclosures each with its respective oratory below, are 3 sets of tombs, behind handsomely carved gateways and within bronze-roofed fences. That at the right, of plain granite, beyond a red gate, is of the 12th *shōgun*. The tomb of the princess, with its Imperial chrysanthemum crests, is closed to the public. — Crossing the street and proceeding along the path at the rear of the Zōjōji, then beneath a low gateway, we enter the compound described below.

The **Reliquary** (*Ten-ei-in; O-Tamaya; Sogen-in*) of the consorts of the 2d, 5th, 6th, 11th, and 13th Shōguns, stands near the temple of the 2d *shōgun*, with a scintillating and beau-

tiful interior differing but slightly from those already described. The outer gate is mournfully faded and is always closed; the row of stone lanterns along the front fence were gifts by petty *daimyōs*. The custodian's house is at the left. The attendant conducts the visitor along a narrow, winding passage to the front porch of the oratory, or Hall of Worship (21 ft. by 42 ft.), which shows its age more than some of the other temples on account of having been one of the first (it antedates those of Nikkō by 19 yrs.) mausoleum of its kind erected for the *Tokugawa* family. Time-resisting camphor-wood was employed throughout in its construction, and over much of this were placed 48 successive coats of thick black lacquer, which preserved it, but which to-day imparts a decidedly somber aspect to the interior. The *haiden* is further darkened by *sudare* so placed as to preserve the interior from the effect of the too-bright sunlight, and by the broad overhang of the massive front porch. The almost endlessly diversified decorations on the black pilasters are attractive, as are also the fine panels of the architrave, with their customary carvings of birds in high relief. The Imperial chrysanthemum crest is here more in evidence than the trefoil emblem of the *Tokugawa*, indicating that the tablets of personages of royal blood are enshrined within. The delicately and beautifully chased metal clasps of the interlacing strips on the coffered ceiling are said to be of gold plate on a silver base. A splendidly relucent crossbeam covered with thick gold foil extends across the entrance to the *ainoma* and forms a bright and glittering note in the dusky environment. The elephant heads of some of the other temples are replaced here by those of minatory Dogs of Fo which seem to challenge one's right to pass to the sacred precincts beyond. In the oratory there may sometimes be seen a fine *mandara* depicting numerous saints of the Buddhist pantheon; this, with a gold screen and some bronze lanterns, completes the equipment.

The decorations of the corridor (11 by 19 ft.) are similar to those of the oratory, and both are on a lesser scale of magnificence than those of the inner sanctuary, which is a blaze of gold and glory. Each of the 100 panels of the coffered ceiling shows an artistically painted phœnix in an attitude differing slightly from that of its neighbor — the work of *Kanō Tanyū*, who also did the fine *shishi* wall-panels at the right of the shrines. His skill in depicting this mythological animal — considered by the Japanese to be one of the most difficult subjects for a painter's brush — makes his fame enduring. Albeit the gold has worn away in places, the vigorous action of the subjects is still apparent, and they rarely fail to excite the admiration of the beholder. The richly fretted beams and splendidly carved and decorated wood *ramma* above the architrave are worth noting; likewise the *shishi* (ascribed to

Hidari Jingorō) at the capital of the different gilded columns. The maze of jutting beam-ends, all brilliantly decorated; the countless metal enrichments of the entablatures; the graceful, Egyptian-like drapery decorations which flow down them; the subtle imagery displayed in the intricate diaper-work, and the almost endless minor ornamentation impart a gorgeousness which must be seen to be appreciated. Behind several of the reliquaries are fine gold lacquered wall-panels with paintings of beautiful lotus-blooms; the one at the rear of the shrine just at the right of the entrance, is 75 in. wide; 80 in. high; 5 in. thick; is said to be a single piece of camphor-wood, and is adorned with a great leaping *shishi* ascribed to some unknown painter of the *Kanō* school. The three almost equally superb panels at the far end of the right-hand passage, behind the reliquaries, are attributed to *Kanō Yasunobu*. The splendor of the profusely decorated flying buttresses or tie-beams above the ambulatory is noteworthy.

The shrines themselves, each of which contains the posthumous names (inscribed on a tablet of bronze) of those to whom they are dedicated, are exquisite specimens of the finest work of the incomparable lacquerers of Old Japan — structures that bear a stronger resemblance to jewelry than to aught else, and which rank among the most perfect extant. Their dainty and refined beauty is enhanced by their rich and glowing setting. Each stands on a species of dais above which rises a splendid baldachin-like roof upheld by ten symmetrical and glowing columns, every millimeter of whose surface is thickly plated with shining gold over red lacquer. Artistic brass lanterns swing before the shrines, one of which has been placed at the end of the ambulatory because it contains the tablets of the favorite concubines of the 5th and 7th *shōguns*. — Certain of the interesting minor architectural details of the temple can be studied to advantage from the encircling porch; the great curved beams decorated in still lively colors; the brown ribs of the roof all sheathed with metal caps adorned with *Tokugawa* crests and intricate tracery; the rich gold foil on the surface between them; the windows which resemble inverted bells and are often employed in domestic architecture, are all interesting. Upon leaving the sanctuary, note the quaint old flat bronze gong hanging against the right wall. The ornaments and relics contained in the wall-cases ranged along the passage from the shrine to the custodian's quarters, are the belongings of the defunct ladies — most of whom are buried in Uyeno Park.

The **Mausoleum** of the **2d Shōgun** (*Hidetada*) is adjacent (S.) to the *Ten-ei-in*. The custodian's office stands between the two, at the top of a short flagged walk, just within the inclosure at the right. As it is the most profusely decorated of all the temples and shrines of the Shiba group, it is generally

the most admired. Despite its somewhat gaudy character, it ranks as one of the well-nigh priceless relics of a period when ecclesiology was inseparably linked with the unique art of the Hermit Nation; demonology was oftentimes uppermost in the minds of the people; and their tutelars took the form of snarling dragons, impossible lions, and a host of mythological animals grafted upon eager minds by the Chinese Buddhists who a thousand years before had taken them under their mediæval tutelage. The crested reptiles which with fiery eyes, rending claws, and watchful malice, guard the entrance to the temples; the surly, spiteful *shishi* which adorn the wonderful gold lacquered panels of the inner sanctuary, and the other emblems which the traveler may note, are merely fanciful symbols of a religion as mild in its way as that often represented by pictures of saintly men writhing under cruel tortures; horrifying roods; sanguinary figures of a gentle Christ suffering physical agony and mental anguish on a blood-stained cross; and of refined women stretched on the rack of the Inquisition. The wonderful art which finds physical expression here proves beyond all peradventure that so-called paganism need not necessarily be confounded with barbarism.

If the traveler finds certain of the interior adornment a bit too vivid to suit his taste, he may wish to remember that in the old days the fondness for display (another Chinese importation) was so deeply ingrained in the splendor-loving *shōguns* that for purposes of decoration, the costliest materials that money could buy were employed, whether or not they were always the most suitable. The people were, as a rule, impressed in proportion to the extravagance displayed. In the mechanical arts the simplest effects are oftentimes the most difficult to obtain; certain of the glossy black lacquers are considerably more expensive than others of rich and glowing tints, while the finest and most highly prized gold lacquers not unfrequently look cheap to the unpracticed eye. For many years common iron was imported into Japan, and was almost as precious as gold. The subtle Japanese derive genuine pleasure in the practice of these little deceptions, which are often discernble to the uninitiated only after close scrutiny. The decorations as a whole suggest that the purpose of the builder must have been to surpass everything of the kind previously done in Yedo, and to spare neither pains nor expense in doing it. No records exist of the cost, which would be difficult to estimate considering that in the 17th cent. money was perhaps a hundred times more valuable than it is to-day.

The mausoleum is seen at the left as we approach the office. The intricate metal enrichments and glistening finery; the maze of resplendent monsters and the mass of extraordinary carvings, clustering below the massive eaves of the steep-pitched, overhanging roof, amaze the beholder. Scores of glittering, basiliscine eyes glare down from red-throated dragons, Korean lions, and other fabulous beasts; reptilian heads protrude at every angle in the guise of corbels; and the wealth of fine gold; the astonishing medley of bright colors; the wild richness and barbaric splendor, make the structure one of unequalled Oriental attractiveness. — From the priests' apartment we enter a connecting hallway which terminates in a short flight of black lacquered steps leading to the temple bal-

cony. The Oratory, 20 ft. long by 40 ft. wide, is entered from the side. The central columns, the pilasters, and the floor beneath the mats are covered with 48 coats of brilliant black lacquer which struggle with the lush colors of the interior to impart a somberness to it. The pierced panels of the architrave are intricately carved with peacocks and phœnixes in high relief, and the delicate polychromatic diaper-work under the low ceiling suggests that of an Egyptian tomb. The coffered ceiling here differs from that of all the other temples in the Shiba group in that the sunken panels between the metal-adorned, interlacing strips, are of cloisonné and tortoise-shell work; less beautiful and imposing than those of the other buildings, but perhaps more costly. The sliding wall panels with their funereal slats are of heavily lacquered camphor-wood. The floor of the *ainoma* (12 by 30 ft.) is covered with many coats of rich Indian red lacquer. The highly polished black lacquered doors (51 in. wide by 82 high) are said to be single pieces of camphor-wood. The sculptured and gilded group of squirrels, grapes, and bamboos immediately above the entrance, is worth looking at; as well as the complicated maze of beams and rafter-ends just above it.

No single room in the Shiba group is so richly decorated as the inner sanctuary, admittance to which is gained through massive metal-encrusted doors swung on huge pivots let into soffits above and below. The reckless splendor of the display is astounding. Ten huge, symmetrical, metal-sheathed columns, like shafts of solid gleaming gold, rise from three sides of a central or inner dais (27 by 29 ft.) which is delimned by a black lacquered strip separating it from the outer aisle or ambulatory. From the inner side, two larger ones, 30 ft. high and 32 in. in diameter, called respectively *Udaijin* ('Minister of the Right') and *Sadaijin* ('Minister of the Left'), spring up at the right and left of the wide table on which the shrine stands. Each is said to have been hewn from a single *keyaki* trunk, and both rank among the largest in Japan. The custom of first wrapping these immense timbers with a sort of buckram to prevent the outer coating of gold foil flaking off through climatic influences at work in the wood, can be studied to advantage on certain of them, as the weight of the 275 or more years that rest upon them have slightly marred them. In the center of the canopy-like ceiling held up by these wonderful glittering columns, on a huge latescent gold disk, is a great gleaming-eyed, minatory dragon, the work of *Kanō Dōshun* (1747–97). An almost endless maze of criss-crossing, intersecting beams, brackets, cornices, and sculptured dragon-heads painted in the brightest colors of the spectrum, are discernible in the dusky heights. From the lower and more ponderous cross-beams to the floor, every available foot of the shimmering walls carry some sort of glowing decoration — intricate arabesques, key-pattern courses, complicated frets, or crests

and symbols. The rectangular carved and pierced wood friezes of the entablature, each formed of a single longitudinal strip of camphor-wood, and called *sukashibori*, from the open character of the work, are 10 ft. or more in length, and are extraordinarily effective. So wonderful are the sculptured phœnixes glistening in all the iridescence of natural color, that they seem ready to fly down from their perches amid the reeds and waves and clouds. The decorations of the superstructure blend perfectly and harmoniously with those below, the light here being tempered by the shadows above. Gorgeously painted drapery (an idea probably borrowed from woven tapestries) that recalls in its opulence the original cloth of gold, sweeps downward in graceful folds to envelop the upper halves of the columns, and simulates the soft curtains enfolding the couch of the sleeping *shōgun*.

Many superb gold-plashed wall-panels of camphor-wood take the place of wainscoting, and most of them carry foliated lotuses in their natural colors. The immense wall-panel at the back of the shrine dais, with two angels of the Buddhist paradise hovering in mid-air above a wide lotus pool choked with flowers, is by *Kanō Dōun* (1625–94). The battered war-drum in one corner of the side aisle differs somewhat in form from the usual Japanese drum, and is said to be of Korean origin. The *Tokugawa shōgun, Ieyasu*, is believed to have used it at the sanguinary battle of *Sekigahara* (in 1600). The reliquary which contains the mortuary tablet of the great *Hidetada* is a magnificent specimen of gold-lacquer embellished with chased metal ornaments, on a special platform reached by flights of black lacquered steps and adorned with wood-carvings in bas-relief by *Hidari Jingorō*. Certain of the metal clasps are rare specimens of cloisonné work made when the art in Japan was in its infancy. The long and narrow red lacquered tables which stand before it are superb works of art; the ornamental bronze flambeaux upon them are worth looking at. The tall bronze crane standing on a tortoise's back, and the fat-paunched *shishi* in the form of an incense-burner, are said to have been brought from China by one of the *Minamoto Clan* upward of a millennium ago. The metal vases near the base of the Prime Minister's pillars contain 68 metal peonies symbolic of 68 early provinces of the Empire. They were given to the shrine by the 11th *shōgun*, on the 200th anniversary of the death of the 2d *shōgun*. The matchless stands are beautiful and perhaps unique specimens of splendidly embossed *taka-makiye* gold lacquer; the almost faultless character of the fine tracery (similar to the best niello) and the *Tokugawa* crests, rank them among the richest specimens extant of this antique work. The sweetly resonant tones of the fine old bronze gong near the entrance have been mellowed by a generous admixture of gold with the copper.

On leaving the mausoleum the traveler is given a ticket (free) to the **Octagonal Hall** (*Hakkaku-dō*) which enshrines the tomb of the 2d *shōgun* and stands on the hillslope a few hundred yards to the S. We cross the yard in front of the temple (note the big stone lavers in the yard), mount a succession of stone steps, and follow the flagged sunken way — a sort of open subway — between stone walls overshadowed by lofty cryptomerias. The red gate at the left, within the iron fence, was the one-time main gate to the tomb. In front of the latter is the uninteresting Oratory, and in the corner of the yard, at the right, is a monstrosity in the shape of a *hinoki* tree grafted into a camellia — one of those unhappy perversions of nature of which the Japanese seem curiously fond. Near it is an orange tree whose fruit, when broken from the stem, is said to exhibit a figure like the *Tokugawa* crest! An octagonal stone fence incloses the gloomy structure which shelters the Shōgun's Tomb, which in turn is shaped like a *hōtō*, or Buddhist pagoda, and is mounted on a tall granite base in the form of a lotus. Conventional lions and peonies (the king of beasts and of flowers) form conspicuous decorative figures among the intricate maze of enamel and crystal inlay. The scenes on the upper half represent the 'Eight Views' of *Siao-Siang* (China) and similar one of Lake Biwa. Within is a carved wood image of the *shōgun* (who is buried 20 ft. beneath the base) and a bronze tablet with his posthumous title — *Taitoku-in* ('Great Virtuous Retired Chief'). Eight upright pillars sheathed with (sometime) gilded copper-bronze plates support the roof; the maze of decorated panels and gold-lacquer of the interior is now badly time worn. Visitors are generally barred from entering, but a small fee will secure the privilege of a closer inspection. At the right of the entrance are two curiously carved stones, one (the work of *Yoshioka Buzenosuki*, in 1645) representing *Shaka's* death and his entry into nirvana; the other, portraying 25 *bosatsu* advancing to welcome him.

The **Pagoda** (p. clxxxiii), which stands near the summit of Maruyama Hill, is weather-beaten, dilapidated, and not worth looking at. Near it are some popular tea-houses embowered in lovely cherry trees, and a handsome green bronze shaft erected in 1890 to commemorate the life-work of *Inō Tadayoshi*, a celebrated historian and cartographer (1745–1821), who died after completing the first comprehensive map of Japan. The mound on which the monument stands is believed to be an artificial tumulus (*tsuka*) of the gourd-shaped kind used for imperial interments over a thousand years ago; there are two smaller tumuli close by. Princes of a family which reigned in Japan in very early times are thought to be buried here. The bronze statue (cast in the Military Arsenal in Koishikawa, and unveiled April 19, 1913) of *Count Taisuke Itagaki* (founder

of the Liberal Party) cost ¥71,000 and was erected in honor of the statesman responsible for the introduction of constitutional government in Japan. — From the hilltop, which is a favorite resort, a fine view is had of the sea and the S. section of the city along the shore.

Descending the *Maruyama* by a winding path on the E. side, we soon come to the **Ankoku-den Temple,** known also as *Tōshōgū*, because *Ieyasu*, the 1st *Tokugawa shōgun*, is worshiped here under that (posthumous) title. On the 17th–18th of each month a gay and picturesque festival is held here in his honor, and bizarre theatricals and dancing with masks are performed. The temple dates from about 1620, and though ostensibly Buddhistic, *Shintō* supremacy is indicated by the mirrors, the *gohei*, and the two wolf-like Korean lions which guard the entrance. In the front yard, near the entrance to the custodian's office (20-*sen* fee), are two tall *ichō* trees said to have been planted by *Iemitsu* (3d *shōgun*) about 1650. The cherry trees here are lovely in early April. Outwardly the temple is ornate and similar in design to others in the Shiba group, with malicious red-throated dragons, snarling lions and other fictitious beasts glaring out from the eaves. We enter the shrine by a long passage connected with the office; the most revered object in the sanctuary is a carved and seated wood image of *Ieyasu* made when he was 61 yrs. old; an *antependium* conceals it, but a request to see it will generally obtain the privilege. The shrine is about 4 ft. high with elaborate cornices and brackets and with walls of beautiful gold lacquer covered with designs in low relief; 8 small landscape views supplemented by dragons and cloud effects adorn the door panels, and bamboos and pines ornament the sides. At either side of the altar are standing screens on the top rails of which perch sculptured wood hawks in the form of incense burners; the one at the left formerly contained a silver receptacle (which has been stolen). The fragrant resin employed for incense is from the precious aloe (*Kyara.* — *Aquilaria Agallocha*) which grows in the mountainous regions of Cochin-China and Assam. The great *shōgun's* fondness for falconry is shown by the six wall-panels of gold-lacquer, on each of which is a painted hawk the original of which was owned by him: the work is attributed to *Iemitsu*, and it is considered so precious that curtains usually hide it from the public gaze. Hanging against one wall is a *kakemono* portraying *Ieyasu* (center), *Minamoto Yoritomo* (right), and *Toyotomi Hideyoshi*, all great rulers of Old Japan. The panels at the rear of the shrine show imaginary birds of paradise (*gokuraku-jōdo*), the work of some unknown artist of the *Kanō* school. Particularly valuable to the Japanese is the painting representing *Shaka*, *Monju*, and *Fugen*, (perhaps) by *Kanō Masanobu* (1453–90). It is noteworthy because the slanting eyes look in all direc-

tions, from which circumstance it is called *happō-niramiai* (eyes that look in 8 directions). In the two red-lacquered cases at the sides of the shrine are 100 little stands on which are piled, on festival days, the 100 different non-flesh foods that the gods delight in. The bows and arrows (from the *daimyō* of *Echizen* Province) in the stands before the shrine are replicas of the weapons used by the great *Ieyasu* in his many battles; the metal vases (about 250 yrs. old) with their decorations of pure silver, are gifts from the *daimyō* of *Owari* Province.

The **Benten Shrine** 5 min. walk from the *Tōshōgū*, round the base of *Maruyama*, is prettily located on a tiny islet in a lotus-pond (lovely in August) spanned by a bridge called *Fuyō* (hibiscus). The wistaria arbor facing the shrine is charming in May.

A short distance N. of Shiba Park (Pl. D, 6) stands a conical hill called (after Mt. Atago, at Kyōto) ATAGO-YAMA surmounted by a shrine (*Atago-jinja*) dedicated to *Homusubi-no-Mikoto* (last child of *Izanagi* and *Izanami*), the god supposed to protect towns against fire. From the adjacent tower (*Atago-tō*) a far-reaching view of Tōkyō, the sea, the matchless cone of *Fuji-san*, the Hakone Range and a number of lesser mts. may be had. We approach the hill from *Atago-machi*, which skirts its E. base. The most difficult ascent is by the men's stairs (*otoko-zaka*), an almost perpendicular flight of 86 stone steps, with a heavy chain in the middle, from top to bottom, to aid in the toilsome ascent. The near-by women's stairs (*onna-zaka*), with 108 steps and 5 landings, are easier and more circuitous. A 3d ascent, considerably to the right of both, called *shin-zaka*, or ' new road,' is easier still. Many Japanese seek the spot in April when the cherry trees are in bloom, and also on New Year's Day, to get the first view of Fuji. The credulous believe that on a certain night in July, when the moon wanes, 3 distinct rays of light can be seen emanating from it at the moment of rising from the sea. Great good luck is supposed to abide with the wight fortunate enough to see them. The small *Tōkyō Hotel* (native management) stands near the tower.

The **Keio University,** known locally as the *Keiogijuku* (Keio Free School), on Mita Heights, a short distance S.W. of Shiba Park, in Shiba-ku (Pl. C, 7), was founded in the Keio Era (1865–67) by a famous educator, *Yukichi Fukuzawa*, — frequently referred to as the 'Sage of Mita.' The original purpose of the school (which was first established in the compound of the *Okudaira* mansion, in 1858) was to teach the Dutch language to young men of the *Okudaira* Clan; but two years later English was substituted for Dutch. When in 1868 the grounds of the *Okudaira* mansion became a part of the Foreign Concession, the school was removed to *Shin-senza*, and later (1871) to its present site. The institution is akin to Harvard

University in that it is endowed privately and owes neither its existence nor its maintenance to Gov't. The Public Speaking Hall, which was completed and dedicated in 1875, was the first in Japan to be used for this purpose. The splendid new (red brick and granite) Library building (open to the public) in the Gothic style of architecture, completed in 1912 at a cost of 360,000 *yen*, contains upward of 50,000 rare books in English, German, French, Chinese, etc. It stands on a commanding elevation whence one may enjoy a remarkable panorama of Tōkyō city, the bay, Shiba Park, and environs. Beside the usual equipment of a first-class modern university there is a Jū-jutsu School, one for Physical Culture, etc. There are about 5000 students and a faculty of about 200 — chiefly trained abroad. During the 50 yrs. or more of its existence the institution has sent forth about 4000 men, a number of whom have become leaders in their respective fields of activity. The university confers 4 degrees: Bachelor of Political Science (*Seiji Gakushi*); B. of Economic Science (*Rizai Gakushi*); B. of Laws (*Hōritsu Gakushi*); and B. of Arts (*Bun Gakushi*). The annual tuition fees, including room, board, and other expenses, amount to approximately ¥227.

The **Tombs of the Forty-Seven Ronin** (*Shi-jū-shichi-shi*) are in the grounds of a small and uninteresting Buddhist temple known as *Takanawa Sengaku-ji*, about 1 M. S. of Shiba Park (Pl. A–B, 7) and ½ M. N. of Shinagawa, near Kuruma-chō, in Shiba-ku. Travelers approaching Tōkyō from Yokohama can alight at Shinagawa, board a tram-car proceeding N. along Kuruma-chō and its prolongations (to Ginza), and descend (in 5 min.) at a point 2 min. walk (left) from the temple; or it can be reached on foot in 15 min. — ¼ hr. is sufficient to inspect the place, which is of no great interest to foreigners. The anniversary of the death of the *Ronin*, who (early in the 18th cent.) committed *harakiri* (p. clxx) after having revenged an insult to their feudal lord (*Asano Takumi no Kami*, of Ako, Harima Province), is celebrated every year from April 6 to May 5, at which time the place is often thronged. The shops flanking the approach are devoted to the sale of lurid chromos setting forth the carefully planned assault, and of novels and what-not relating to the occurrence. The curious old cart (*niguruma*) inside the gate at the left, has ponderous wheels studded with iron, and iron tires an inch thick — a relic of early times. The war-trophies sitting about the yard are reminders of the late unpleasantness with the Muscovites. The gray building at the left, embowered in pine trees, is the *Kanranjō*, behind which stands the tombs (path at the left) and in which are enshrined (small fee) numerous bits of clothing, sculptured wood figures, etc., of the valiant worthies. The well where they washed the head of *Kira Kotsuke no Suke*,

before placing it on the tomb of their dead master, is at the right of the path. A small offering is usually handed to the caretaker at the turnstile on entering the inclosure. The tombs are beyond, in a plot (right) girdled by a stone fence and overhung with tall pines. That of the chief *ronin, Oishi Kuranosuke,* is in the corner at the right, within a latticed shrine; the tomb of his master is hard by, on the other side of the fence. In a similar shrine, in the opposite corner, is the grave of *Oishi's* son, *Chikara.* The tablets on all refer to the exploits of the men. Incense burns incessantly, and many sentimental persons leave visiting-cards on the graves — which are chosen spots for those who wish to commit suicide. The story of the 47 *ronin* is told in *Mitford's Tales of Old Japan* (New York, 1893).

The ***Hei-jinja,** a *Shintō* shrine (Pl.E, 5) often referred to as *Sannō,* in Hoshigaoka Park, in one of the most select districts (Nagata-chō) in the capital (known locally as *Daimyō Kōji,* or 'Noble's Quarter'), is in Kōjimachi-ku (from which circumstance the park is called Kōjimachi Park) about 1 M. back of the Foreign Office. While the annual festival (Sept.) ranks with the most important in the city (the shrine receiving the Imperial patronage and being dedicated to the Imperial ancestors), it is of less interest to strangers than the splendid display of cherry blooms, which attracts thousands in April. The narrow sloping lane overhung with these splendid trees flanks the Chinese Legation on the N. (right), and is seen to the best advantage from a point near the foot. On a faultless spring day when the buds have burst into flowers and a gay and colorful procession of brightly clad maids and matrons trip blithely beneath the lovely canopy, the scene is unusually pretty and appealing. The sanctity of the spot usually precludes the tipsy manœuvres of the rattle-pated wights who not unfrequently spoil one's enjoyment of the cherry display at Mukōjima, and to many the *ensemble* is far more pleasing. From the foot of the slope the road loops the hill as if a lariat were thrown round it; a tiny lakelet with carp and fluffy-tailed goldfish nestles in a dimple at the base, while to the right is a stone slab commemorating the brave men who died on sea and land during the Japan-Russia War. The maple trees on the face of the hill present an inspiring sight in the fall.

The 52 steps leading up to the shrine are at the left; men usually mount those of the *otoko-zaka,* while the women seek the easier *onna-zaka,* a little farther beyond. A huge *torii* marks the foot of the incline, and here and there are graceful pines and some splendid cryptomerias; the two seated wood figures in the clipped loggias at the right and left of the great red gateway are the Imperial guards (*zuijin*), which are to *Shintō* shrines what the *Niō* are to Buddhist temples. The host of spit-balls, or tiny wads of paper adhering to them are

prayers that have been popped in by some credulous (and perchance rascally) devotee seeking pardon for some offense committed, or praying for the furtherance of some personal aim. The funny little stone monkeys which squat demurely in the cages at the rear, enveloped in baby-clothes and painted in comic colors, are supposed to be the servants of *Hei* ('a warrior'), and are *confrères* of the many which figure on the altar, the screens and other fitments of the shrine. The old wheeled cannon between the two gates is a Russian war-prize. Black is the dominant note of the interior, the wood-carvings of which are very old — and worthless. The edifice is said to date from 1654, and it was long the chief tutelary shrine in Yedo of the *Tokugawa Regents*. The Imperial crest is much in evidence. In the yard is a small laurel (signboard) planted by *Admiral Togo* to commemorate the victory of his fleet over the Baltic squadron in 1905. The hilltop has the reputation of being cool in summer, and many are attracted hither; from the tea-houses which flank the inclosure fine views are obtainable. The *Hoshigaoka-charyō* (restaurant) — at one corner of the compound — is celebrated locally for its (native) cuisine and for tea- and flower-ceremonies conducted with stilted etiquette. The big red-brick structure visible at the S.W. houses the 3d Brigade of the Imperial Guard. From the flight of picturesque steps which lead down at the rear of the hill extensive views may be had.

Shimizudani Park, a short walk N. of Hoshigaoka Park, is noted for its fine double cherry blossoms and its splendid display of azaleas in season. Near the small pond with goldfish is a huge monolith to the memory of *Ōkubo Toshimichi*, one of the builders of New Japan who was assassinated near the spot in 1878. Not far to the W. of this (Pl. D, 4) is the wide and finely wooded park inclosing the Akasaka and Aoyama Palaces (sometime residence of the Crown Prince), with superb landscape gardens, lakelets, and groves; the annual Imperial Chrysanthemum Garden Party is held here. The region is high, clean, and healthy. A short walk to the W. of the park is the Military College, and near it the spacious Barrack and Military Parade-Ground (*Aoyama rempeiba*), where resplendent military reviews are sometimes held and where the traveler may see battalions of infantry or cavalry manœuvering and practicing the adroit moves of military stratagem. S. of this is the Aoyama Cemetery (*hakaba*), where many Japanese notables are buried.

The Northeast Quarter.

The **Koishikawa Arsenal Garden** (*Hōhei-kōshō Kōraku-en*), in Koishikawa-ku (Pl. G, 3-4), within the precincts of the Arsenal (special permit from the embassy, legation, or War De-

partment), though once the pride of Tōkyō (on account of its superior design and construction), is now a sooty, blasted, and melancholy place with but faint traces of its former beauty. Tram-cars pass the Arsenal gate (take the *Sotobori* car) through which one is conducted to the garden; the bronze monument in the yard commemorates *Lieutenant-General Oshiba.* The proximity of the garden to the busy workshop (which is steadily encroaching on its one-time beautiful preserve) accounts for the many dead trees (killed by smoke and noxious gases) and the withered state of the semi-tropical vegetation. At times the blatant *rat-tat-too* of hurrying, pounding air-riveters, and the crashing of speeding machinery, coupled with the ear-splitting blasts from steam-whistles, almost deafen the visitor — who is supposed to fee the attendant that conducts him about. The spot upon which the present garden stands was once the residence of *Tokugawa Yorifusa* (*daimyō* of Mito, and 9th son of the *shōgun, Ieyasu*), who transformed the entire region roundabout (between 1603 and 1661) into a beautiful park, with the garden as its finest achievement. This is now a sad reminder of the fact that militarism and utilitarianism are exercising a distressing effect on many of the sometime beauty spots of the Empire, and that they are one by one moving toward an ignoble and unmerited oblivion.

Autumn is the best time to visit the garden, as the reddening maples are more beautiful than the spring blossoms or the summer blooms. The different views are supposed to be miniatures of famous vistas throughout Japan; all the formalities of cropped, grassy hills; clipped trees, tiny plunging cascades, and stiff moon-bridges are still observed, but the visitor needs a strong and working imagination to clothe them with romance or any special beauty. The attendant who conducts the visitor about is as full of legends as a pirate is full of oaths, and from him one may learn vastly more about the garden than the designer ever intended, or the present owners perhaps ever dreamed of. There are many winding walks, stone lanterns, flowering trees (the finest of the old trees are dead), dilapidated summer-houses and arched bridges, all surrounding a fine lakelet: above them broods a desperate melancholy which one is usually glad to leave behind.

The **Gokaku-ji** (temple) of the Shingi branch of the Shingon sect (p. cc) of Buddhists, at the top of Otowachō, in Ōtsuka-Sakashitamachi, Koishikawa Ward (Pl. G, 1), W. of the Koishikawa Arsenal Garden, though now weather-beaten and dilapidated, was once rich and powerful. It was founded (in the 17th cent.) at the instance of the mother of the 5th *Tokugawa shōgun, Tsunayoshi,* and is chiefly noteworthy for an idol (of the *Nyoirin Kwannon*) made of amber, once the property of the 3d *Tokugawa shōgun, Iemitsu.* The shabby interior of the big structure is not as interesting as the fine old cherry trees

which adorn the yard and attract many visitors in spring. At the right and left of the stone steps leading up to the terrace on which the edifice stands are some fine banks of azaleas. Behind the temple is a cemetery used by the Imperial Family. Beyond, a few min. walk toward the W., along a good road flanked by a nursery of *ichō* trees is

Lafcadio Hearn's Grave, in the Zōshigaya Cemetery (Pl. G, 1). The stone which covers the ashes of the great stylist stands in a small inclosure (down the 8th side path at the left of the straight road leading in from the entrance), surrounded by a low, neatly trimmed bamboo hedge, and overshadowed by some beautiful flowering camellias, azaleas, red-berried *nandina domestica*, and a number of coniferous trees. A line of *maki* trees (*Podocarpus chinensis*), of graceful stature and foliage, marks the inner side of the inclosure, which is entered through a small latticed gate. Standing within are a number of young oaks (*kashi-no-ki*) and flowering trees. Beneath a group of these is a small bench-like seat, and near it a rough, semicircular boulder, from which rises a modest gray granite shaft with incised Chinese characters. The inscription on the face, translated, reads: 'Grave of *Koizumi Yakumo*.' That on the right: '*Shōgaku In-den Joge Hachi-un Koji*' (which, liberally translated, means, 'Man of superior enlightenment who dwells like an undefiled flower in the mansion of the eight rising clouds') — the latter perhaps in poetic reference to the upstanding petals of the lotus, which always form the seat of Buddha. The inscription at the left advises that he 'Died the 26th day of the 9th month of the 37th Year of *Meiji*' (Sept. 26, 1904). The grave is looked after by *Hearn's* family, which in turn has long been the object of the fostering care of a generous American gentleman (*Hearn's* lifelong friend), Pay-Director *Mitchell McDonald*, of the U.S. Navy. The wood strips which rise behind the shaft are called *sotoba* (a Sanskrit word meaning 'noble'), and the inscriptions thereon are quotations from the Buddhist sacred books, placed here (on anniversaries and other special occasions) to please the spirit of the departed. Flowers in upright bamboo tubes stand near the base of the monument.

Perhaps no forcigner ever wrote so beautifully, so interestingly, so searchingly, and understandingly about Japan as *Lafcadio Hearn*. The popularity of his best books — which, with his *Life and Letters* (by *Elizabeth Bisland*), are published by *Houghton Mifflin Co.* of Boston, U.S.A. — increases in proportion as they become better known. The extraordinary brilliancy and lucidity of his style, coupled with the vast amount of information which he gives about the innermost life and thoughts of the Japanese, place his books in a class apart. He was born June 27, 1850, on the island of Santa Maura (of the Ionian Islands) and was called *Lafcadio* after the Greek name *Levkas*, or *Lefcada*, a corruption of the old *Leucadia*. Soon after his arrival in Japan in 1890 he began work as a teacher of English in the Middle School of *Matsue*, Izumo Province. In Jan., 1891, he was married there to *Setsu Koizumi*, a lady of high *samurai* rank, by whom he had several children. From her he took the name (by which he was afterward known to the Japan-

ese) of *Koizumi*, which signifies 'Little Spring.' For personal title he chose the classical term (for Izumo Province), *Yakumo*, or 'Eight Clouds.'—From Matsue he went to Kumamoto (in search of a warmer clime), and 3 yrs. later (1895) to Kobe, where he joined the staff of the erudite *Japan Chronicle*. Ill-health and failing eyesight sent him, in 1896, to Tōkyō, where, through the direct instrumentality of his friend *Prof. Basil Hall Chamberlain*, he became a Professor of English in the Imperial University. Later he accepted the chair of English in the Waseda University. After his death (caused by a general breakdown) the funeral ceremony was performed according to Buddhist rites at the Jitō-in Temple, in Ichigaya. His remains were cremated. The modest house (No. 266 Nishi Okubo) in which he lived and died, and in which his family still lives, is about ¾ M. E. of the Shinjuku Station (Pl. D, 2), in a fenced inclosure with trees, about ½ M. at the right of the street called Naitōshinjuku-machi (descend a few min. before the tram-car reaches the station). *Hearn's* study is preserved in the state in which it was on the day he died. The stranger, desirous of completing the pilgrimage by visiting the grave, may proceed from Shinjuku Station (Belt-Line Rly.) to Ikebukuro Station (10 min., 5 *sen*), thence ¼ M. (jinriki, 10 *sen*) to the cemetery (at the E.). If the grave is visited first the trip can be made in inverse order.

The ***Imperial University** (*Teikoku Daigaku*) of Tōkyō occupies a group of semi-classical buildings a short way S.W. of Uyeno Park, in Hongō-ku (Pl. H, 4) in the extensive grounds of the one-time metropolitan residence (of which the old gate is the only remaining relic) of the *daimyō* of Kaga Province. Tram-cars run to within a short distance of the main gate, which is always open to those interested. Almost every one about the place speaks English, and not a few speak German, since Teutonic minds have left a strong impress upon the institution. This dates from March 1, 1886, when an Imperial Ordinance fused the Tōkyō Daigaku ('university') and the Kōbu Daigaku (both independent organizations). The present name was given it in 1897 to distinguish it from the sister institution at Kyōto. The Agricultural College (with a library of 60,000 miscellaneous books, in the Komaga suburb, 6 M. distant) represents the fusion of the Komaga Agricultural College and the Tōkyō Dendrological College. The present College of Science dates from 1888. The new Library buildings were erected in 1892. The former fine Institute of Civil Engineering was burned in 1904, but was rebuilt (in 1907), along with the Institutes of Naval Architecture and Technology of Arms. The university is the center from which Western learning is disseminated throughout Japan, Korea, and China. As a sort of Japanese Oxford, it stands at the head of all the universities of the Empire. The gov't appropriation is ¥1,300,000 a year, and there are private endowments. There are 182 established chairs, and a faculty of 365 (directors, professors, and lecturers). The admission fee for students is ¥5, and the tuition fee for the 3 annual terms, ¥35 inclusive.

The well-equipped museum for CIVIL ENGINEERING contains 136 models of railroads, bridges, canals, port-works, waterworks, etc.; that of MECHANICAL ENGINEERING, 1800 models; NAVAL ARCHITECTURE, 1230 models; TECHNOLOGY OF ARMS, 150 models; ELECTRICAL ENGINEERING, 1800

models; ARCHITECTURE, 8600 models, plates, and drawings; APPLIED CHEMISTRY, 8600; and MINING AND METALLURGY, 12,500 specimens, etc. The SECTION OF HISTORY embraces Japanese, Chinese, and Occidental History. That of LITERATURE, Japanese, Chinese, Sanskrit, English, German, French, and Philology. In the ZOÖLOGICAL MUSEUM of the Natural Science Department, there is a rich and varied collection (about 6000 species) of invertebrates, including about 2500 specimens of Japanese birds distributed among 400 species (the best collection extant of the avifauna of the islands). Nearly all the common species of reptiles, amphibians, and fishes are represented, including many from Formosa and Korea. The collecton of crustacea embraces some highly interesting specimens of the bizarre products of the Japanese coast, while the molluscs are also well represented. The valuable collection of shells was a gift from the Boston Society of Natural History. That of insects contains many bizarre specimens from the Loochoo Islands, and from certain volcanic regions of Japan. A noteworthy feature of the Museum is a collection of beautiful and remarkable glass-sponges discovered recently in the Sagami Sea. (See p. 35.)

The GEOLOGICAL MUSEUM of the College of Science (with about 10,900 specimens) is on the ground floor of the Natural Science Department building, and comprises five sections: — STRATIGRAPHICAL, PALÆONTOLOGICAL, MINERALOGICAL, PETROGRAPHICAL, and a Section devoted to indigenous specimens of minerals, rocks, and fossils. Among these are to be found splendid specimens of Stibnite crystals from Shikoku; Anorthite crystals ejected from a volcano in Miyakojima; Cordierite in contact rocks from various localities; Danburite crystals from Obira; fine Topazes from Mino; large pseudomorphic crystals of Ferberite from Kai; Columbite crystals from Hitachi, and other interesting and beautiful things. Noteworthy in the palæontological section are the Ammonites from Rikuzen, and the Hokkaidō; the Mesozoic plants from Nagato, Tosa, and Kaga; Tertiary shells from Oji and the Hokkaidō; impressions of plants of the same age from Mogi, Shiobara, and elsewhere; and the mammalian remains of the Stegodons, and a bison from Shodoshima. Many rare plants are included in the specimens kept in the Herbarium of the Botanical Institute. In the Anthropological Museum are interesting ethnographical collections from the little known and rarely visited island of Saghalien, and from the Hokkaidō; others from the almost equally unfamiliar Loochoo Islands, and from Korea, China, Formosa, Micronesia, Melanesia, Polynesia, and America. The archæological collections from Europe and America differ but little from those to be seen in American and Continental museums, but the relics of prehistoric and proto-historic Japan are unique.

The Astronomical Observatory (in Azabu-ku, in a 2-acre park formerly occupied by the Naval Observatory) attached to the College of Science is the best equipped in the Far East. From it the mean standard time is distributed daily to all the telegraph stations of the Empire, and for the noon signal-stations at Tōkyō, Yokohama, Kobe, and Moji.

The Botanical Garden of the University, in Hakusan-Gotenmachi, Koishikawa-ku (Pl. H, 2), about 1 M. to the N.W., has an area of 40 acres and is under control of the College of Science. There are 3000 or more native and foreign plants arranged according to *Engler* and *Prantl's* system of classification. Besides the various plant-houses in Japanese style, such as the Okamuro, Osakamuro, and Anamuro, there is a greenhouse, built in European style, with many interesting tropical plants. A beautiful pleasure-ground is a feature of the inclosure, which is open to the public (admission, 5 *sen*). Certain travelers may be interested in the seed-catalogue, published yearly and sent to foreign botanic gardens and universities, and to botanists in different parts of the world — with a view to the selection and exchange of seeds. The Alpine Botanic Garden at Nikkō is a branch devoted to the cultivation and study of the rich flora for which the Nikkō Mts. are celebrated.

Besides an Experimental Farm, the College of Agriculture possesses 5 forests (intended for practical instruction in sylviculture), two in Tōkyō-fu, one in Chiba Prefecture, one in the Hokkaidō (of 57,000 acres), and one (of 144,000 acres) in Formosa.

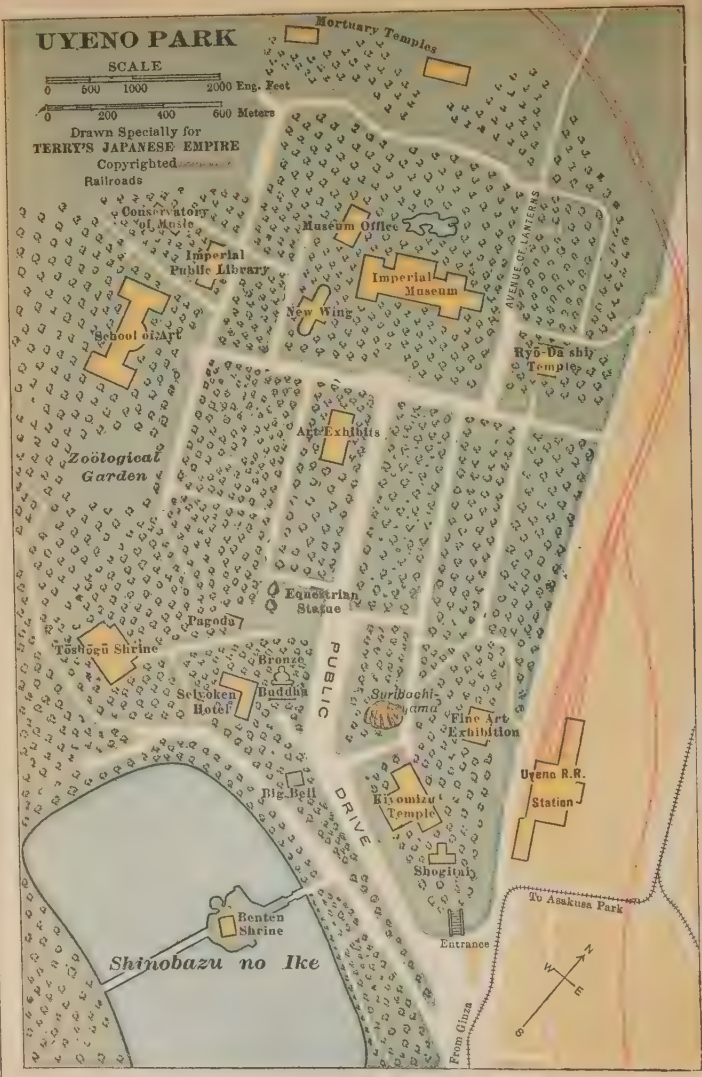
The *University Library, with nearly ½ million volumes, is a veritable mine of wealth for the scholar and investigator. Upward of 250,000 of the books are in the Chinese and Japanese languages; 190,000 are of European or American provenience, and the remainder from various sources. The most important of the special collections are the *Max Müller* library of about 10,000 vols.; *Prof. Engel's* collection for the study of statistics, 5200 vols.; *Prof. Denberg's* Law Library, 6400 vols.; Geography of Japanese counties and towns, 6400 vols.; Documents relating to Buddhist and *Shintō* Temples under the *Tokugawa Gov't*, 1100 vols.; Documents of the Supreme Court under the same, 9100 vols.; Documents relating to Korea during the same era, 1100 vols. The most precious among the rare and valuable books are: The Great Chinese Encyclopædia (*Kintei-Toshio-shusei*), about 10,000 vols.; the Tibetan Tripitaka, 350 vols.; the Mongolian Tripitaka, 106 vols.; the Rokuon and Onryu Diaries, about 220 vols. The numerous books relating to early Jesuit Missions in Japan, besides being priceless, are highly interesting records of a sorry page in the history of both the country and the misguided bigots who invaded it. — Athletes are usually interested in the schools for *Judō* (see

p. clxiv), Baseball and Football, Archery, and Fencing. The University Boathouse is on the Sumida River (Pl. I, 6). There is a well-equipped Swimming-Station at the Mihama Peninsula, in Izu Province.

The MARINE BIOLOGICAL STATION at Misaki, in the province of Sagami, dates from 1887, and for ten years served as the center of researches in marine zoölogy in Japan. Besides a small library there is an interesting aquarium. Situated at the extremity of the peninsula that juts out between the Bay of Sagami and the Gulf of Tōkyō, the station has access to localities long famous as the home of some remarkable animal forms. Along the coast, all sorts of bottoms are found, yielding a rich variety of marine life. The 100 fathom line is within 2 or 3 M. of the shore, and depths of 500 fathoms are not difficult of access. The existence of a remarkable deep-sea fauna in these profounder parts has been ascertained within the last few years, and zoölogical treasures are now being constantly brought up. The warm *Kuro-shiwo* (p. cxlv) sweeps by, not many miles out, and a branch of it often comes very near the station, bringing exceedingly rich and interesting plankton. The mention of such names as Euplectella, Hyalonema, Pleurotomaria, Metacrinus, Macrocheirous, and the Chamlydoselachus Mitsukurina, Rhinochemaera, etc., will recall to the naturalist some of the characteristic forms of this region. The station is primarily intended for the use of students and instructors of the University, but its facilities are extended to other persons who are qualified to avail themselves of the opportunities of research here afforded. Every summer a course of elementary zoölogy with laboratory work is given for the benefit of teachers of intermediate schools.

A unique and sustainedly interesting adjunct to the University, and one which most travelers (who are welcomed — no fees) will wish to inspect (English spoken), is the *Seismological Observatory (*Jishin-gaku Kyoshitsu*) and its contents, — at present under the supervision of one of the greatest living authorities on earthquake phenomena.

The study of this strange science was begun in Japan in a systematic manner soon after the Restoration; the eminent *Prof. Milne* (died, 1913) gave the impetus to it, and although earthquake observation began to be conducted in a scientific way in Tōkyō in the 8th year of *Meiji* (1875), the existing Seismological Society was not founded until 1880. The many volumes of *Transactions* and the various copies of the *Seismological Journal of Japan*, since issued by this body, contain some highly valuable contributions to the advancement of seismology. In addition to the central station at Tōkyō, there are many auxiliary stations scattered throughout the Empire, some of them well-equipped with valuable recording instruments. In connection with them is the Earthquake Investigating Committee (*Shinsai Yobō Chōsakwai*), established by an Imperial Ordinance in June, 1892; and the Vulcanological Survey, whose object is to study the new and old volcanoes of Japan as regards their internal structure, their rocks, foundations, modes of distribution, etc. Geotectonic maps are issued, and underground conditions are being constantly observed. The earthquake-proof brick building in the University grounds rests on a solid concrete foundation.


UYENO PARK
SCALE
0 500 1000 2000 Eng. Feet
0 200 400 600 Meters
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads
Mortuary Temples
Conservatory of Music
Museum Office
Imperial Public Library
Imperial Museum
AVENUE OF LANTERNS
New Wing
School of Art
Ryō-Da shi Temple
Art Exhibits
Zoölogical Garden
Equestrian Statue
Pagoda
Toshōgū Shrine
Bronze Buddha
Seiyōken Hotel
PUBLIC
Suribachi-yama
Fine Art Exhibition
Uyeno R.R. Station
Big Bell
DRIVE
Kiyomizu Temple
Shōgitai
To Asakusa Park
Benten Shrine
Entrance
Shinobazu no Ike
From Ginza
N
W
E
S

A short walk W. of the University brings one to *Prof. Kano's Jūjutsu School* (p. clxiv and Pl. H, 3–4). The district to the W. contains a number of schools and colleges. The Waseda University (in Oshigome-ku, Pl. F, 2) was founded in 1902 (by *Count Okuma*) on the site of the Tōkyō Academy established by him in 1882. It is an important and fully equipped private institution, with a fine library (152,000 vols.), 178 instructors, 5400 students, and an internationally celebrated baseball team.

Dangozaka (Pl. I, 3), a sometime popular resort (now falling into a decline) a short way N. of the Imperial University, is known for its annual Chrysanthemum Show (held in autumn), where growing and cut flowers are fashioned into *samurai*, dancers, mythological characters, animals, junks, etc., or made to represent historical scenes. A small entrance fee is exacted at some of the places. Curio-shops and story-tellers enliven the pretty neighborhood — to reach which, take the tram-car to the corner of *Makichō* and *Hakusan*, and walk 10 min. to the right. Or descend from the Belt-Line Rly. at Nippori Station, climb the hill, and continue along the pretty lane (20 min.) called *Yanaka Sansakimachi*.

Uyeno Park and Environs.

***Uyeno** (or *Ueno*) **Park** (Pl. I, 4), the largest and handsomest of the Metropolitan Parks, at the N. edge of the capital, in Shitaya Ward, celebrated for the Imperial Museum (comp. the accompanying Park Plan), the Zoölogical Gardens, the beautiful Mausolea of the *shōguns*, the Time Bell, Bronze Daibutsu, and many minor attractions, is one of the brightest, cleanest, and highest points in the city, and from its eminences comprehensive views of the environing region are obtainable. A wealth of fine old trees flank the shaded avenues, many of which lead to dainty shrines and sequestered retreats. Vast throngs congregate here in April to view the splendid cherry blossoms which overshadow the public drive; in Aug. to enjoy the wealth of lotus blooms on Shinobazu Pond; and at all times of the year to partake of the joyousness which pervades the place. The site belonged originally to the *daimyō* family of Tōdō (of Iga Province), and the name *Uyeno* is derived from the circumstance that its general situation is said to resemble the town of the same name in the above province. In the early days the place was considered unlucky and the common people called it *Ki-mon*, or Devil's Gate. As a sort of antidote, the *shōgun*, *Iemitsu*, caused to be erected here (in 1625) a group of great temples, the chief one of which he called *Kwan-ei-ji* (from the name of the era during which it was built). To the whole he gave the name *Tō-ei-zan* ('Hiei-zan of the East') to distinguish them from the Hiei-zan fanes near Kyōto.

Memorial Arches to commemorate certain objects or occasions, and structures that house temporary displays of paint-

ings, industrial exhibits and whatnot, dot the park, but because of their fugitive character they are not described in the guide-book.

Information relating to them can always be obtained from the manager of the Imperial Hotel or from any official of the Japan Tourist Bureau (offices in the Central Railway Station; also in the Imperial Hotel).

The Subway (*chika tetsudō*) **Station** of the underground railway between Uyeno and Asakusa Park is about 2 min. walk at the right of the park entrance, a little beyond the entrance to the Uyeno Rly. Station. The trains are popular with the proletariat. The subway was opened to traffic Jan. 1, 1928. The line is being extended.

Good views over a certain section of the metropolis can be had from the right side of the park grounds.

At the S. entrance to the park, where the tram-cars from Ginza turn to the right, pass the Uyeno Rly. Station and proceed along the broad Kurumazakamachi to Asakusa, there are 43 stone steps which lead to the upper level; strangers should read the regulations (in English) on the sign-board at the right.

The bronze statue at the right, of a bulky, material-looking man leading a small dog, stands to the memory of *Saigō Takamori* (1827–77) a prominent figure in the war for the Restoration.

Takamori occupied a high position in the army of his *daimyō*, and in 1874 he was made marshal. Later, when the question of an intervention in Korean affairs was mentioned, it was found that *Takamori's* views were opposed to those of the Gov't. Retiring to Kagoshima (Rte. 41), he established a school to which many of the youth of Osumi and Satsuma flocked. The restored Gov't foresaw the rise of his power and made strenuous but vain efforts to bring him back to Tōkyō. The insurrectionary movement (known as the Satsuma Rebellion) finally broke out in 1877, and on Feb. 15, *Takamori*, at the head of 15,000 men, took possession of *Kagoshima*. Marching N. he met the Kumamoto army, defeated it, and laid siege to that city — which was defended with great vigor by *Colonel Tani*. Thereupon the Gov't declared *Takamori* to have forfeited his princely rank and titles, and it sent *Arisugawa Taruhito* with a considerable body of men against him. The rebels had to withdraw before superior numbers, but making a supreme effort, *Takamori* succeeded in entering Kagoshima. There, surrounded on all sides, the insurgents prepared to sell their lives dearly. The last battle took place on Shiroyama, Sept. 24. *Saigō* was wounded by a ball, and one of his faithful retainers, *Beppu Shinsuke*, put an end to his life. The statue was erected to his honor in 1899. He was fond of hunting, and the dog at his right was his favorite and constant companion.

The line of houses near the edge of the bluff at the right are popular native restaurants and tea-houses. Behind the small house near the monument is an elevated tomb called *Shōgitai*, above the remains of the soldiers who died defending the *shōgun's* castle at the time of the Restoration. Hard by (left) is the Kiyomizu Temple (a copy of the famous one at Kyōto, described in Rte. 27). At the rear, surrounded by a low bamboo fence, is a much revered cherry tree called the *Shinshiki-*

Sakura, and near it, a well, both known to the people for a verse (written by *Shinshiki*, a celebrated poetess) to the effect that 'It is dangerous to have a well near a beautiful cherry tree, for while looking at one, a person may fall into the other!' The temple is a cherished relic of feudal days — one of the lone survivors of the group erected by *Iemitsu;* the view from the front platform is attractive. The large picture at the right of the entrance (a portrait of a well-known teacher of the sword-dance) was given to the temple (by his pupils) to celebrate the 20th anniversary of the Japanese Constitution. Above the entrance within, hanging in a bad light, is a spirited picture of the battle referred to above. The chief divinity at the shrine is the Thousand-handed Kwannon, said to be more than a thousand yrs. old. The scores of dolls in the individual glass-fronted boxes at the left were presented by the mothers of children whose ailments were cured by the intervention of the benevolent goddess. The fine grove of cherry trees near the temple presents a beautiful sight in April, and gives the name *Sakura-ga-oka* (cherry plateau) to the section. The hill beyond the intersecting roadway is called *Suribachi-yama* because of the similarity in shape to a *suribachi* — an earthenware vessel in which bean-soup is prepared.

By bearing round to the right of this the traveler comes to the Fine Art Building, where at certain seasons (usually spring and fall) art-exhibits of various kinds (admission, 10 *sen*) are displayed (and sold). From the open space beyond a superb view may be had of that section of the city lying to the E. of the Sumidagawa. The temple in the walled-in garden at the left calls for no special mention.

By turning to the left beyond the iron bridge we come to the *Ryō-Daishi Temple* (Buddhist), dedicated to *Jigen-Daishi* and to the celebrated bonze (of the *Tendai* sect; b. 912; d. 985) *Jie-Daishi*, a great court favorite and sometime head of the Hiei-zan temples. His portrait is ascribed to *Kanō Tanyū*. The swinging gongs which mark the entrance to the fane; the strikingly handsome roof; the superb laver, and the several bronze lanterns in the yard are worth noting. The double doors (with the Imperial chrysanthemum crest) at the side of the yard give access to the tomb of a prince (a one-time abbot of the Uyeno temples) who for some time was retained here as a political hostage. The large building at the right of the front gate is a storeroom. The two housed images enveloped in baby's clothes are of the benevolent *Jizō*.

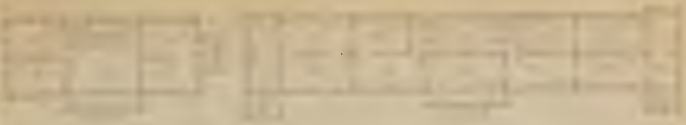
The **Time Bell,** a huge bronze instrument near the entrance to the Seiyoken Restaurant, is a sort of chronometer for many thousands of persons who live in the region roundabout and who usually synchronize their watches with its booming notes. Anciently it belonged to the temple (long since destroyed) to which the nearby

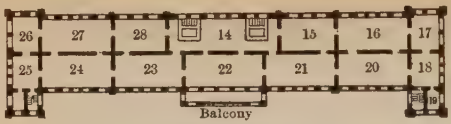
Bronze Daibutsu, or Buddha, was an adjunct. The latter is 21 ft. high, was cast in 1695, and is in every way inferior to the great Daibutsu of Kamakura.

The EQUESTRIAN STATUE of *Prince Komatsu* (a relative of the Emperor, and a descendant of the *Fujiwara*), which stands near the big *torii*, on a handsome brown speckled granite base 16 ft. sq. (from *Rokkozan*); is 15 ft. 9 in. high; was designed by *Shin-ichiro Okada;* cast at the Koishikawa Arsenal; cost ¥100,000, and was unveiled March 18, 1912. — The *Magnolia grandiflora* in the fenced inclosure at the rear (right), called the *Grant Giokuran,* or *Kinenju* ('KEEPSAKE TREE'), was planted Aug. 25, 1879, by *Mrs. U. S. Grant.* The one at the left, a *Cupressus Lawsoniana,* was planted by *General Grant* the same day.

The *Tōshōgū,* a *Shintō* shrine dedicated to *Tokugawa Ieyasu,* stands at the end of the shaded walk (fine cryptomeria trees) leading from the *torii* near the main drive; is a miniature of the *Tōshōgū* at Nikkō, and was erected between 1624 and 1643. The tall stone lanterns were gifts of *daimyōs.* The gateway was restored in 1890. The interior and exterior of the shrine display a maze of polychromatic carvings and diaper-work inferior to that of the mausolea described hereinafter. The coffered ceiling is latticed. The line of framed pictures around the oratory are of ancient court poets. The wood masks with gilded teeth are used on festival days. The tablet above the entrance to the inner sanctum carries *Ieyasu's* posthumous name, *Tō-shō-gū,* copied from an original written by the *Emperor Gomi-no-o* (17th cent.). The square building between the shrine and the dilapidated old pagoda is the 'heavenly music hall.'

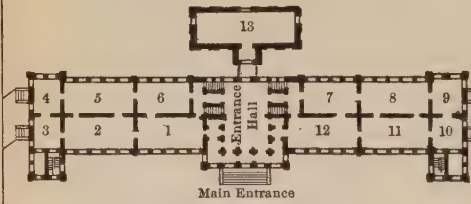
The **Lake** (*Shinobazu-no-ike*) or Pond, a shallow sheet of water at the left of the main entrance to the park, contains an island with a pretty shrine dedicated to the *Goddess Benten,* and a handsome granite bridge referred to by sentimental folks as the 'moon-gazing bridge.' In Aug. the water is almost hidden by splendid lotus blooms, and on a moonlit night the scene is singularly lovely. Hundreds of wild fowl frequent the spot in winter and are a delight to the children who come hither to feed the big carp and goldfish with which the water is alive. The view of the shrine from the hill behind the Seiyoken Restaurant is very attractive, particularly when the reddening maples flame in contrast with the greensward. The tall bronze lute (*biwa*) in the temple atrium is symbolic of the celestial harmonies produced by the goddess. The brilliant fitments of the building date from 1911, when it was renovated. The bridge is reached by passing beneath the arch at the right. The group of buildings visible on the hill beyond forms a part of the Imperial University. The pond is a relic of the time when a large section of modern Tōkyō was covered by the waters of Yedo Bay, and Uyeno was a knoll washed by the waves.



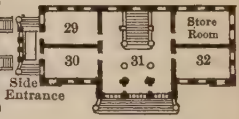


Upper Floor

Annex



Ground Floor of Main Building



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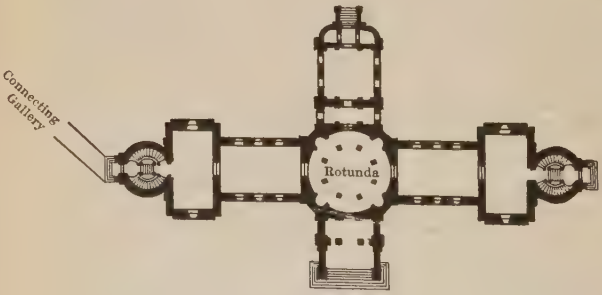
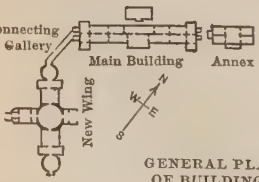


New Wing



GENERAL PLAN OF BUILDINGS

TŌKYŌ IMPERIAL MUSEUM

SCALE

0 100 200 300 Feet

0 200 400 600 800 Meters

Drawn Specially for
TERRY'S JAPANESE EMPIRE
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The * Imperial Library (*Tosho-kwan*), at the west side of the park, near the Imperial Museum (see the accompanying plan), was established in 1885 and stands at the head of the hundreds of public libraries, with their thousands of books, throughout the Empire. It is a priceless boon to the host of struggling and impecunious students who draw knowledge from its (approximately 600,000) volumes (in Japanese, English, Russian, Chinese, German, French, and Italian). More than a million persons visit it each year, several thousands of whom are foreigners. There are catalogues, a comprehensive card-system, special reading-rooms (some for ladies exclusively), many newspapers on file, and practically all the fitments of the most modern library. A copy of every book printed in Japan must be sent to the library, which in a way is similar to the Congressional Library at Washington. There is a small annual membership fee for those who can pay it, and properly accredited persons can take books home to read.

The original building was so badly damaged by the earthquake of 1923 that a new and better one was deemed advisable. It is a stately gray structure built on classical lines, and is as attractive to the eye as the institution is serviceable to the people. Near by is the new and handsome Fine Arts Hall (*bijutsu-kwan*), where from time to time temporary exhibitions of fine arts can be seen.

The * Zoölogical Garden (*dōbutsu-en*) contains an assemblage of animals ranging from polar bears to wallabies. The uneven character of the hillsides over which the enclosure extends permits of numerous attractive terraces, lakelets, miniature landscape gardens and whatnot. The grounds are clean and inviting. The fauna and avifauna of the Japanese possessions are well represented. Open all day. Small entrance fee.

The * Tōkyō Imperial Museum (*teikoku* or *Uyeno hakubutsukwan*), a government institution standing back in a wide, attractive, 26-acre park with a pond, a fountain and many flowering trees, is near the center of Uyeno Park (see the plan) and is by far the most important museum of the Empire.

It is open daily (small admission fee) from 8–9 A.M. to 4–6 P.M. (except on the days following national holidays) and should be visited by everyone interested in the different Japanese epochs and the superb fine arts that characterized them.

The imposing old gateway (full of shot holes) is the sole surviving relic of the original dwelling of the sometime splendid *Kwanei-ji Temple* (which is said to have been finer and more imposing than any of the present structures at Nikkō).

In 1883 a semi-classical red brick and granite structure Alhambraic in appearance, with twin *miradores* on the roof and considerable polyfoil tracery about the Moorish windows, was erected to house the magnificent collection gathered in the manner described hereinbelow. In 1910 a new, stately, left

wing (*hyokei-kwan*), an Ionicized, triple-domed edifice of gray granite, charming in its classical simplicity, was built to accommodate the valuable additions acquired from time to time. Two handsome bronze lions, some bronze Greek vases, and other adornments were added, and the whole given by the Tōkyō Municipality in congratulatory commemoration of the wedding (in 1900) of the Crown Prince (*Yoshihito*) who became Emperor in 1912 (and died in 1926).

The earthquake of 1923 ruined all the buildings except the left wing, and they are now being reconstructed. The exhibits, which were saved, will be replaced as soon as the rooms are ready for them. Hence the following description, which in a general sense again will apply when the buildings are restored, has been allowed to stand. It will be changed in the necessary minor details when the exhibits are again all in place.

The nucleus of the splendid and sustainedly interesting collection (to which additions are constantly being made) was established in the later days of the shōgunate, from whose hands it passed into those of the present Gov't. Since 1886 it has been under the control of the Household Department; its excellent organization is due to the indefatigable energy and foresight of *Baron Kuki*, Director of the Fine Arts at the close of the last century. There are upward of 170,000 articles (2000 of which are the personal property of the Emperor, and 4000 of which were contributed by various public-spirited citizens) classified under the heads of Departments of Industrial Art; Fine Arts; Natural Products; and History. Though practically free from forgeries the collection contains many copies of objects (particularly in sculptured wood) exhibited in other museums through the country, but these are usually so marked. Following the Japanese custom of retiring certain articles from view at stated times, and either storing them for a brief period or loaning them to other museums in the Empire, but few of the exhibits can be called permanent; those in the Department of Industrial Arts are admittedly temporary and are changed sometimes as often as twice a month. In cases where articles mentioned in this Guidebook have been temporarily withdrawn, if stored in the museum godown they can be seen on presentation of a letter from some one in authority, or on payment of a small fee if application be made at the museum office. Nearly 300,000 persons visit the museum each year, of which about 35,000 are school teachers and their pupils — who are all admitted free. A magnificent collection of gold coins was stolen from the rooms in 1911 and was not recovered. With characteristic and praiseworthy foresight, the patriotic men of the Gov't are sedulously adding to the assemblage of the now almost priceless relics of the early history of the race, and the museum now easily ranks (in a smaller way) with that of South Kensington, the Metropolitan Museum at New York,

and the Boston Museum of Fine Arts. The decree by which monasteries and temples throughout the Empire are compelled to make temporary deposits of their portable treasures in the museums of Tōkyō, Kyōto, and Nara, is of great benefit to the public, particularly to those strangers who might be unable to visit certain of the most distant Buddhist repositories. Other excellent features are the special exhibits sometimes arranged to commemorate the birth or the death of a master whose work is shown, or to correspond to certain eras or a zodiacal symbol appropriated to each new year. Thus the year of the boar, the crane (a favorite symbol), or the pine, may be inaugurated by an exhibition of works of art in which these signs figure.

The highly interesting collection of prehistoric objects is perhaps unique in that it is derived mainly from authentic finds made within the confines of the Empire. The series of archaic pre-Buddhist potteries found in the soil or in tombs is of great archæological importance. Finds of this nature are made from time to time somewhere on the islands, and are not unfrequently presented to the museum — which also accepts deposits and temporary loans from private collectors. The fugitive character of the exhibits renders it impracticable to describe the contents of the museum in detail and be certain not to confuse or mislead the reader. The men in charge are making efforts properly to classify and label the more or less permanent objects, and to add bi-lingual annotations that will help the stranger to a proper understanding of them.

The collections of porcelains and pictures are incomplete, and are inferior to those of certain private collectors; neither are representative of the evolution and development of these great arts in Japan, and in neither are there many rare or precious examples. In these, as well as in its collection of sculptures, the Tōkyō Museum is inferior to those of Kyōto and Nara. The paucity of the widely famous color-prints (p. cexxxi), now so much admired abroad, is due in a measure to foreign appreciation of their rare worth. While the Japanese were regarding the best work of the inimitable *Hokusai*, *Hiroshige*, and other native artists as mere playthings for children, and unworthy to be ranked with the national arts of Europe and the West, connoisseurs of those countries were showing their conception of their value by diligently collecting them. When the Japanese awoke to this fact many of the finest specimens had been expatriated beyond recall.

The **Entrance Hall** has for its largest object an equestrian statue in plaster (copy of the one in bronze, in the yard of the Staff Office) of the late *Prince Arisugawa*. The huge and fantastically decorated drum backed by a sort of tall gilded mandorla covered with Buddhist symbols, which usually stands just within the entrance at the left, was formerly used on spe-

cial festival occasions and is an alleged copy of the original from the Dragon Palace at the bottom of the sea! The smaller drums, palanquins, and archæological fragments are of no special interest. Turning to the left (of the entrance) we enter (consult the accompanying plan)

Room 1, with a fine and extensive collection of ancient and modern bronzes, damascene and other metal pieces, enriched here and there with some notable specimens of Chinese 10th-cent. work. The inlaid bronzes (particularly the gold-bronze with damascening) are excellent examples of a difficult craft in which the Japanese excel. The ancient metal mirrors, of which there are a number, are partly of Chinese (14th cent.) and partly Korean origin; as are also the curious old bells. The various specimens of sword-furniture are ancient and modern.

Room 2 contains many authentic sculptured wood figures so highly prized as to be considered national treasures; prominent among them is a large but daintily slender, gold-flecked, seated figure of an Indian goddess, with a disk at the back, the right leg crossed over the left knee, and the right hand lifted to the face. There is little subtlety and less charm in this vermiculated figure (which came from the *Hōryūji*, near Nara), the chief interest of which lies in the fact that it is of 7th-cent. workmanship and that it represents, with its manifest Hindu character, one of the earliest specimens of native sculpture after the introduction of Buddhism, — perchance the first lisping of the new art in Japan. Many statuesque carved and gilded figures in a standing or seated attitude are ranged round the room, some in glass cases and all badly mauled by the hand of time. Noteworthy among them are two splendid Buddhas of fine wood covered with gold foil, crowned and bejeweled, and on intricately carved bases. Both (the property of *Count Tanaka*) are superb examples of the flourishing art of the *Ashikaga* period, and they are among the best that the traveler will see in Japan. The magnificently carved and gilded mandorlas which back them, each displaying six flying *tennin*, sculptured in bold relief, are executed with a skill no whit inferior to the best effort of *José Churriguera*. A curious *Eleven-faced Kwannon*, life-size, with tarnished jewels on her sometime gilded breast, stands in the same case with one of the Buddhas, and dates from the 9th cent. The misshapen, carved, colored, and lacquered wood figure (dating from the Kamakura epoch) which stands in the case with the other Buddha, and surmounts a venomous gnome (typifying pestilence and calamity) is *Zōchōten*, one of the Gods of the Four Directions, who attacks and repels demons. The two flat, pierced, and sculptured wood panels framed against a white ground, in one of the wall-cases, are celebrated pieces ascribed to *Kōbō-Daishi;* the other ten that complete the original twelve are in

the Nara Museum. In other cases in the room are a host of wood and metal Buddhas and other saints of the Buddhist pantheon, from Siam, Burma, China, India, and Tibet. Some are hung with tarnished dingle-dangles, others are clad in gracefully flowing draperies delicately carved out of the wood, and all are more or less interesting examples of early craftsmanship. The small 12th-cent. figures of colored and lacquered wood ascribed to *Unkei* are more likely copies of the originals at Nara. A strikingly handsome 16th-cent. sculptured wood figure of *Shaka* (*Sakya-muni*) stands on a finely colored wood base in one of the cases and is well worth looking at, as it is the finest, in point of decoration, in the room. The superb drapery is picked out in an amazingly delicate and intricate pattern of gold-lacquer, and this design runs quite round the figure, the forehead of which is adorned with a white and a pink crystal boss. The features have a strong Hebrew cast, and the flame-tipped mandorla bears Sanscrit characters. The very ancient seated wood figure of a fierce deity backed by a flaming mandorla is *Fudō*, and the other big one in the same case, *Jizō;* both are fine specimens of the *Fujiwara* epoch. Another statue worth noting is that of the willowy, sylph-like *Arya Avalokitesvara* — 8th-cent. copper work. Also a richly chased and sculptured figure of *Gotama Buddha*, with a face which was formerly covered with bright gold foil, but which has turned black with extreme age. The crudely carved but highly prized figurine of the *Empress Jingō* (the alleged invader of Korea in A.D. 200) perhaps dates from the 3d or 4th cent. of the Christian era. A fine Hindu *trimurti*, with a face of Vishnu at the right, Siva at the left, and Brahma in the middle, is sometimes displayed in this room.

Room 3 is devoted to an interesting assortment of miscellaneous articles; the cases full of carved wood masks used anciently in the sacred dances are perhaps the most worth inspecting; those of plain, unpainted wood are early specimens of the Tempyō era (8th cent.). The finest (those usually employed in the classic *Nō* dance) are lacquered in flesh tints of various shades, and express many degrees of human emotion. Some show furious faces with veins like swollen whipcord; others grimace, look calm, agonized, comic, or angry, and not a few display the hand of a master in their construction.

Room 4 has a superb collection of modern carvings in ivory, wood, lacquer, shell, and inlaid work. The corner closet entirely covered with arabesque and intricate tracery is of Indian origin. The netsukes exemplify a handicraft in which the Japanese display noteworthy manual skill and subtlety. The assortment of musical instruments is incomplete.

Room 5. Old and modern lacquer and inlay work — much of the latter of Chinese provenience, and resembling the finest intarsia.

Conspicuous among the exhibits here, a noteworthy object, is the remarkably well-preserved chest (the property of the Mikado) covered with madreperl inlay and dating from the 7th cent. It perhaps came originally from Korea, as there is a similar specimen, indubitably of Korean craftsmanship, in the Seoul Museum (Rte. 46). For nearly a millennium it was a prized relic in the *Hōryūji*. Despite its great age the inlaid phœnixes and medallions are intact, and are remarkable examples of a nice skill in workmanship but little inferior to that of to-day. The *Q. A. Shaw* collection of lacquer (now the property of the museum) embraces a number of good 18th-cent. pieces, some in the oft-copied style of *Kōrin*, with superimposed pewter insets. The excellent copies of 13th-cent. work, particularly that showing mother-of-pearl in a gold ground, in imitation of the style known as *Fusenryo*, are interesting. The almost imperishable nature of good gold-lacquer is exemplified in the exhibit which shows portions of the lot (of fine 17th-cent. work) sent by Japan to the International Exposition at Vienna. On the return voyage the S.S. Nile (of the French Mail) that bore them was lost off the Izu coast, and the articles remained uninjured at the bottom of the sea from Feb. 29, 1874, to July 18, 1875, when they were recovered. The best lacquered objects in the room are perhaps the beautifully colored boxes (18th-cent. work by *Ogawa Ritsuo*) with raised work in lacquer and porcelain, both of which show in a highly interesting way the possibilities of the medium. The writing-box (for paper) portrays the Chinese *Emperor Hsüan-Tsung*, and *Yang Tai-chên;* the companion one (for the ink-stone) depicts the lissome and fascinating *Hsi-Shih* looking at her reflection in a mirror. *Ogata Kōrin* has some masterful pieces here, and modern craftsmen stand before the cases and copy his intricate and alluring designs in much the same way that amateur painters copy the pictures in European galleries. The gold-lacquered box with a black eagle on the top, by *Kajikawa I* (18th cent.), is worth looking at; also the small framed oval picture (in one of the wall-cases) done in madreperl, and showing *Louis XVI* working at the bench as a locksmith.

Room 6 is dedicated to (uninteresting) engravings, embroideries, tapestries, old prints, and what-not. — Crossing the rear of the entrance hall we enter

Room 7, with a collection of mineral specimens and pictures of mines and appurtenances similar, but inferior, to the display in the Mineral Museum destroyed in 1923. The huge petrified ivory tusk covered with barnacles was evidently brought up from the bottom of the ocean; the kindred relics — tusks of mammoths, plaster casts of prehistoric animals, and the like — need not detain the traveler. Among the mineral specimens in **Room 8** are some meteorites worth looking at. The wax models of plants in **Room 9** are chiefly for educational work.

Room 10 contains many specimens of the exceptionally rich marine flora of the Japanese coasts.

Room 11 has a varied collection of stuffed birds from Japan and her island possessions, with others from the South Sea Is. Most noteworthy among the indigenous fowls are the handsome long-tailed *Gallus Bankiva Domesticus* from Tosa Province. The tail feathers of the cockerels (*on-dori*) are phenomenally long, one measuring 14 ft. 6 in., another, 11 ft. 9 in.

The Tosa (or Brocade) Fowls, from Shikoku Is., are of various hues (sometimes pure white) and are produced by careful selection and in-breeding. The birds are obliged to sit on high, narrow perches, and are fed on rice and vegetables. The tail feathers are never moulted; those of the hen (*men-dori*) are usually a trifle shorter than those of her extraordinary mate. Exceptional cockerels are said to sometimes produce tails 15–18 ft. long! When a fowl is taken out for exercise a man holds up the tail to prevent its being soiled or mutilated.

Conspicuous among the birds are some stuffed specimens of the splendid long-tailed Argus pheasant; the iridescent Reeves's pheasant; the golden, Amherstian, and others — some from China and some from Japan. The reptilia in this room lack interest.

Room 12 has many cases of stuffed animals ranging in size from mice to giraffes; the repulsively grotesque bat (*kōmori*) from the Bonin Islands, with a body as large as a good-sized pullet and a spread of naked, membranous wing 3 ft. across, is interesting in that the Japanese claim the folding fan was evolved from the idea suggested by the wings of this flying mammal. Live specimens of the native and Korean bears shown here may be seen in the near-by Zoo.

Room 13, which completes the exhibits on the ground floor, contains mineral specimens, pictures, and working-models of antique and modern mines; maps showing the mineral distribution in Japan; rock-crystals in the rough; many ore samples; and a host of things interesting chiefly to mineralogists. — Ascending the winding stair at the right, we reach, on the upper landing,

Room 14, with a limited but interesting collection of vehicles illustrating methods of transportation during the days of the *shōgunate*, prior to the introduction of the *jinriki* and other Western ideas. Among the ponderous objects are imperial carts, palanquins, models of state barges and other ships, etc. The red-and-gilt model or a double-decked ship with many oars (called the *Tenchi Maru*, or 'Ship of Heaven and Earth') is not unlike a Long Island Sound boat. The cumbersome palanquins (*hōren*), surmounted by stiff, brass phœnixes, belonged to long dead mikados. The smaller and daintier ones (*norimono*), more like a sedan-chair in shape, were the gold-lacquered conveyances of the sometime grand dames of the *shōguns* and *daimyōs;* when passing through the seaport towns men were wont to carry them, but maids are said to have performed the

arduous service on the mt. roads of the interior. The great awkward carts (*goshoguruma*) almost as large as a native house, ornamented with tasteless geometrical designs, and with wide-spread thills, belonged to royalty and were drawn by cattle. The very elaborate modern one (which may be here or in the entrance hall below) is the *Jusha* used at the funeral ceremonies of the *Emperor Mutsuhito*.

Rooms 15 to 18 contain interesting collections of costumes, implements, and other articles used in the daily lives of Koreans, Formosans, Ainus, and the Loochoo and South-Sea Islanders; the curious feather coats of the latter are inferior to the similar work of the Hawaiians and Aztecs. Most of the Formosan exhibits refer to the Chinese immigrants rather than to the aboriginals of that island. There is a small collection of fish-skin coats from Russian Asia; boomerangs; clubs, krises, and other war-implements of the Polynesian and Australasian tribes; odd bits of Pueblo Indian (U.S.A.) pottery; some rag figures from Mexico; and some nephrite axes (prehistoric Japanese) that are counterparts of similar tools found in the *Mixtec* and *Zapotec* Indian tombs of Southern Mexico! In **Room 19** are some Egyptian relics — mummies and the like; and in **Rooms 20 and 21** more South-Sea Islands, things, a collection of coins, toys, and other native objects. From the balcony of **Room 22** — where there is a comprehensive assortment of musical instruments — one may enjoy a good view of the museum grounds. **Room 23** contains lacquered articles of no particular interest.

Rooms 24–25 exhibit a number of highly interesting life-size figures of *shōguns*, warriors, archers, hunters, musicians, and the like, begirt with the weapons, surrounded by many articles, and clad in the gorgeous habiliments of the epochs in which they lived. A dappled gray horse tricked out with wonderful war-panoply stands in one corner of the room, and in a big wall-case in room 25 there is a fetching little maid fashioned with amazing fidelity to nature and clad in beautiful raiment, sitting by the utensils formerly employed in the punctilious *cha-no-yu* (tea) ceremony. From a picturesque and historical viewpoint the exhibit is noteworthy. **Room 26** contains a miscellaneous assortment of clothing, masks, musical instruments, and the like. **Room 27** has war-implements and costumes, and some splendid armor, swords, and spears.

Room 28 is of peculiar interest to foreigners because of the collection it contains of objects associated with the introduction of Christianity into Japan, and their suggestion of the momentous and sanguinary consequences of that transcendental adventure. There are several cases filled with the saddening relics of certain of the unfortunate friars who suffered death and a distressful martyrdom in the holy cause, while in others are displayed some of the methods adopted by the

Japanese to annul the effects of their zealous teachings. Time-stained (and indubitably tear-stained) amulets; pathetic little bronze, gold, madreperl and other crucifixes bearing the figure of the blessed Saviour; rosaries, porcelain figurines, and diminutive oil paintings of the Madonna and Child; little parchment prayer-books in Latin, Portuguese, Spanish, and Japanese; foreign coins found in the pockets of crucified priests; and a host of miscellaneous personal belongings are seen along with the celebrated trampling-boards (*fumie*) which the foreigners (as well as Japanese) in Nagasaki and elsewhere were required by the authorities to trample upon as evidence that they did not belong to the Christian sects. Some of them are of metal, others of wood, an inch or more thick and about 6 by 10 in. in size, with insets of Christ in various attitudes — the Descent from the Cross; as he stood before Pontius Pilate; as he hung on the cross; and so on; as well as others showing the Virgin Mary and the Child Jesus. Here also is a long letter written by *Date Masamune* to the Pope, in 1614. Hard by is a biggish chapel bell, of bronze, with the date 1577 on it. In the same case with it are two of the notorious sign-boards (*kōsatsu*) with their warnings to the people against practicing the doctrines of the 'Depraved Sect.' On one a reward is offered for information against those who practice the Christian religion (*Kirishitan-shū*), with the date of the 5th month of the 1st year of the *Shōtoku era* (the year of Our Lord, 1711). Another bears the date of the 3d month, 4th year of *Keiō* (1868). Translated, the text (which is in raised letters) reads: 'The practice of the perverse Christian religion is severely prohibited. Suspected persons are to be denounced. Awards shall be given. The above-mentioned decree must be rigorously observed. Council of State.' There are a number of Buddhist relics in the room, besides many other objects of religious import. — Descending the stairs and returning again to room 10, we cross the narrow passageway to the red brick annex containing rooms 29 to 37 inclusive. In

Room 29 are various prehistoric remains, pottery, arrow-heads, etc. **Room 30** is devoted to a rich and varied assortment of singular old Japanese bronze bells, and to numerous ancient objects associated with birth and death in the early years of the Empire. **Rooms 31–32** are upstairs, and, besides articles similar to the above, contain a number of earthenware sepulchers in which notables were buried; the images of men, horses, fowls, and the like represent a period following the decree releasing retainers and servitors from being slain to accompany their master to the Great Beyond. In a glass case here are numerous specimens of *magatama* and *kudatama* — tubular beads of chalcedony, etc., worn by Japanese in the early twilight of time.

Room 33. The ship-like structure with decorated panels, in

the center of the room, is the cabin of a one-time pleasure-boat (*yakata-bune*). The colossal statues of sculptured wood are skillful copies made from originals at the Nara Museum. The hanging panel pictures in **Room 34** are of no great interest; the specimens of undecipherable chirography are relics of early emperors. The huge, handsomely colored wall-map, lithographed in Amsterdam in the 17th cent. and dedicated to *Ludovico XIV*, King of France and Navarre, shows in an interesting and comical manner the artist's conception of the world at that time. Of more interest are the painted folding screens in **Room 35,** portraying the first Portingalls and Dutchmen who came a-trading to Nippon. The native painters have given us a highly entertaining vision of these jaunty, swashbuckling, commercial adventurers, and the shaven-pated, vinous-faced friars who accompanied them in their ships; showing how strangely they looked and dressed in those far-off days. The screens and *kakemono* in **Room 36,** and the handsome pictures in **Room 37,** are loaned by Buddhist temples and are subject to withdrawal. Returning to the main entrance, thence to room 3, the visitor enters the corridor leading to

The **New Wing,** with 8 rooms (4 on each floor) devoted to temporary exhibits loaned by individuals or institutions. Extraordinarily rich collections of fine old brocade silks, pictures, screens, costumes, and the like, are sometimes to be seen in the upper rooms, while numerous cases of porcelains, crystal-ware, lacquered objects, and various fine-art products are displayed on the lower floor. The marble rotunda is handsome; the fine old cherry tree in the yard is so aged that crutches are necessary to support its long, feeble arms. — Leaving the museum grounds by the main entrance, then bearing to the left (E.) we come to the broad avenue leading to the temples described below.

The **Mortuary Temples of the Shōguns** (*Tokugawa Reibyō*) stand at the extreme N. end of the park in a fine grove of cryptomerias, ½ M. from the entrance. While characterized by the same decorative delirium displayed in the brilliant shrines of Shiba and Nikkō, they are smaller and less ornate, and the traveler whose time is limited, and who has inspected those mentioned, will perhaps not feel repaid for the journey hither. With their respective tombs the structures form two adjacent groups, in separate compounds; both belong to, and are maintained privately by, the descendants of the *Tokugawa* family. Flanking each of the buildings is the office (*shamushō*) of the custodian, to whom a fee of 20 *sen* per person must be paid. Like the Shiba mausolea, these are protected by an outer shell of clapboarding which renders the interior so dusky that on a cloudy day the finer details of the decorations are apt to be missed. Long lines of mouldering, moss-grown stone lanterns,

the gifts of various *daimyōs*, mark the attractive approach to the one-time richly decorated and massive gates, now permanently closed. Time has dealt harshly with these once magnificent examples of 17th cent. art, and the hands of irreverent thieves have aided the iconoclastic years in their work of destruction. In general appearance the temples are almost alike, the one in the E. inclosure being known as *Dai-ichi O-Tamaya*, and that in the W., *Dai-ni O-Tamaya*. The latter is the most ornate and best preserved. So many nightingales nest in the lofty cryptomerias near by that the Japanese call the spot *Uguisu-dani*, or Nightingale Valley.

Passing through the outer doorway the traveler finds himself in a long colonnade whose one-time rich coloring and crisp carvings are now faded and vermiculated — mere shadows of former grandeur. Sixteen square uprights sheathed in bronze sockets support the roof, from which pend a double line of bronze lanterns, the gifts of *daimyōs*. Massive bronze lanterns and a disused bell-tower are the chief features of the inclosure at the left, where there are a number of granite bases whence other bronze lanterns were taken to be cast into cannon during the battles for the Restoration (of the Mikado). Evidence of the great beauty of the structure when it was new is shown by the many bits of gold foil that still cling to the copper-bronze imbrications of the roof — which perhaps at one time was entirely covered with the yellow metal. The many compound brackets which support the sanctuary roof show all the colors of the rainbow, now softened by time and exposure. Much of the gold has been rubbed off the swinging doors, and the red lacquer shows underneath. In lieu of capitals the upright columns carry many folds of intricate diaper-work and arabesques, painted to imitate rich hangings, and bearing a close resemblance to fine old brocade. Almost every inch of the surface of the cross-beams is adorned with polychromatic enrichments, the whole recalling certain ornate surfaces in the Alhambra, or some of the Byzantine interiors of Constantinople. The ends of many of the beams are sheathed in beautifully chased bronze caps, and from beneath them project conventional lion-heads in brilliant reds and golds.

An almost endless diversity of faultless imagery in metal, lacquer, paint, and gold characterizes the interior of the oratory, which in turn is but a faint reflection of the lavish Oriental splendor displayed in the inner sanctuary beyond. The most conspicuous feature of this *haiden* (21 by 48 ft.) is the superb coffered ceiling, with its interlacing twin strips heavily lacquered and embossed with *Tokugawa* crests in rich gold; and its sunken panels, on each of which is a writhing dragon on a blue ground; fine blue-and-gold cloud effects are features of the panel corners. The wide wall-panels, of single pieces of camphor-wood, are covered with gleaming gold foil across

whose luminous surface charge prancing Korean lions — the work of some painter of the *Kanō* school. The resplendent seat of the abbot, with its many fitments, occupies the center of the room and is worth looking at.

The connecting corridor, from which all but the *shōgun* and the richest of the great feudal barons of his time were barred, is 12 ft. wide and 24 ft. long, with decorations similar to those of the oratory, but with a coffered ceiling showing white and black phœnixes on the gold ground of the sunken panels, and cloud effects at their corners. The massive doors of the inner *sanctum sanctorum* are profusely carved in intricate arabesque patterns, and are excellent specimens of 17th-cent. work.

The *Honden* (21 by 33 ft.) sparkles with gold and color; metal canopies hang from the ceiling — which is coffered and covered with a delicate lattice-work through which the sheen of rich gold is visible — and the gold-lacquered shrines with their regal equipment impart an air of great opulence. These are of the 3d *shōgun*, *Iemitsu* (who is buried at Nikkō); the 4th (*Ietsuna*); 10th (*Ieharu*), and 11th (*Ienari*). The reliquaries are exquisite specimens of raised gold-lacquer; temple-shaped, with quaint locks, and emblazoned with *Tokugawa* crests. Between these superb and now priceless relics of the golden past are splendidly carved and richly appareled figurines of the deities who guard the august tablets within. Here also are handsome metal flambeaux, lotus-flowers, and what-not; while facing them are series of red lacquer tables on which gold-plated and other incense-burners stand. In a sumptuous little shrine on the floor at the left are *sutras*, or rolls of the Buddhist scriptures.

Of the several **Tombs** in the garden at the rear of the compound, the bronze one (of *Ietsuna*) is worth noticing. It is splendidly massive, intricately carved, and surmounts a circular granite base of graceful proportions. The granite door replaces one of bronze that was stolen during the Revolution of 1868, when everything available in the shape of base metal was cast into cannon. The impressive gateway and its housings weigh many tons. Sculptured bamboo phœnixes, and mythological unicorns, as well as illuminated Sanscrit characters adorn it, while above all, in glittering emblazonry, are numerous *Tokugawa* crests. The great stones which form the inclosing garden walls are like those of some castle keep. In this sheltered spot the beautiful *Camellia Japonica* blooms extravagantly, and in their seasons come and go the exquisite azaleas, double-petaled cherry blossoms, the plum-leafed spiræa (*kogome-bana*), with its fragrant white flowers and handsome silky leaves; and many other flowers; prominent among them the purple glories of the tree-lotus. *Ienari*, the 11th *shōgun*, was as passionately fond of flowers as he was of children (of which he had 51, 31 of whom died in their youth), and to com-

memorate the former, a graceful cherry tree overshadows his tomb. His posthumous title was *Bunkyō-in,* or 'Great Retired Moral Teacher'! — Though almost in the center of the great throbbing heart of 20th-cent. Tōkyō, this sequestered retreat seems a thousand miles from its rush and clangor. Save for the hoarse cawing of noisy rooks in the adjacent groves, a restful silence broods above its century-old walls and its ponderous tombs. Here in this sun-warmed spot perfumed by lush, semi-tropical flowers, and hallowed by the memories of the mellow sunset flamings of the golden *shōgun* days, the dead regents sleep their last sleep, surrounded by the graves of those who loved them, and perchance dreaming sweetly of the halcyon, never-to-be forgotten days of Old Japan.

Regaining the main road we proceed to the adjoining compound, where the *Second Shrine* (sometimes called *Go Ryoya*) stands. A second fee is paid and the traveler is ushered into a similar cloister where hang 28 quaint bronze lanterns amid decorations that are almost a replica of those of the *Dai-ichi O-Tamaya.* The intersecting colonnade, which is newer and brighter than the other, is supported by columns covered with intricate carvings like those of Pekin lacquer; the porch of the oratory is of brilliant Indian red lacquer, while the cross-beams are covered with rich diaper-work resembling imperial brocade. The *haiden* is 48 ft. wide by 21 deep, with enrichments similar in many details to those of the adjacent building. The connecting corridor (12 by 24 ft.) terminates at the *honden* (33 by 21 ft.), which is entered through beautiful doors carved in bas-relief. The superb gold lacquered reliquaries contain the mortuary tablets of the 5th (*Tsunayoshi*), 8th (*Yoshimune*), and 13th (*Iesada*) *shōguns;* of *Kōkyō-in* (son of the 10th *shōgun*); and of 8 concubines — all mothers of *shōguns.* The fierce figures which guard the shrines are the Gods of the Four Directions. — In this room there is an exquisite little gold-lacquered, pagoda-like sacrarium in whose duskily gleaming depths is a tiny seated figure of Buddha, a veritable little chiseled gem of artistic excellence. It would be difficult to find a more bewitching example of perfect Japanese workmanship than this dainty, jewel-like structure with its thousands of polished and gilded segments, finished and fitted with the scrupulous care and patience which certain of the early craftsmen knew how to employ. Such elegant little reliquaries are usually intended for the precious bones or similar priceless relics of revered saints, and this one, with its tiny, flawlessly fashioned personification of the wonderful, mystical, inscrutable 'Light of Asia,' is one of their most satisfying examples. — Among the granite tombs in the garden is a massive and beautiful bronze one (of the 5th *shōgun*) which is a replica of the one in the adjacent compound. The remainder are scarcely worth seeing.

The **Higashi** (Eastern) **Hongwanji** (Pl. J, 5), a Buddhist temple of commanding proportions about 1 M. E. of Uyeno Park (follow the tramway along *Inari-chō*), in the Asakusa district, is headquarters of the powerful *Shin-shū*, was founded in 1657, and is a companion structure to the *Nishi Hongwanji* (p. 234). The present building, one of the chief religious edifices of the metropolis, dates from the 19th cent. and stands at the foot of a long, pebble-strewn yard crossed by a high wall that runs parallel with the street. The twin gates are less interesting than the handsome green bronze, lotus-shaped water-basins, on granite bases in the yard. The several buildings within the compound are dependencies of the main temple; the one on the right just within the gate is the *Taiko-dō*, or Drum-Hall, where the huge temple drum is kept. In the extreme left corner is a kindergarten. The big bronze lanterns on sculptured granite bases in the atrium near the steps are worth looking at. The most striking features of the massive entrance are the four immense square pillars, cut from single *keyaki* trees and set in elaborately embossed bronze sockets. Nine bronze-sheathed steps lead to the upper platform, which is also of immensely heavy *keyaki* timbers, some of them 4 ft. wide and of unusual thickness. Shoes must be removed at the foot of the steps, where they are taken care of (fee, 1 *sen*) by a woman stationed there for the purpose. At the extreme right of the porch, which extends quite around the structure, in a huge hexagonal glass case, is a sanctified rope used in the construction of the mother fane at Kyōto. Noteworthy hereabout is the profusion of carefully sculptured brackets and cross-beams in the natural wood, carrying a network of chrysanthemums, peonies, dragons, elephants, lions, and what-not — the whole ranked among the best wood-carvings in the capital. The white beam-ends show a form of decoration popular in temples of this sect. The immense wire mesh which pends from the handsome sloping roof, and encircles the structure as a protection against fire, gives it the look of a vast aviary. The massive front doors, enriched with sturdy bronze nails and ancient bosses after the Arabian style adopted in Spanish cathedrals, when open are replaced by paper *shōji* which slide to and fro and shut out the miniature gales that sweep through the vast, unobstructed nave. The steps which lead down from the right connect the temple with the *Jiki-dō*, or preaching-hall.

The capacious Interior with its 140 mats is divided into a big central and two lateral naves with an ambulatory. The 14 ponderous, highly polished round *keyaki* columns, and the numerous pilasters support a network of handsomely carved cross-beams, and impart an air of decorous solemnity to it. The usual quadrangular brass lanterns, assemblage of banners, texts, and what-not adorn the pillars and walls, and the notices mix piety with materialism by admonishing devotees neither

to smoke nor sleep on the mats. The sunken panels of the plain coffered ceiling are of *keyaki;* the panels above the chancel rail carry heavy open-work carvings of *tennin* and phœnixes. The high altar is a bulky structure lacquered red and picked out with black and gold. Against the gilded walls at the sides hang pictures of Buddhist saints; at the right is a posthumous tablet of *Tokugawa Ieyasu,* which is brought out for special veneration on the 17th of each month. The tall, handsome black *Amida* in the gold-lacquered reliquary, in the center of the high altar, is worthy of note. The contribution-box in the sunken space before the altar is big enough to bury a horse in. Imposing services are held in the temple the 4th week in Nov., in honor of the founder of the sect. On this day the men are supposed to wear the special *kataginu* (a sort of silk coat anciently worn by *samurai*), and the women the headdress called *tsunokakushi* (a peculiar bonnet with antennæ), referred to in the Buddhist texts under the dictum that 'A woman's exterior is that of a saint, but her heart is that of a demon!' Minor services are held at various other times during the year. — The big bronze temple bell stands beneath a quaint tower in the temple yard, at the left, near a quiet pool. Hard by are two stone monuments to the memory of the soldiers who died during the Japan-China War; the white shaft refers specially to those killed in the Pescadores.

The ***Asakusa Kwannon,** or *Temple of Sensōji* (the Chinese name for Asakusa), a huge Buddhist fane (of the Tendai sect) in Asakusa Park (Pl. J, 5–6), in the ward of the same name, a short walk E. of the *Higashi Hongwanji,* is one of the most popular and typical of the metropolitan temples.

The vast inclosure is divided into numerous sections, one of which is a sort of Coney Island with a score or more cheap theaters, aquariums, cycloramas, wax-work shows, 'movies,' and what-not. A host of beautiful cherry trees clothe themselves in their loveliest garb in early April and help to idealize the lakelets, fountains, wooded islets, fantastic pine trees, etc. Innumerable oriflammes, paper fishes, flags, ideographic pennants, vari-colored paper lanterns (*chōchin*), and the like adorn the houses and add gayety and color. Perhaps nowhere in the big city can the native life be seen to better advantage. The tourist should not leave Tōkyō without spending at least a few hours at this popular resort of the proletariat, where no entrance fee is charged; no guides pester one; no skin-games are practiced on the unsuspecting uitlander, and where the toys and catch-penny devices are so ingenious, cheap, and attractive, that the liberal-minded is tempted to buy out the whole show and give it back to the amiable folks who work so indefatigably for the small copper tokens of the realm. Instead of proving an ordeal the multitude of people combine to form a huge free side-show. It would be difficult to find a brighter, more orderly, a more effervescently happy and less mischievous assemblage, for the Japanese masses possess a self-restraint perhaps unparalleled, and only the watchful, underpaid police discern any silent undercurrent of lawlessness.

The street-cars (*5 sen*) put one down at the S. end of a long, narrow lane that leads from the street to the inner gate. The rows of one-story red-brick shops flanking the thronged thoroughfare are known as *naka-mise* ('middle shops'), because they stand between the one-time outer gate (burned 50 yrs. ago) and the inner gate to the temple inclosure. Behind them run paralleling lanes so narrow that they remind one of certain of the darksome by-

ways of Toledo, Spain. Here stand scores of tiny restaurants (*ryōriya*) that cater to the swarms of hungry visitors and fill them for a few *sen* with all manner of strange comestibles — and perhaps a few microbes. The scraping of thousands of pairs of wooden clogs (*geta*) on the stone flagging of the central way is deafening at first, but one soon forgets it in the attractions of the small shops filled with their multitude of tiny toys and replicas of articles used in the daily lives of the people. Peanuts and popcorn; flapjacks and lollypops; lurid books and chromos; and a host of gaudy baubles to wheedle the pennies from the pockets of the country bumpkins are displayed on all sides — a small world of miniature arts and crafts priced to please the thin purses of the people.

The big *Denbō-in Temple* behind a gate marked *Dai-san-Ku*, midway of the lane, is uninteresting. The elaborate gold-bronze statue just within the first gate is a *Kwannon*. The shrine at the left of the end of the lane, near the main gate to the chief temple, is dedicated to *Fudō*. The pathetic figure at the right of the atrium, enveloped in dead childrens' garments, is the benevolent *Jizō*. The stone praying-wheel near by is found usually in the yards of temples of the *Shingon* and *Tendai* sects.

The credulous believe that *ingwa* (the Sanskrit *karma* — from *in*, cause; and *kwa*, the fruit or effect) pay in this life for effects produced in the last, and when they wish to be cleansed of any sin they turn the wheel with the request to *Jizō* to let fate take its course — the course resembling the perpetual revolutions of a wheel. (From this belief comes the expression so frequently heard in Japan: *Nan no ingwa de konna ni kurō suru darō*, 'What have I done in my previous existence to lead such a wretched life?') It is not unusual for certain of the Japanese Buddhists to follow the Tibetan custom of preparing a type of wheel which can be fixed in the bed of a stream and turned by the action of the current. Each revolution of the wheel counts as an uttered prayer, and by the aid of this contrivance prayers are sent up night and day for the person who placed it there. Formerly there existed in the Asakusa grounds a huge revolving tower so arranged on a pivot that a slight shove would set it going. Prayers were attached to the cylinder, which was kept almost constantly in motion. The same idea (sometimes called 'Wheel of Fortune') is expressed in Spanish churches by a wheel, in the felloe of which a number of small bells are inserted; it was set in motion during mass or on *días de fiesta*, and its position, on coming to rest, was supposed to denote a favorable or an unfavorable response to the prayer of the applicant.

At the right of the main entrance, on a hill back from the street, is the Big Bell whose sonorous voice can be heard over a wide area. Between it and the st. are two big bronze *Kwannons*, seated on lotus blooms. The immense two-storied gateway with its high tiled roof, huge boss-studded doors, and bulbous lanterns, is very striking. On either side, in tall loggias, stand fiercely stern, colossal carved wood *Niō* (p. ccvii), personifications of His Satanic Majesty; while to the left of the left figure, hanging against the structure, are grouped exaggerated straw sandals hung there by credulous persons desirous of becoming good walkers. The huge paper lanterns are gifts from the local fish-market and were placed here partly for pious, partly commercial reasons, since the donors have their advertisements on them. The sign-board high up on the gateway façade bears the name of the temple.

The red Pagoda (p. clxxxiii) at the right of the gateway, inside the temple grounds, is a relic of the Buddhism which filtered through China on its way to Japan. The pair of ugly octagonal light-towers were presented by devotees whose names are incised in the stone segments. The square structure

at the left of the pagoda is the Revolving Library (*rinzō*), with numerous sculptured Dogs of Fo under the eaves, and an inner receptacle with a complete set (6771 vols.) of the Buddhist scriptures. The square edifice between the *rinzō* and the E. gate is the dance-hall (*kagura-den*). The large iron 'heaven-water receptacles' beyond the tall stone *torii* hoard up rain-water against a possible fire. The two bulky stone lions on pedestals flanking the walk, and the pair of bronze ones, guard the adjacent *Asakusa Jinja*, a brilliantly decorated structure with a red porch, a straight-pitched, picturesque roof, and many swinging lanterns. Around to the right, behind a group of *torii*, is a small Fox Shrine with many bizarre fitments. Turning to the left, and passing along the highly decorated rear of the *jinja*, we come to a small, hexagonal building (just behind the main temple) called the *Jizō-dō*, with a big gilded and seated figure of that divinity surrounded by a host of smaller stone ones, seated and standing on semi-circular tiers; the red ribbon adornments are emblematic of maternal petitions that have been answered. The new building at the left, *Daihō-dō*, with a tall sloping tiled roof, is an annex of the main temple, where special petitions from pilgrims are received. The sacred white horse, the fountain with its mythological figure in bronze, and the shrine of *Ema-ō*, the King of Hades, with the commanding figure of this worthy, call for no mention other that these bean-eating equines seem curiously out of place in an intelligent Japanese community. The big *Daibutsu* is inferior to that of Kamakura. The small red building hard by is the *Yakushi-dō*, or shrine dedicated to the Buddhist God of Medicine and mitigator of man's woes.

On this side of the temple is a group of attractive pine trees overshadowing a winding streamlet spanned by a quaint arched stone bridge and harboring many sacred turtles. The flanking bronze lanterns are worth looking at. The red shrine is dedicated to the *Goddess Benten*. The *Hokyo-in-tō* ('tower of the sacred box and seal') shaped like a bronze lantern and standing behind a tall iron railing was erected to commemorate the soldiers who died in the Japan-China War. The striking saber-shaped bronze shaft rising near by from a broad granite plinth, whose base is girdled by massive chains, is the *Chūkonhei*, and is a gift of the people of Asakusa Ward in memory of the loyal soldiers who died during the Russian War. — The flagged walk between the main gateway and the entrance to the temple proper leads between lines of stone and bronze lanterns, and small stands where a petty commerce is transacted in grain with which to feed the tame pigeons and the lusty cockerels that infest the place. The former are as numerous as at San Marcos, or at certain of the Jeypur temples, and the soiled condition of the finely chiseled lantern and temple fitments is due to their careless habits. The big bronze water

jars in lotus-leaf design near the entrance are worth noting. The properties of the many tall *ichō* trees, which stand in the temple yard (beautiful golden foliage in autumn) are referred to at p. 471. The façade is almost covered with signs and inscriptions; the large picture on the wall at the right, showing two men and a tiger asleep, and a Buddhist priest, symbolizes the idea that life is a dream and that religion is the only living thing.

The TEMPLE is 108 ft. square, is surrounded by a wide gallery, and stands on the site of a similar structure destroyed by fire about 1650; the theory that the original structure was built in the 6th cent. is untenable. It owes its existence to the *shōgun, Ietsuna,* and is a fine example of the strength and solidity which characterized many of the 17th-cent. edifices. Four immense red lacquered *keyaki* pillars set in bronze sockets support the great porch, back from which slopes a splendid, tile-covered roof of fine proportions. The rich adornments beneath the king-post at each end are worth looking at. From the platform, reached by a flight of bronze-sheathed steps, one commands an interesting view of the massive front gate and of the swarm of people pulsing through it. The interior of the fane is not overly clean, and it looks more like an untidy junk-shop than a place for worship. The grotesque figures of grumpy-looking saints, — perhaps so because badly bespattered by the careless pigeons, — the fantastic lanterns, curious bronzes, bizarre furniture, Buddhist *sutras,* emblems, banners, and what-not, add to the general stuffiness; which is accentuated in a way by the incessant sound of clapping hands, jingling coins, scraping *geta,* and the general hubbub caused by a moving, chattering multitude. Flapping pigeons dart to and fro, defile the temple adornments, and deftly escape capture at the hands of the children who make a business of trying to surprise them. Crying babies, yelping pariah dogs, and ailing people crying aloud to *Amida* to help them, add to the general clatter. Facing the middle entrance is a bronze receptacle surmounted by a prancing *shishi;* a fire burns within, fed by inflammable incense, and aromatic steam hisses as it escapes from the crevices. A host of huge lanterns pend from the cross-beams, and the hurtling wind sways them to and fro and imparts an air of instability to the structure. A number of shrines stand within, and near them tiny *kakemonos* bearing inscriptions from Buddhist texts are sold by the priests. Certain of the ideographic banners are petitions for the happiness of persons who have already visited the 188 most celebrated temples and shrines throughout the Empire, and who now lodge their concentrated requests here at the last of the series; others are handsomely executed by artists who pray for a benediction on their profession, and for more customers.

At the right of the inner shrine is a huge framed picture

representing an ancient lyric drama in which *Shōjō*, a fabulous being with a human form, red hair, and a vinous complexion, plays the chief part. Below it is a seated figure of *Binzuru*, the helper of the ailing, with a bib round his neck and his face partly rubbed away; the figure is ascribed to the celebrated bonze, *Jikaku-Daishi* (794–864). The carved and painted picture in relief on the opposite wall represents three Chinese heroes of antiquity; the time-stained *tennin* on the ceiling are ascribed to *Kanō Dōshun*. At the tables in front of the main shrine pictures of *Kwannon* are bought by the credulous as talismans against sickness, and as aids to women in childbirth. Tickets are sold here that purport to tell the sex of an unborn child!

Albeit the Inner Shrine is supposed to be inaccessible to the general public, a courteous request accompanied by 25–50 *sen* will secure admission and the service of a priestly guide. As the floor is covered with fine matting, shoes must be removed, and it is advisable to ask some one to watch them, as they must be left outside the sanctum; the attendant who guards them expects 10 *sen*. The darksome, mystical interior is a maze of gold-lacquer, metal lotus-flowers, lanterns, figurines of *Kwannon*, and a small army of diverse devils and divinities, all peering out from the dusky depths of their niches. The chief object of veneration (never shown) is a small gold statuette ($1\frac{3}{4}$ in. high) of the *Goddess Kwannon*, attributed (erroneously) to *Gyōgi-bosatsu*, a learned 7th-cent. Korean bonze. Every 10 yrs. a spurious and alleged miraculous image is shown to the gullible; and on Dec. 13 of each year a duplicate is paraded before the uncritical. According to the legend the original image was found sometime during the 7th cent. by three fishermen, near the mouth of the Sumida River, and because it was drawn up in their net, a crest formed of 3 nets adorns parts of the temple. In March, 1911, the image and its repository (along with the pagoda near the outer gate) were elevated to the rank of national treasures, and were made over to the Gov't. The beautiful red, black, and gold-lacquer shrine which incloses it — one of the finest examples extant of choice 17th-cent. workmanship — contains 9 other nested reliquaries, each increasing in richness with the diminution of size; the image is said to repose in the 10th and smallest. According to the temple records, the building has been burned 4 times since its establishment (perhaps in the 15th cent., coincident with the expansion of old Yedo), but each time the shrine and its contents have been saved through a special door cut through the wall at the back. The guardian figures are the Gods of the Four Directions, supplemented by the Thirty-three Terrestrial Manifestations of *Kwannon*. The two pictures displaying gold-lacquered horses, which hang at the right and left of the shrine, were gifts from the *shōgun Iemitsu*, at

whose initiative the present temple was constructed, — although it was completed during the reign of *Ietsuna*. Above the lateral shrine at the right, where 18 of the figures of *Kwannon* are ranged, there may be seen on a bright day a huge painting of a dancing angel; the work of *Kanō Yasunobu*, one of the most celebrated artists of the old times. To the right is a shrine to *Fudō*, with an image of the Fire God attributed to the inimitable *Unkei*, and a tall, gilded figure of *Kwannon* presented to the temple by a *Tokugawa shōgun*. A number of bizarre objects are scattered about this room, among them a fine Indian goddess seated on a water-buffalo. The handsome brass and bronze incense-burners at the foot of the shrine are worthy of notice.

The priest now conducts the visitor to the rear of the main shrine where there is an *Ura Kwannon*, or rear shrine guarding the door in the wall through which the sacred figurine is removed in case of fire. On the door-posts are inscriptions to the effect that the image was 1072 yrs. old at the time of the *Genroku Era* (1688–1704). The big time-stained painting on the rear wall depicts the Dragon Goddess receiving from Fugen-bosatsu (the Universally Wise and Benevolent Goddess) a *hokekyō*, or roll of the Buddhist scriptures; Buddha, Amida, and a host of other personages appear in the perspective. On the corridor walls are two huge paintings on lacquered wood, 10 by 20 ft., and 20 by 40 ft., depicting the 28 vols. of the Buddhist scriptures.

The altar at the left of the main shrine is dedicated to *Aizen Myo-ō* (the Goddess of Love); 15 of the manifestations of *Kwannon* stand here, while farther at the left, in a shrine corresponding in location to the Fudō shrine at the right, is a beautiful little pagoda, rich in reds and blues and gold-lacquer, with a tiny Buddha inside it. There is also a handsome *Kokuzō-bosatsu*, in a small glass case. Farther along, in a bulky wall-case with a metal screen, are 1000 seated images of *Kwannon;* the image at the right, on a red drum, is a Chinese importation. The large plate-glass mirror (one of the first brought to Japan) was given to the temple (by an association of wrestlers) just after the Restoration, at a time when it was regarded as a Western marvel. The seated image of the abbot *Zennin Shōnin*, which formerly stood here, is now in a narrow room at the right of the main shrine.

We leave the temple grounds by the wide avenue leading W. toward the lake; the low cream-colored brick structure (cost, ¥32,000) at the left, crowned by a *hōshu no tama*, contains an Indian Buddha and was erected in 1912. The scores of tiny shops hereabout do a roaring trade with yokels on holidays. The pretty lakelet is said to be the residue of the waters of Tōkyō Bay which once covered the temple grounds. In substantiation of this fact the locally celebrated *Asakusa-nori*

(laverwort), a palatable seaweed (*Porphyra vulgaris*) which is now gathered near Shinagawa Bay, retains the name because it was once gathered here. On the W. side are many cheap theaters, platforms for jugglers, acrobats, etc. The lofty tower at the right (220 ft. and 50 ft. in diameter), popularly called *Jū-ni-kai* (12 stories), was erected in 1890 and is devoted to picture-shows, etc. The new structure at the left of it is used for wrestling-matches. There is a small aquarium in the *Kōenchi* (park), and numerous wax-work displays. — The low hill called *Matsuchi-yama*, between Asakusa Park and the Sumida, is a favorite rendezvous of certain Tōkyōites, who foregather here in springtime to enjoy the view of the opposite *Mukōjima* and its cherry trees.

The **Yoshiwara** (Pl. J, 5), or prostitute quarter, known colloquially as *Naka*, a widely celebrated relic of feudal times and an unusually interesting example of the efforts of a sane and highly civilized gov't to regulate (by segregation) one of the most potent and delicate sociological evils inherited from all the ages (and incidentally to prevent the spread of one of the most fearsome scourges that afflict humanity), lies about ½ M. northward of Asakusa Park (rikisha in 10 min.; fare, 15 *sen*) and an almost equal distance W. of the Sumida River, near the N. outskirts of the metropolis, in the midst of a labyrinth of dusty streets and tawdry houses, grouped in a walled inclosure (about ¼ M. square) entered through guarded gateways and policed by a squad of specially picked men. Though supposedly the most grossly wicked spot in Japan, this handsome intramural settlement is at once bizarre and brilliant — notwithstanding its character of a self-confessed Sodom wholly given over to bawdry and hetærism; (and to the mercenary men of low morals who employ the misguided women for their own financial aggrandizement); to the dominating influence of courtezans and *geisha;* to paramours and panderism; and to the small army of shopkeepers, restaurateurs, and the lesser fry who meretriciously cater to the unbridled instincts of the licentious element.

It is perhaps needless to mention that the Tōkyō municipality and the better element of the capital are not a bit proud of this ignoble appendage of Japan's greatest city. The thoughtful traveler who visits this spot so far-famed for its ill-fame, will view it not as a wanton flowering of the incontinence which in a greater or less degree is a restrained characteristic of other nations besides the Japanese, but rather as a noteworthy success in preventing immorality from sauntering, soliciting, and elbowing one aside in the city's thoroughfares; from ogling and enmeshing strangers; and from flaunting immodesty and lewdness in the faces of those who are not looking for it and who might otherwise remain unconscious of it. The present enlightened Gov't has repeatedly distinguished itself by drastic legislation against transactions that pledged unfortunate women to a life of shame. It has promulgated laws dissolving, without reserve, all covenants, and annulling all monetary obligations, between harlots and their masters, and it has decreed that all capital invested in enterprises inconsistent with the moral law should be treated as stolen. In one decree prostitutes and *geisha* were considered as having dehumanized themselves, and therefore money due by them, or by

others on their account, could not be recovered. Severe penalties were prescribed for any attempt to bind a girl to degrading and dissolute service in a *iorōya*, or licensed house of ill-fame. History, however, again repeated itself; age-worn traditions proved too strong for legislation; and finding that the world-old social evil could not be suppressed, the lawmakers adopted the middle course and regulated it.

It was not until Yedo had become the seat of the *Tokugawa Shōgunate* that regular brothels were established, and up to 1614 there was no fixed place set apart for sexual commerce. The first 'red light' district to be inhabited by these 'priestesses of humanity' in the ancient capital was founded in a wide swampy area overrun with reeds and rushes. From the prevalence of the latter the place was called *yoshiwara*, or 'rush-moor.' So that the locality might have a more auspicious title the name was afterwards adroitly changed to *yoshi-wara*, or 'good-luck moor.' In 1626 all the stews of the growing metropolis were transferred hither, and among them many bath-houses presided over by Jezebels semi-euphemistically termed *Jigoku*, or 'hell-women,' chosen usually for their beauty and attractiveness. In 1657 this 'Hell's Kitchen' was swept by fire, and the new houses of the present site erected. Later this became known as the *shin*, or 'new' *yoshiwara* (a generic term now applied to many such 'Flower Districts' in the Empire), in contradistinction to the *moto*, or 'old' *yoshiwara*. Between 1655 and 1897 the raging, purifying flames of 30 great conflagrations destroyed the unhallowed settlement. Each time, and with incredible rapidity, a larger and more resplendent one has risen from the ruins, until the final great fire of April 10, 1911, burned all the palatial buildings in the inclosure and over 6000 in the immediate neighborhood; killing an unlisted number of people (among them many inmates of the houses), injuring 134, and causing a monetary loss of ten million *yen*. The fire was the signal for a national discussion almost as heated; but despite many protests and suggestions to eradicate the evil and definitely to consign it to a merited oblivion, or at least to a site beyond the city limits, the present *yoshiwara* sprang once more into being, and on a scale of gilded grandeur outclassing all previous efforts. Building operations began as soon as the ruins were chilled enough to handle, and the Tōkyō builders established a record for speed never before accomplished in secular operations!

Though architecturally a medley of many styles — coupled with a host of efforts far from stylish — the settlement possesses a striking individuality. The houses are more solidly built than were any of those in former times, and so fearful are the people, that now when a high wind prevails, the local bath-houses (the foci of most of the fires) are made to suspend business till it dies away. Floridity and Pompeiian voluptuousness are the dominating notes; flower-adorned balconies, stucco-figures, tiled insets, and various caprices distinguish certain of the temple-like façades, into which are let the oftentimes coarsely vulgar names of the establishments. Certain of the entrances are striking and elaborate; resplendent gilded dragons adorn the ceilings, and great masses of real flowers in season (and artificial cherry or plum blossoms out of season) grouped with all the indubitable skill of native horticulturists, impart an artistic effect. The libidinous masters of the houses practice all the allurements known to them to enmesh the senses of the passer-by. Gold, madreperl, marble, rich green bronze and highly polished brass; native woods of beautiful grain and finish; huge cheval-glasses; colossal gilded temple-drums; red-and-gold lacquer of exquisite native workmanship; and other emblems of wealth are skillfully disposed to entice the wayfarer, the while dulling his senses to the wickedness concealed beyond. Through these sometimes palatial entrances, hung with rich satin brocades, one glimpses alluring vistas of reposeful interiors; of lotus-pools and tinkling fountains; tiny landscape gardens and arched bridges; of cool, flower-embowered, perfumed retreats, dimly lighted, through which barefooted women patter; or, reclining with studied carelessness, suggest Ionian bathing-scenes or other spectacular situations that disturb the shallow noddle of the salaciously disposed.

The entrances of the pseudo-'aristocratic' establishments resemble theater lobbies, in that behind deep plate-glass windows one sees successive rows of enlarged photographs, plain or colored, of full-length pictures of women, and landscape views in which the latter figure with skillfully reproduced

faces. These pictures replace the 'dressed shop-front' referred to hereinafter. The likeness to a theater is accentuated by the box-office which stands near the door and which is presided over by a cashier, or ticket-taker. After inspecting the photographs, and making a mental choice, the visitor sidles up to the box, pays the customary fee, and whisks briskly into the house and out of sight of the cynical loungers without.

The *Niroku* published, in 1912, some statistics concerning licensed prostitutes in Japan, and particularly in Tōkyō. According to the latest returns there are 48,769 licensed prostitutes in the whole country, of whom 6000 are in Tōkyō. To this latter number Niigata Prefecture (Echigo) contributes the largest share, followed by Tōkyō, Gifu, Aichi, Ibaraki, Yamagata, and Mie Prefectures in the order named. Fukushima Prefecture shows the smallest number. The common price charged for each customer is 35 *sen*, of which one half goes to the employer or keeper of the house. Of the remaining 17½ *sen*, 10 *sen* is applied for the repayment of the loan raised from the employer at the start, the balance, 7½ *sen*, being the net profit. This latter sum, however, is still liable to levies in the shape of funds for the purchase of furniture and table utensils and the residue is spent on toilet powder, and paper, hair-dressing, tooth-powder and brushes for the use of the guest. The employer provides the inmate's food twice a day, consisting of rice and another dish worth from 1 to 1½ *sen* a day. How it tastes can be better imagined than described. The woman is naturally obliged to buy something palatable for herself out of her own pittance. Her earnings amount to about 14 *sen* a day, which is insufficient to supply her wants. She gets a rebate of ½ *sen* for every plate of fish or other eatable ordered by the guests (which usually costs them 25 *sen*, but the vender gets from 8 to 15 *sen* only, the difference going to the keeper of the house). The number of men and women who subsist on these poor creatures is quite formidable, there being in the Yoshiwara 680 men and 840 women, their nomenclature being *yarite* (governess), *shinzō* (maidservants), *banto* (clerks and menservants), and *naka bataraki* (assistants). There are sixty-four tea-houses where the better classes of guests take their meals or call *geisha* before repairing to the brothels, and here their accounts are settled, payment being made after the spree, although running accounts are kept by some frequenters. There are a large number of eating-houses, and those dependent for their support on the custom of mere sight-seers include 40 *oden*-sellers, 15 *daifuku*-sellers, and over 50 vendors of *tsujiura* (small pieces of paper with some words printed on them telling the buyer's fortune, or words supposed to come from his sweetheart). The people employed at the brothels are not paid for by the keepers, being dependent for their support on 'tips' which average from 30 *yen* to 100 *yen* per month.

No section of Tōkyō is cleaner superficially, outwardly more decorous, and freer from ribaldry and pornographic offensiveness than the *jōro* quarter; one who sees it in the daytime will find alert gendarmes patrolling the streets, and perfect order prevailing. The same lanterns and flags and banners; the same pleasing medley of color; and the same all-pervading winsomeness characteristic of the streets of most of Japan's well-regulated cities are in evidence; and withal a surprising and noteworthy lack of the degradation one naturally associates in the mind with a region confessedly given over to unchastity. It has rather the general aspect of a handsome, vivacious bazaar; particularly on locally celebrated festival-days, when throngs of sight-seers flock into the compound to witness the various brilliant displays and ingenious advertising dodges (direct advertising is inhibited) evolved by the proprietors of the different establishments. [One of the most popular is the *Niwaka*, a sort of comic play held on summer nights.]

An unkempt thoroughfare, the *Nihon Tsutsumi* ('Japan

dyke'), — formerly flanked by poisonous lacquer trees, — leads past the main entrance to the *yoshiwara* on the E., and from it there branches off at the left, as one approaches it from the Sumida River, a short, lively, sloping street flanked on both sides by small shops and tea-houses — some of the latter dedicated to illicit intrigues. The first half of this approach is called *Emon-zaki*, or Dress Hill, from the circumstance that visitors to the gay abode of vice beyond are supposed to adjust neckties and make tentative efforts to spruce up a bit as the jinriki whirls them onward toward the *Ō-Mon* (great gate). At the right of *Emon-zaki* is a small *Shintō* shrine (a permanent adjunct to all such places) called the *Yoshiwara Jinja;* hence to the gate the division is called *Go-jik-ken-michi* (50-house street), from the 50 tea-houses which originally faced it. Before the last great fire a graceful arch, surmounted by a gilded figure of a woman supposed to typify the Venuses within, spanned the space between the iron gate-posts — the inscriptions on which (by a popular playwright) convey a subtle meaning to those versed in the classic poetry of Japan and China. Liberally interpreted they mean: 'A dream of springtide when the air is filled with cherry blossoms. Tidings of the autumn when the streets are flanked with lighted lanterns.' The couplet refers to the former line of splendid flowering cherry trees which grew in graceful attitudes through the center of the main thoroughfare; and to the oddly-shaped lanterns on upright bamboo stakes which stood at the base of each tree. When the lamps were lighted in the soft dusk of an April night, and a gentle and caressing breeze shook the downy blossoms in clouds from the trees, the scene was one of singular beauty; even though it showed to what base uses art could be put. The charm of this and of the *Yo-zakura*, or 'Night Cherries' (a poetical name applied to the women of the resort), is celebrated throughout Japan, and has long been enshrined in song and poetry.

The Main Street, *Naka-no-chō*, runs straight for 716 ft. from the wide entrance gate, through the compound to the Medical Inspection Bureau, where physical examinations are held each week. Branching off at right angles are short side streets — *Yedo-chō*, *Sumi-chō*, *Kyō-machi*, and *Ageya-machi* — some of which terminate at gates closed at night and used as exits in the day-time. Connecting these side streets (on which are some of the finest houses) are certain cool, sequestered byways that recall the narrow, shaded lanes of Cairene and Syrian bazaars, flanked by tall houses whose upper balconies almost touch. These are the most picturesque within the inclosure; at night they are rendered brilliant and strikingly vivid by the slatted cages (deep and wide-barred front windows innocent of glass), backed each by its row of gorgeously clad, black-eyed, enameled houris sitting like wax figures on a

proscenium, before wonderful dead gold screens or polished mirrors that add limitless depth to the apartments and reflect again and again the bars themselves and the silent, eager, staring faces between them. In the morning they are often filled with heavy-eyed, languorous women being coiffed and barbered for the evening orgy, or with lively, chaffing ones who impatiently await the breakfast which a scurrying maid is bringing steaming on a tray from a near-by restaurant, and who shrill out mutilated salutations in English to the sauntering stranger. In the first-class houses, some of which are supposed to be celebrated for the charm and beauty of their courtezans, there is no such thing as this *hari-mise*, or 'dressed shop-front,' and patrons, instead of seeing the women from the street, and there making their choice, must be introduced by a professional go-between — usually a woman. There are many such 'introducing-houses' in the inclosure, and some of the celebrated restaurants and *chayas* are said to be dedicated to this purpose. — During the forenoon of a sunny day brilliantly colored sleeping-garments are hung out to air from the balconies of many of the houses, while the capricious sultanas, if not sauntering through the streets accompanied by fresh young women attendants, are reposing in the crepuscular shadows of the inner rooms.

At night when the short streets are a blaze of electric light, and throngs of men, women, and children — the latter usually with bead-eyed, shaven-pated, babies pick-a-back — pulsate through the settlement, the scene is as singular as any the traveler will see in the Eastern world. Foreigners, metropolitans, country yokels, soldiers, fortune-tellers, harlequins, blind-shampooers, female hair-dressers, beggars, venders of rice-dumplings, boiled red-beans, cigarettes, and a score of native goodies, elbow their way good-naturedly through the compound milling with iniquitous humanity. Dapper little policemen clad in spick-and-span uniforms, helmets, and white gloves, and equipped with swords, spectacles, lanterns, and notebooks, are on the spot to repress all coarseness or brutality, and to keep a keen eye out for brawlers, tipsy visitors, or other disturbers of the remarkable order of the place. Frequently one hears their sharp, staccato *Kōra, Kōra!* (lit., *ye*, but figuratively: 'Move along there now, step lively!') shrilling above the din, forbidding frolicsomeness and enjoining decorum. Soon after dusk a curiously feverish but suppressed animation thrills through the place — a precursor of the *mise wo haru* (lit., to arrange goods in order and expose them for sale), or the filing into their cages of the 'bud and blossom' of the most celebrated *jorōya* in Japan. Then the whole *yūkaku* (group of visitors) seethes with subdued excitement. In the more pretentious houses the women form a gaudy assemblage in a richly decorated room visible from just inside the entrance,

but not from the street. Clad in gorgeous costumes of silk or satin which cover them completely from throat to heel; rigged out in sumptuous coral and metal, porcelain, or tortoise-shell hairpins ranged round their heads like a halo; with penciled eyebrows; lips splashed with crimson; be-powdered and freshly coiffed; these statuesque Eves seat themselves submissively each on her silken mat, where, like some resplendent impersonal merchandise, she waits patiently beside a circular, brilliantly polished brass *hibachi*, before a glistening cheval-glass that reflects every line of her back and her sloe-black, elaborate, and distinctive coiffure. An assumed look of modesty and candor masks the soul-besmirching traffic in which each is engaged. There is nothing in the outward display that would startle the most prudish. Later, as one by one they are beckoned out and glide noiselessly to some deeper recess of the house, there floats out on the soft night air the tinkling notes of *samisen;* the melancholy thrumming of silken-girdled drums; the soft pounding of *tabi*-shod dancing feet; the swish of voluptuous garments; and the hoarse, throaty, contralto tones of artificially trained *geisha* voices.

Of the 3000 or more *tawareme* in the *shin-yoshiwara* (the next largest in Tōkyō is the Susaki, in Fukagawa Ward, with 2000 inmates) but few are Tōkyō women; they are chiefly recruited from provinces where the conditions of life are considered hard and grinding. Poverty, personal misfortune, and calamities resulting from eathquakes, crop-failures, tidal waves, and the like are said to be the chief causes for girls entering upon a life of shame. [Certain Japanese do not consider it a disgrace for a girl to show her filial love by selling herself for a few years to help her poverty-stricken parents, but rather as an act of heroism.] The people like to believe that there are few if any voluntary victims, and that no one adopts the career if an alternative offers: only the pressure of dire necessity is held to justify the sacrifice. This is generally counted a grievous affliction by those who must have recourse to it, and by friends it is regarded with profound pity. The life of gilded misery led by the women is referred to as 'the painful world,' and each one is said to live in the hope of being redeemed (from the debt owed to the brothel-keeper) by some rich man or lover. Unless this redemption comes early, malignant diseases, premature old age, or a suicide's grave usually dissolves the tie.

Among themselves the women of this underworld call each other 'sister.' To outsiders they are generally known by fictitious names, such as: Little Purple; Faint Cloud; Pine Mountain; Double-blossomed Plum; Floral Fan; Whispering Wind; Jewel River, and the like. Superior women are termed *oiran;* the principal girl, *oshoku*. Poets and novelists have thrown a halo of tender romance over their sad lives, and many a

touching love-story has been told and written about them. The women dress in accordance with their own wishes or those of their master; some adorn themselves in fine brocade silks heavy with gold or silver enrichments (and thus sink deeper into the debt of their exploiters); others affect the bizarre fashions of bygone days; while others yet affect gaudy red crape with elaborate collars and exaggerated satin *obi* (sashes) tied in front (the distinctive badge of shame of the *jōro*). Others essay to make themselves appear younger and prettier by wearing silk crape adorned with intricate figures, purple satin collars, and a *maki-obi*, or narrow sash, wound round and round the waist and merely tucked in to hold it in place. A significant fancy of certain of these sirens is to wear a costume (long celebrated as distinctively yoshiwaresque) of fine purple satin richly embroidered with great sprawling red lobsters! Others wear plain crested clothes to imitate special styles favored by their first cousins, the *geisha* (p. clxi). Musk is the favorite perfume. The studied display of physical charms that are usually concealed is rarely resorted to.

To the *shin-yoshiwara* and the 4 lesser resorts of a similar nature in the capital come annually about 1½ million visitors, who squander upward of 2 million *yen* on the inmates. Most of the robberies, murders, and suicides of the metropolis are in some way related to these plague-spots, the common name for which with many is *doku* (poison). Some parents warn their children to beware of their inmates as they would cayenne pepper, and supplement the injunction by a reference to the proverb, 'Pleasure is the seed of trouble.' Others exist who are willing to allow their daughters to serve the *yoshiwara* inmates, and by having them trained in the arts of Aspasia eventually dedicate them to Aphrodite. When certain persons are obliged to mention the *jorōya*, they prefer to call it *Fuyajō*, or 'Nightless Castle'; *Hana-no-chimata*, 'Flowery streets'; 'Kutsuwa,' etc. The gossamer wantons who inhabit it are referred to as 'barren virgins'; 'strumpets'; and by other opprobrious epithets. Certain municipal rules are enforced rigorously in the different houses. A minute description is taken of every visitor — the name, profession, height, facial characteristics, color of hair and eyes, general figure and build, style of clothes worn, personal defects, and the like. When the official blank is filled in it forms an excellent description of the person and is filed for reference. — The numerous towns of Japan named *Yoshiwara* have nothing to do with the above-mentioned establishment.

The **Sumidagawa,** the 2d river of importance on the Yedo plain, has its sources N.W. of Tōkyō, on the border of Musashi and Kai Provinces, and it is to Japan's capital what the Thames is to London and the Seine to Paris. Entering the city from the N.E. it flows past the Asakusa, Nihonbashi, and

Kyōbashi Wards, separating them from Honjō and Fukagawa (placing the latter in the same relative position to Tōkyō that the Thames does with Surrey), before washing the shores of Tsukishima Island and emptying into Tōkyō Bay. While for the Tōkyōites the river possesses all the charm that the Seine holds for the Parisians, it does not appeal strongly to foreigners. The boats which ply up and down it are small, tippy, and stuffy; the refuse which the converging canals bring into it is objectionable to the senses; the dreadful night-soil boats which glance along its surface and leave a trail of grease behind recall glue-factories and sulphureted hydrogen; and the tawdry houses which back up to its shores and insult it with their drainage add but little charm or picturesqueness. It is perhaps prettiest and liveliest off MUKŌJIMA EMBANKMENT, during the cherry-blossom season, when collegiate boat-races, local regattas, and the like add life to it. 'The citizen's ideal of summer pleasure is to hire a *yanebune* (a boat having its middle part covered by a roof — *yane* — under which the pleasure-seekers sit), engage two or three *geisha*, and travel lazily upstream, with scull or sail, debarking at one of the many famous restaurants that line both banks of the river, whence he drifts home, after dinner, along the path of the moonbeams, merry, musical, and perhaps love-sick. These delights culminate at a fête called the "river opening" (*kawa-biraki*) which takes place nominally on "moon-night" in midsummer. Those for whom the fête is organized contribute nothing to the preparations. All that part of the affair is undertaken by the riverside restaurants and boat-house keepers, who, for the sake of the throng of customers that the celebration brings, put up a considerable sum to purchase fireworks.' At this time the long RYOGOKU BRIDGE is packed with spectators, the surface of the turgid river is almost covered with canopied craft adorned with colored paper lanterns, the air vibrates with the shouts of roysterers; the clapping of hands; the tinkling of *samisen;* the tuneless voices of singing *geisha;* and the thrumming of unsympathetic drums, and the whole represents one of Tōkyō's most popular festivals. Boats should be engaged in advance. Consult the hotel manager. There is a *funayado*, or place where boats can be hired, near the Ryogoku Bridge, on the Nihonbashi side.

Transpontine Tōkyō (Pl.I–J, 7–8), a wide, unkempt region delimned by the Honjō and Fukagawa Wards and separated from Tōkyō proper by the wide and swift Sumida River, possesses but few attractions for foreigners. Several big bridges — the Azuma- Umaya- and Ryogoku-bashi ('two-province bridge,' so-called because Honjō-ku belonged formerly to another province) — link the latter ward and its dull streets to the lively Asakusa; while farther to the S. the Shin-Ōhashi ('new great bridge,' 576 ft. long, begun in 1909 and completed

in 1912 at a cost of ¥590,000) joins Honjō to Nihonbashi-ku. The Eitai-bashi connects Fukagawa with Kyōbashi-ku. Ryogoku-bashi is a sort of miniature Brooklyn Bridge where pyrotechnic displays are to be seen on summer nights, and from which sad souls with suicidal thoughts leap off sometimes, to smother their dark sorrow in the sooty funnel of a passing steamship! The most southerly of the bridges is the small Aioi-bashi, a sort of Japanese Bridge of Sighs, over which recalcitrants are conducted to the big prison on Tsukishima, in Tōkyō Bay. The Mercantile Marine and the Marine Products Schools near the entrance are of interest chiefly to seamen. Neither Honjō nor Fukagawa is noted for pulchritude, or for odors that recall those of Araby the Blest. On the contrary, the sixty-six distinct stenches for which Cologne was once celebrated seem to have taken up their quarters here in the foul open drains, and the odoriferous truck-gardens which reach quite up to the ragged and melancholy outskirts. The Fukagawa Park, with its Hachiman Shrine, and Temple to Fudō, is inferior to Uyeno, Shiba, or Hibiya, and the *yoshiwara* is smaller than that of the metropolis. According to a local writer 'many kinds of fish and turtles are nursed' in the Fish Nurseries.

Mukōjima ('opposite island'), in Honjō-ku (Pl. J, 6), once celebrated for its fine cherry trees, is declining in popularity with the better classes. The double line of gnarled cherry trees planted in the 18th cent. was badly injured by the floods of 1912. The pretty spectacle offered by the cherry blooms in April is often marred by the antics of the thirsty coolies who soak *sake* while enjoying the floral display and sometimes encroach upon the reserve of others.

A finer and in every way more attractive display can be seen in Uyeno Park, which also has the advantage of being cleaner, and more accessible to the hotel. Other displays of this quasi-national flower are mentioned in different places throughout the guidebook.

See also the reference to flowers under ATAMI, page 62.

Kameido (Pl. J, 8), with its Shrine and Wistaria Garden, in Honjō-ku, in a tawdry neighborhood near the N.E. outskirts of the city, should be visited in late April or early May, as the wistaria usually begin to droop about the end of the first week in May. An easy way to reach the park is to board a train of the Gov't Rly. (Sōbu Line) at Ryogoku Station (Pl. I, 7) and proceed (fare, 15 *sen*) to Kameido Station, thence turn N. and walk 12 min. The small temple grounds stand in the midst of a sea of low native houses whose surroundings are without interest. The narrow thoroughfare leading to the entrance terminates in a handsomely carved gateway in the natural wood, adorned with *shishi*, fishes, birds, dragons, and wave-patterns.

Just within the inclosure is a locally celebrated Drum Bridge (*Taiko-bashi*), a time-worn structure over whose high hump devotees climb (risky with high-heeled shoes) as an act of special devotion to the divinity to whom the shrine is consecrated. Ladies usually elect to approach the shrine along the picturesque pathways at the right and left of the pond. Beyond the first bridge is a second smaller one facing an attractive eight-roofed gate surmounted by sculptured dragons, turtles, and phœnixes. At the foot are stone Dogs of Fo, and behind them, in glassed-in cages, are carved and painted gods in the guise of *zuijin*, or the ancient guards of nobility. The grounds are laid out in imitation of those in which *Sugawara Michizane*, to whom the shrine is dedicated, lived and died in exile (in *Kyūshū*). The pond is called *Shinji-no-ike*, or 'Pond of the Heart,' because of its fancied resemblance in shape to this organ. The name Kameido is said to be derived from *kamei* (lit., sitting like a tortoise, with the feet spread out behind), wherefore the big stone tortoise which the visitor will note a few yards to the right of the temple. Some pretty bridges span the narrowest parts of the pond, and many graceful trees overshadow it.

The Wistaria (p. 119), which most foreign travelers come to see, hangs in splendid cream-white and pale-lilac clusters, 3–5 ft. long, from the trellises which flank three sides of the pond, and by reflecting themselves in the water create a lovely picture. Thousands of pendants sway to and fro with the wind and early in May scatter their fragile petals like snowflakes on the walks and the surface of the pond. During the season many flower-loving Japanese sit on the broad platforms extending out from the tea-houses to enjoy the scene. Along the walks are many tiny shops where artificial flowers made in the form of wistaria hair-ornaments, metal turtles, tiny hand-painted porcelain cups (attractive souvenirs, 10 *sen* each), and other gewgaws are sold. Many jugglers ply their deceptive profession here. — The chief shrine is just beyond the second bridge; the gold screens and pictures — the latter representing certain of the ancient pantomimic religious dances — which adorn the interior are relics of the time when Buddhism and Shintōism were often worshiped under the same roof. The image of *Michizane*, who is here worshiped as the God of Literature, is carved out of the wood of a plum tree which grew in the yard of the chief shrine at Dazaifu. One of the popular festivals falls in Jan. of each year.

The **Kameido Plum Gardens** (*Ume-yashiki*) lie about $\frac{1}{4}$ M. E. (Pl. J, 8) of the Kameido Shrine, and are beautiful when the blossoms come out in March (the latest of the Tōkyō plums to bloom). Many of the remaining trees are very old and decrepit; the pleasure of a visit to the garden (no fees) is diminished by the offensive stench which arises from the open sewers in the neighborhood.

The **Hori Kiri Iris Gardens** (Pl. J, 6) are about 2 M. E. of Mukōjima and are reached by jinriki (a special bargain must be made with the runner); the flowers are at their best in June.

The **Ekō-in** ('a Buddhist temple where mass is said for the dead'), a well-known fane belonging to the Jōdo sect (p. cxcix), is within 5 min. walk of the Ryogoku-bashi (Pl. H, 7) in Honjō-ku, adjacent to the National Art Hall (*Kokugi-kwan*) where wrestling and such exhibitions are held. The main entrance is from the side street, and the long, flagged yard was for years the most popular wrestling-arena in the city. The chief object of interest in the rather nondescript temple is the huge recumbent figure of the dead Buddha, near which is an inscription to the effect that: 'If you wish immortality and a future life, do not cease to pray earnestly.' In a small reliquary behind is a sculptured image of the founder of the Jōdo sect (anniversary services in April). The red and gold-lacquered main altar contains a seated figure of *Amida*. The carved wood statue of Buddha is supposed to represent him when he emerged from his long retirement and meditation in the mts. The room at the right contains some passable *kakemono* and several small shrines of beautiful workmanship. — The small white temple midway between the gate and the main structure, though closed to the general public, will be opened for a small fee (shoes must be left at the entrance). The fine main shrine (*zushi*) of rich gold-lacquer adorned with subdued colors and intricately carved in bas-relief, is made in a style peculiar to the *Jōdo* sect and resembles an antique German wood press; all the panels carry complicated traceries and figurines, and the inner side of the doors are of beautiful gold lacquer-adorned with delicately painted figures. The central *Kwannon*, a gift by the mother of the 4th *Tokugawa shōgun*, is known as the *Ichi-gon Kwannon* because it will receive a single petition only from any one person. The coffered ceiling is richly painted, and the two big *Niō* are worth looking at. The figures at the right of the shrine are the 33 terrestrial representations of *Kwannon*. The great dragon which adorned the ceiling was ruined by the fire of 1855.

At the rear of the main temple (path at the right) is a locally famous cemetery, often referred to as the Burying-Ground of the Nameless Dead. Here lie untold thousands of the unfortunates who were burned in the great fire of 1657, and those who were killed in the equally destructive earthquake of 1855.

This great conflagration is but one of the many sinister and similar disasters which in times gone by have scourged the Japanese metropolis. History records that the fire burned with great fury during two entire days and nights, and that 107,046 people perished. A common pit was dug for the bodies; priests from all the different Buddhist sects foregathered at the sepulcher, and during 7 days a thousand scrolls of the sacred book were recited for the repose of their souls. The immense grave was called the *Muenzuka* ('tomb of one dead with no relative alive'), and later the temple which was built near it was called the *Muen-ji* (or temple of persons

without relation or kindred). *Segaki* (masses for the spirits of the dead having no relations) are regularly held on the 2d and 19th of each month. Because the dead buried at the temple were without relatives who could support the temple, *Ekō-in* was for a long time the place where sacred images were brought from the provinces to be worshiped by the people of Yedo, and in order to swell the meager receipts public performances were given in the temple atrium. Prayers were (and still continue to be) offered up here for the souls of dead animals, and a small fee will procure a short service and burial in the adjacent grounds for cats, dogs, and other domestic pets.

Conspicuous among the graves is that of *Nezumi Kozō*, the JAPANESE ROBIN HOOD: a national and historical figure, the theme of many a story. Robber of the rich and protector of the poor, *Nezumi* ('rat,' the robber of the household) *Kozō* (a small, lithe person) was a little man of keen wit and remarkable agility and prowess — the darling of the proletariat. His droll and daring exploits form the subject of many dramas and other theatrical plays. His grave — distinguished by a small shelter and much burning incense — attracts thousands of the commonalty and not a few contributions to the temple exchequer. (The priests are not overmuch proud of the dubious distinction which *Kozō's* memory has associated with the temple.) The headstone has to be replaced many times each year, as the credulous believe that if a bit of it is surreptitiously carried away it will act as a golden talisman in speculative enterprises. When the belief proves true, the sly kleptomaniac usually fulfills his secret vow and replaces the mutilated stone with a new one. The enterprising wight with the small stock of headstones near by makes his living by keeping these handy and carving the names of lucky investors on them, then setting them up. Students are confident of success in their examinations if they can carry a chip from the stone in their *kimono* sleeve during the ordeal. When the course of true love runs unevenly, lovers come hither to spill their smothered grief, and to implore the shade of *Kozō* to bind up their wounds. The bamboo vases have been filled with fresh flowers every day for nearly a century, and fresh incense has been offered just as frequently. The big amphitheater which overshadows the *campo santo* is where wrestling-matches (p. clxvii) are held.

Tsukiji ('filled-in ground'), the one-time Foreign Concession (like The Settlement at Yokohama) where foreigners formerly were obliged to live, and the approaches to which were guarded by sentries, occupies a strip of land facing the Bay at the southern edge of the metropolis (Pl. E–F, 7), and is of considerable interest to foreigners. It is the favorite dwelling-place of numerous foreign religionists, whose houses, clubs, churches and other edifices give it the appearance of a clean, tranquil suburb of some Western city. A number of schools and deserving establishments for the moral and intellectual advancement of the people of the Empire are maintained by the mission and other workers who dwell here and in various parts of the capital; and from Tōkyō in general, and Tsukiji in particular, there radiates an uplifting influence that is felt afar. One of the most conspicuous institutions, international in scope and renown, and known far and wide for its splendid achievements is

St. Luke's International Hospital, itself the nucleus of a great Medical Center now in course of construction, and which, when completed, will cost upward of 6 million *yen*. It will occupy the site of the famous old (efficient but inadequate) hospital of the same name, which was destroyed by the earthquake of 1923. The work accomplished by the old institution was so excellent, and so appreciated by the Japanese, that in

1923, when its enlargement was under discussion, and the new hospital proposed, the late Emperor at once gave 50,000 *yen* out of his personal fortune. This was followed by other contributions by Japanese notables that brought the initial amount to 150,000 *yen*. The remainder of the money needed was raised in the United States, under the auspices of the Protestant Episcopal Church (founders and organizers of the older institution).

Ground was broken for the new hospital Feb. 11, 1928, the date of the founding of the parent institution (as well as one of the most important Imperial Festivals, the *Kigensetsu*, or the accession of the first Emperor in 660 B.C.). The shovel used in the formal ground-breaking ceremonies was a part of a complete field hospital presented by General John J. Pershing.

The new hospital contains beds for 250 patients; a modern school for the training of 150 young women nurses; organizations for public health work, with the aim of disseminating education relating to health measures; the investigation and relief of unhygienic conditions in industrial and social centers; the training of mothers and families, and a general movement along modern lines for the prevention and cure of disease. The head of the medical institution is *Dr. R. B. Teusler*. The managing director and head of the organization is the *Rt. Rev. Bishop John McKim, D.D.*, known to, and revered by practically every foreigner in the Far East (as well as by millions of Japanese).

Tōkyō might be said to be general headquarters of the Christian Movement in Japan. Here the largest cathedrals, churches, missions and much of the best proselyting talent are to be found; here the most important conferences, commissions, and other ecclesiastical councils meet and plan their campaigns; while from the metropolitan dioceses go synodals to all parts of the Empire. To this greatest intellectual center of the Far East come delegates from all parts of the world to aid in the advance of Christian progress and unity. It is the center from which Christian literature is sent to all the missionary outposts, and, incidentally, upon which the Buddhist bonzes and Shintō priests throughout the realm focus their apprehensive eyes and thoughts.

The fine Mineral Museum which formerly stood in Tsukiji, and which, in a smaller way, had a collection of mineralogical specimens almost as beautiful as that in the South Kensington Museum, was destroyed by the great earthquake of 1923 and much of the contents ruined. The less interesting

Naval Museum, and the Commercial Museum shared the same fate. It is the intention of the authorities later to rehabilitate these organizations.

The *Kabuki-za*, one of Tōkyō's finest and most attractive theaters (referred to in detail in another place in the guide-book), is in Tsukiji, as are also various other semi-public institutions. The first type foundry established in Japan was the old Tsukiji Type Foundry.

There are several American Churches in the immediate environs. For a list of them consult the local directory.

The **Nishi** (Western) **Hongwanji,** known locally as the *Tsukiji Monseki,* a big temple (branch of the *Higashi Hongwanji* described at p. 214) faces *Tsukiji Sanchome* (Pl. E, 7), 5 min. walk from the *Seiyoken* Hotel, in a large compound with many lanterns, etc. The massive sweeping roof and the magnificent proportions of the structure are impressive; the interior differs but little from the sister edifice in Asakusa. The big wheeled cannon and the other war relics in the yard are from China and Russia. The present temple dates from 1872, and stands on the site of a former structure destroyed by fire in 1869. The image of *Amida,* at the main altar, is ascribed to *Shōtoku-taishi.*

Tōkyō Bay (*wan*) flanks the metropolis on the S. and is 40 M. long. Maps of the 12th cent. show that the water then extended to Uyeno Park and included Asakusa, while those of the 16th cent. show that Fukagawa and Honjō Wards were both submerged. When the Americans first anchored in the shallow waters of Yedo Bay it was a favorite breeding-ground for whales. After these were driven off it became a popular dwelling-place for clams, which are now gathered at certain seasons by a host of men, women, and children — an occupation known as *Shiohi-gari.* Dredging operations are in progress, and the foreshore being constantly reclaimed is to serve as the foundation for harbor works to cost 20 million *yen.*

The **Environs of Tōkyō** are tawdry and of little interest to the hurried traveler. The few pretty spots are pretty only when idealized by floral displays in season, and even then they call for no special description. *Takao-zan,* and the *Tamagawa* are mentioned in Rte. 25. **Meguro,** in Shiba-ku (Pl. A, 6), a pleasant suburban village with a Race-Course (*Keibajō*) and an Aviation Field, is known for a temple dedicated to *Fudō;* for its peony gardens; its autumnal display of maples; and for chestnuts and bamboo-shoots — which with the plum blossoms herald the approaching spring and attract excursionists. The race-meetings are advertised beforehand in the local newspapers (in English). The station of the Belt Line Rly. is about ½ M. N.E. of the village. At the street level we turn first to the right, then bear to the left to the hill called *Gyōnin-zaka.* Instead of following the broad road which leads to the right, we now descend into the valley lying beyond. Midway of the slope, at the left, in a clean little yard, is a small Buddhist temple with an interior crowded with tall statues of *Amida* and his retinue, backed by high gilded mandorlas. Note the bronze Buddha in the yard, and the wistful little sculptured stone statuettes of his disciples which ring the main figure and extend along the flank of the hill, beneath the trees. The iris garden behind the hedge on the opposite side of the road is very pretty in June. About ¾ M. farther down the road, at the left edge of the village, at the base of the hill, on a com-

manding terrace (right) shut off from the main street by a picturesque stone wall of slabs 7 by 14 in. inscribed with the names of contributors to the edifice, stands a shrine with 500 standing and seated figures of the *Go-hyaku Rakan* (the local name for the fane), Buddha's nearest disciples. The robes of many are yellow, red, and green, and the solemn assemblage produces a curious effect on the mind. A handsome bronze bell swings in a *campanario* at the right. By continuing along the street where it bends to the left, one soon comes (¼ M.) to a diverging road (right) at the end of which is

The TEMPLE OF FUDŌ (p. ccvi), or *Fudō Sama*, behind a big tawdry gateway with huge *Niō* in the loggias. The peonies in May and the chrysanthemums in Nov. bring many picnickers to the tea-houses hard by. The waterfalls at the left (under which naked Japanese sometimes stand for hours in bitter weather, in order to wash away their sins) were (according to tradition) brought into life by *Jikaku-Daishi*, who struck the stones with his mace (*tokko*) — whence the name, *Tokko-no-taki*, or Mace Waterfall. The twin cascades fall from wide-throated bronze dragons into the pool below and radiate a refreshing coolness in summer. The bronze lantern at the top of the steps is worth looking at. The statue of *Fudō* (also ascribed to *Jikaku-Daishi*) stands at the main altar of the gaudily decorated, polychromatic temple.

At the corner of the lane leading from the main road to the fane, in the *Kado-Ise Tea-House*, is kept the key (fee of 10 *sen* to the girl who shows the way) to a near-by inclosure wherein are the graves of *Gompachi* and *Komurasaki*, an historical pair (consult *Tales of Old Japan*, by *A. B. Mitford*) sometimes referred to as the Japanese Paul and Virginia. Their time-worn tombstones are overshadowed by slim bamboos. Fresh flowers and incense are placed daily before the graves. The spot is called *Hiyoku-zuka* from a fabulous Chinese bird (*Hiyoku-no-tori*), each sex of which is supposed to have but a single eye and a single wing, but which unite when flying and make a single bird (synonymous of constancy in love). It is a favorite place of pilgrimage for love-lorn Japanese, who come hither to drown their sorrow in *sake*, toughen their constitutions beneath the icy drip of the twin cascades, and acquire dyspepsia by gorging the bamboo-dinners which are a specialty of the local restaurants.

11. From Tōkyō to Vries Island.

Vries Island (named for *Maarten Gerritz Vries*, a Dutch navigator of the 17th cent.), called *Oshima* by the Japanese, is the largest (9 M. long by 5 wide) and northernmost of the Seven Isles of Izu (province), a chain which fronts the Gulf of Tōkyō (63 nautical M. S. of the capital), and is familiar to

incoming travelers because of the smoking cone of *Mihara*, an active (and treacherous) volcano which rises 2512 ft. above it. Foreign travelers rarely visit the islands, which have but few inhabitants. The soil consists of volcanic scoria, and the vegetation is limited. The chief occupation of the people is fishing. Some butter is made for the Tōkyō market. Small steamers ply regularly between Tōkyō and (10 hrs.) *Niijima*, the principal village. The ascent to the summit of the crater can be made in one forenoon; guide from the inn, ¥1 for the round trip. Unlike the women of Japan proper, those of *Oshima* have fair complexions, reddish hair (caused by drenching it in camelia oil — *tsubakiabura*), and a nasal twang. They carry burdens on their heads like Sicilian women. *Oshima* was anciently a place of exile for undesirable politicians. It is now becoming a favorite objective for excursionists and admirers of unspoiled island life.

12. From Tōkyō viâ Chiba, Sakura (Narita), and Narutō to Chōshi.

Sōbu Lines of The Imperial Government Railways.

To *Sakura Jct.*, where a branch line diverges to (5 M.) *Narita*, is 32 M. Several trains daily in 1½ hrs. — To *Chōshi*, 73 M. in 4 hrs. For fares consult the Railway Time Table.

Tōkyō, see p. 122. To (22 M.) Chiba, the rly. follows the contour of the N. end of Tōkyō Bay through Shimōsa Province and a region calling for no particular mention. The villagers along the coast obtain their livelihood by fishing and supplying the Tōkyō markets. Chiba, the capital of Chiba-ken, with 33,400 inhabs., has nothing to interest foreign travelers. Hence to (32 M.) Sakura Jct., the trend of the line is N.E. To reach Narita one must change here to the Narita Rly. Co.'s line. For a continuation of the journey to Chōshi, see p. 240.

Narita, a small town (pop. 6000) with many inns which cater to pilgrims, contains a locally celebrated temple called the *Shinshō-ji* (belonging to the *Shingon* sect of Buddhists) dedicated to *Fudō* (p. ccvi), and said to date from 1704. Its full name is *Narita-Shingo Shinshō-ji*, or 'The Divinely Protected Temple of Recent Victory on Mt. Narita,' and the image of *Fudō* (ascribed to *Kōbō-Daishi*) is said to possess such miraculous powers that thousands of credulous pilgrims foregather here each year (in April and May) to make their obeisances before it. Other popular festivals fall on the 28th of each month and attract many folks from the country side.

The temple stands on the side of a hill about ½ M. (tram-cars, 6 *sen*) at the left of the station, facing an interesting street lined with many picturesque shops dedicated to the sale of *yokan* (a sweetmeat made of brown beans and larded with chestnuts); to honey-like *mizuame* and to many marine products, conspicuous among them big shells painted on the inner side with fishes, turtles, sailors, temples, and what-not. According to the priestly fabrication *Fudō*'s image was brought from China by its author and

enshrined in a temple on *Takao-san*, near Kyōto. Here it acquired such renown for its wonderful powers that the Mikado, who was then at war with rebellious subjects in Shimōsa, commanded it to be taken to the seat of the disturbance. There, by its intervention, the rebels suffered disastrous defeat (in A.D. 940), and at the termination of the civil war it was ordered back to Kyōto. But when the bonze *Kwanchō* essayed to return it, it straightway showed its preference for Narita by suddenly becoming so heavy that no man or men could budge it. Appearing in a dream to the Mikado, *Fudō* declared his intention of sticking to Narita for the purpose of blessing and civilizing the region. Thereupon His Majesty granted a fund for the erection of a suitable temple, and this is said to have stood on the site of the present one. The great gate was added in 1831, and the next year saw the erection of the auxiliary buildings. The treasury of the temple is said to contain a sword (never shown) presented by the *Emperor Shujaku* (931–46) to *Fudō* in recognition of his services. Tradition has it that this weapon was forged for the regalia of the *Emperor Mommu* (697–707) by the celebrated (first of the native swordsmiths) *Amakuni*, whence its name, *Amakuni-no-hōken;* one touch of it is believed to cure insanity and to relieve persons possessed of the fox demon.

Viewed from the tall inns across the street the temple and its adjuncts are very picturesque; a highly ornamented copper-sheathed lantern with gilt enrichments stands in the corner of the yard near the street, behind an inclosing wall formed of hundreds of stone slabs, 7 by 15 in., impressed with ideographic names of the contributors to the fane. Similar slabs compose the minor walls in the compound, which is crowded with stone lanterns, *shishi*, tablets, pyramids of water-buckets for use in case of fire, cylindrical iron tubs, and what-not. The conspicuous adornments of the huge gateway with its resplendent copper-bronze roof is the recurrent gilded Wheel of the Law — the customary crests on temples dedicated to *Fudō*. Behind it, on higher terraces, stand the main temples, the *Hondō* and *Kōmyō-dō*. The newer temple at the left has for its chief idol a sculptured and seated figure of the great apostle *Kōbō-Daishi* (p. cxxvi), surrounded by some good wood-carvings, some life-size paintings of former abbots, and some inharmonious war-relics. Beyond the corner of the big wall (*tamagaki*), which extends to the right of the steps leading up to the gateway, is a sacred well, inclosed, where pilgrims perform the ceremony of bathing in cold water — a penance to them, as they customarily use hot water. The ugly beacon at the right of the gate, with its many names, dates from 1894. The nondescript structure where male devotees are seen fasting is the *Okoto Danjiki-dō*. Diagonally across the yard is the *Onna Danjiki-dō*, reserved for women fasters, who appear to enjoy the notoriety.

Formerly the period of abstention from all food was 3 weeks; 6 days now constitute the test of devotion. Many of the hungry pilgrims try to pass as much of this time as they can in sleep. According to tradition the (16th cent.) saint *Dōyo* passed 100 days in fervent prayer for religious light. Finally one of the gods appeared to him and thrust a sharp sword down his throat. The blood flowed freely, but after the operation, which miraculously left no wound, the mental powers of the saint were found to be vastly increased. His robes, dyed with the blood spilt, are said to be enshrined in the temple reliquary, and pictures illustrating the occurrence hang on the walls.

Sixteen stone steps lead up to the massive gateway of sculptured *keyaki*, whose huge supporting beams and rafters, sheathed in richly embossed metal, carry coarse but well-executed wood-carvings badly defaced by the pigeons which nest therein. The big swinging bronze lanterns are very decorative. The scowling *Niō* in their respective loggias are erroneously attributed to *Kōbō-Daishi*, and are practically covered by the spit-ball prayers launched at them by the credulous. The two huge figures behind them, in cages overlooking the inner yard, are (left) *Bishamonten*, and *Tamonten*, companions to the Deva Kings. The white marble bridge above the pretty pond with turtles and goldfishes is one of the few of this material the traveler will see in Japan. In the inclosure here are many upright tablets and a huge monument in the form of a bronze sword held upright by the figurines at the base and symbolizing the *Dōyo* tradition referred to above. A picturesque shrinelet stands at the top of a flight of small steps at the left, and with the host of symbols, scattered about it, and the two huge bronze and gilded Dogs of Fo which guard the steps to the upper terrace, imparts a singular aspect to the place.

At the top of the (33) steps which lead up to the terrace stands the *Hondō*, of unpainted *keyaki* and surrounded by a wide porch around which pilgrims plod monotonously in the operation called *O-hyaku-do fumo*, or 'a hundred-times trot around.' Whosoever makes the circuit this number of times, counting his rosary and marking time with the white strings held in his hand, travels about 3 M. and acquires enough merit to have his sins washed away. The approach to this porch, through the atrium crowded with tablets, lanterns, and all the metal accompaniments and enrichments of a prosperous Buddhist *tera*, is almost as picturesque as the view in retrospect, over the roof of the gateway and the terraces below. As is the custom with ecclesiastical establishments which depend upon alms rather than upon state aid, the contribution-box (*saisen-bako*) is a capacious structure 6 ft. wide, 4 ft. deep, and 18 ft. long, metal-studded, with cross-bars and a deep slot running the length of it. Another one, about half the size, stands at the left and echoes loudly when the small coins of the pilgrims are cast into it.

Above the large one are some noteworthy sculptured panels, now badly faded, showing the conventional Buddhist phœnixes, dragons, birds, waves, and the like, all in polychromatic colors and protected by wire netting. The squirming gold dragon on a black panel in the ceiling is worth looking at, as well as the flying *tennin* on smaller side panels — the work of *Kanō Yasunobu* (18th cent.). To this artist of the celebrated Kanō school is also ascribed the large painting of the *Sixteen Rakan*, behind the main altar. The red seated figure of carved wood at the left, with parts of his body rubbed away, is the

contrite *Binzuru* (p. ccviii). One must remove one's shoes to obtain a closer look at the interior and the main shrine (no fees), on the central altar of which, looking very black and ominous, is a huge seated *Fudō*, flanked by his disciples *Seitaka-Dōji* and *Kongara-Dōji*. A huge brass baldachin pends above, and many brass fitments stand below. The coffered ceiling is a dirty black streaked with the stains of the incense which has burned here for upward of 200 yrs. The big temple drum at the left can be heard all over the neighborhood; the collection of gold and silver coins in a frame at the corner allotted to the bonzes are of the *Tokugawa* era.

Perhaps the most interesting objects about the building are the excellent wood-carvings on the doors, back and sides; all are protected by wire screens, and though the facial expressions of the human figures lack character and grace, the intricacy of the carving and the multiplicity of the subjects command respect. The small groups on the square panels of the doors, each about 2 by 2½ ft., illustrate acts in the lives of certain of the Twenty-four Paragons of Filial Piety (mentioned in the Chinese Repository, vol. VI) and are ascribed to *Shimamura Shumbyō*. The long panels (4 by 9 ft.) on the sides and back of the temple portray events in the lives of the *Five Hundred Rakan*, and are attributed to *Matsumoto Ryōsan*. The leering, bulbous, sodden faces (no two of which are alike) of these 'perfected Buddhist saints' are the reverse of holy, and are singularly out of harmony with their reputed deeds. The large carved animals on the architrave above the panels are fabulous and mediocre, and are without counterparts in any civilized zoo.

Perched among the rocks on the slope of the hill behind the temple are a number of small shrines; one, high up on the right, contains a figure of *En-no Shōkaku*, a be-whiskered individual pictured with a pilgrim's staff in his right hand; he was a Buddhist hermit who dwelt in solitude on Mt. Katsuragi for 30 yrs. (during the 7th cent.), and whose specialty was to climb the highest mts. of the country and consecrate them to *Shaka*. One of the early mikados, wearying of this ceaseless agility, accused the bonze of sorcery, and exiled him (in 699) to one of the Izu Islands, but relented and pardoned him some years after. — The 36 bronze figures dispersed about the rockery symbolize the 36 terrestrial manifestations of *Kwannon*.

The 3-storied, intricately carved, polychromatic Pagoda at the right of the *Hondō* is a sad simulacrum of a sometime gorgeous structure. On a par with it in point of decoration is the near-by Revolving Library — time-stained, vermiculated, and tottering to its fall. Straight across from the pagoda, at the right, is an *Ex-voto* Hall with a curious medley of gifts; among them an English bronze cannon incised with the Crown,

the monogram G.R.IV., the date 1824, and a metal ribbon with *Honi Soit qui Mal y Pense* — a fine old relic of gallant King George IV. In an iron cage is a rope, 3 in. in diameter and 100 ft. long, made of hair from women's heads, and employed to haul the beams used in the construction of the temple. The buildings seen across the valley at the far right are the Narita Library, the Public School, etc.

From this terrace 52 granite steps lead up to the final one on which stands the *Kōmyō-dō*, or Hall of Resplendent Light, a weather-beaten structure showing signs of former magnificence. Its location is superb, high above the town, on a clean-swept space girdled by a fringe of splendid trees through which beguiling views are obtainable. The central figure, which seems out of place in the tawdry, incense-stained interior, is *Dainichi-Nyorai*, one of the Buddhist trinity personifying purity and wisdom. Immediately behind the building, in an artificial cave constructed of ideographic slabs, behind a dim light which shows only as a yellow gleam in the murky darkness, is a shrine dedicated to him. Many small shops, teahouses, peep-shows, and the like share the hilltop with the temple, at the left of which is an open *Ex-voto* Hall containing a number of pictures of no worth. — The vista across the temple roofs as we descend to the street is very pretty. The situation is just such a one as the nature-loving Buddhists like to select for their shrines — at once symbolic of the lofty retreat whence the hermit Buddha looked out with dreamy, contemplative gaze over the world below, as well as appealing to the sentiment of all who love to view life from the high places.

The traveler who elects to return to Tōkyō may do so over the line traversed on the outward journey, or proceed direct (over the Narita Rly. Co.'s line) from Narita to (28 M.) Abiko (fare, ¥ 1.29, 1st cl.) and join the North-Eastern Line described in Rte. 17, p. 305. From Narita the rly. continues N.E. through a nondescript country to 37 M. Sawara.

Tōkyō-Chōshi Rte. continued from p. 236. From Sakura Jct. the rly. runs E. over a level country to 45 M. Narutō, then turns abruptly to the left and runs N.E. viâ 56 M. Yokaichiba, to 73 M. Chōshi (Inn: *Daishin*, ¥2 and upward), a seashore town at the mouth of the Tone River; a sort of Japanese Cape Cod. The people engage either in catering to the wants of the picnickers who come hither from Tōkyō, or devote their time to catching sardines (*iwashi*), which assemble here in such numbers as to imply that they like the process of being boiled for their oil and later used as a fertilizer. The great cauldrons in which they are reduced are not fragrant, and foreigners with a refined sense of smell take but little pleasure in the neighborhood. The near-by coast is pretty, but less so than the lovely Matsushima, farther N. Broad lagoons stretch away N.W., and the natives delight to ride over them on the poky little river steamboats which ply hence to several of the ports.

1. From Tōkyō viâ Chiba, Soga (Kisarazu) and Oami to Katsuura (Kominato). Sōbu and Boso Lines of the Imperial Government Railways.

To *Kisarazu* (45 M.) Several trains daily in 1¾ hrs. To *Katsuura* (77 M.) in about 3 hrs. For fares consult the Railway Time Table. The line traverses the provinces of Shimōsa and Kazusa, penetrating the picturesque Bōshū Peninsula, a favorite tramping-ground for Tōkyō people.

From Tōkyō to Chiba Jct. is described in the foregoing route. Thence the rly. runs along the E. shore of Tōkyō Bay to (3 M.) Soga Jct., where the line for Kisarazu turns to the right to follow the contour of the bay, while the main line continues across a fairly level country to (14 M.) Oami Jct. mentioned hereinafter.

From *Soga* to *Kisarazu* is 20 M., and throughout the run one gets alluring glimpses of the bay and of the scores of junks and smaller craft bound to or from Tōkyō. The waters hereabout teem with a great variety of fish, and fishing is the chief industry of the villagers along the shore. Kisarazu (Inn: *Torikai*, ¥2), a poor town with but little of interest, is liked by the Japanese for the succulent eels caught and cooked there. Foreign residents of the metropolis often make the place (steamers daily from Tōkyō) the point of departure for walking trips to the interior of the peninsula, which is charming in springtime, with many flowers and delightful sea views. An extension of the rly. is in process of construction to (15 M.) Kururi, thence over the hills to (10 M.) Odaki, and on to (5 M.) Katsuura, the present terminus of the line described below. The mt. visible at the S. of the proposed line, is Kanō-san (1250 ft.), astride the border of Kazusa and Awa (Chinese name, Bōshū) Provinces.

At Oami Jct. the Tōgane line runs in a N.E. direction to (8 M.) Narutō, a junction on the line to Chōshi. Our line here turns to the right and runs southward until it strikes the sea at (26 M. from Chiba Jct.) Ichinomiya, a nondescript fishing-village. 55 M. Katsuura (Inn: *Kōzen*, ¥2), a busy little fishing-town, is usually the point of departure for the near-by (4 M. to the S.) Kominato village, known to Buddhists throughout Japan as the birthplace (or the place of exile) of the bonze *Nichiren*. He is said to have married here and to have become a fisherman. Later he prohibited the catching of fish, and as the prohibition is still observed, the finny tribes haunt the adjacent waters undisturbed in such numbers that the environing coast is called *Tai-no-ura*, or Sea Bream Coast. A temple, the *Tanjō-ji* ('Nativity Temple,' said to have been established in 1286), stands to his memory and is an object of veneration by the adherents of the *Hokke* sect. The present edifice, erected in 1846 on the site of an earlier structure, contains some mediocre carvings and a number of relics of the militant saint, — whose ashes are deposited in the *Minobu Temple* (Rte. 25).

II. NORTHERN JAPAN

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NIKKŌ
AND ENVIRONS
SCALE
0 1 2 3 4 Eng. Ft.
0 1 2 3 4 5 6 Kilom.
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads
N
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1
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3
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Shirane-san
KONSEI PASS
Yumoto Hot Springs
Yumoto Lake
Yu-no-taki
Yunogawa
Nantai-zan
Ō-Manago
Tam-zan
Ko-Manago
Nyohō-zan
Okanagi-yama
Senjō-ga-hara
Hatchery
Futa-ara Shrine
Ryuzo-no-taki
Lake Chuzenji
Lakeside Hotel
Kegon Waterfall
Futago-yama
Jakko Temple
Nana Waterfall
Jikwan-no-taki
Urami-ga-taki
Takino Temple
Somen-ga-taki
Makkura Waterfall
Kirifuri Waterfall
Naka-no-Chaya
Hodo Waterfall
Tea House
Hannya Waterfall
Ken-ga-mine
Botanical Garden
Futa-ara
Mausoleum of Ieyasu
Mausoleum of Iemitsu
Shaka-dō
Imperial Villa
Nikkō Hotel
Nikkō Park
Sambutsu-dō
IRI-MACHI
Otabishō
Red Bridge
Hongu Shrine
School
Inari Gawa
Toyama
San-no-miya Shamushō
Ritsu-in
Kanaya Hotel Power Station
Misawa
Uma-gaeshi
Ashio Copper Mine's Refining Works
Futamiya
Daiya Gawa
Gaman-ga-fuchi
Nikkō Electric Light Co.
Daikoku Hill
Kanaya Hotel
HACHI-ISHI
Nikko Station
Kinu Gawa
CRYPTOMERIA AVENUE
Imaichi
Rly. from Utsunomiya
Ashio Copper Mine
Trail to Ikao

13. From Tōkyō viâ Utsunomiya to Nikkō (Chuzenji and Yumoto).

North-Eastern, and Nikkō Lines of the Imperial Government Railways.

91 M. Several through trains daily in 4¼ hrs. For fares and other information consult the Rly. Time Table. Special excursion rates at certain seasons. The rly. to Utsunomiya is described in Rte. 18, p. 320.

A popular way of reaching Nikkō is by motor-car (good roads: attractive country). The Kanaya Hotel will send a car down from Nikkō, for the trip, or the Imperial Hotel will supply one in Tōkyō. Fares, etc., on application.

Utsunomiya, capital of Tochigi Prefecture and chief city of Shimotsuke Province, with 47,500 inhabs., was anciently the seat of the powerful *Utsunomiya* family, descendants of *Fujiwara Michikane* (955–95). A great-grandson of *Michikane* became a Buddhist bonze under the name of *Sōen*, and was placed at the head of the *Futaara Temple*. The old castle was built by his son *Munetsuna*.

From *Utsunomiya* the rly. runs N.W. to (8 M.) *Kanuma*, where it turns N. and crosses a finely wooded country on a steadily rising grade. The magnificent CRYPTOMERIA[1] AVENUE which parallels it for some distance, leads brokenly to Nikkō and terminates at the foot of the town. Travelers with ample time at their disposal sometimes alight at (21 M.) *Imaichi*, and walk the remaining 4 M. to Nikkō, beneath the lofty trees. Originally this fine avenue, the *Nikkō-Kaidō*, was 40 or more M. long, and stretched in an unbroken line past *Utsunomiya* to the mausolea of which it served as a regal approach. It is said to have been planted by *daimyōs* too poor to contribute money toward the erection of the mortuary shrines to the dead *shōguns*. Scattered among the cryptomerias are numerous *Retinosporas*, or 'Trees-of-the-Sun' (*Chamæcyparis obtusa*), the Japanese cypress (*hinoki*), a tree also cultivated in America. The iconoclastic peasantry have chopped down some of the noble trees for firewood, and beside making huge gaps in the avenue, they destroyed a mile or more of it to make way for their houses in Nikkō. In many places it is as broken as the departed glory of the sovereigns in whose honor it was planted. The rly. approaches it several times before reaching the Nikkō station, but its perspective is marred by frequent curves.

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[1] The **Cryptomeria Japonica** (Jap. *sugi*), one of the finest, most valuable, and most widely employed of the Japanese conifers, is to Japan what the giant Sequoia is to California, to which it has much similarity. There is but one species, and in England and America it is called the Japanese cedar. It is carefully cultivated in Japan, from slips and seedlings; chiefly from the latter. The tree demands a deep soil and protection against storms. It thrives best in a hot, dry climate, and is very sensitive to cold. It is a quick grower and when fully developed often measures 18 ft. in circumference, while the tall, perpendicular shafts raise their dark-green, regular, conical heads from 100 to 110 ft. in the air. It is much favored for temple groves and the avenues leading thereto. It is a marvelous wood-producer, the wood being brownish-red at the core, sapwood white, easily split, of agreeable smell, easy to work, durable in water, but also very brittle. From this circumstance it is not employed in bridge-building or work of a similar nature where sudden and violent strains are to be met, but it is widely used by the Japanese in the construction of their houses.

14. Nikkō and its Environs.

Arrival. The rly. station (see the accompanying plan) is near the foot of the single street which serves as the main thoroughfare of the long, thin town of *Hachi-ishi*, at the top of which is the chief hotel, the temples, etc. The *Daiya* River flanks this st. on the right.

The *Kanaya Hotel (Tel. address, 'Kanaya, Nikkō'), on a commanding position (see the Nikkō Plan, D, 3) on a verdant hillslope (superb views) at the left of the Red Lacquer Bridge, about 1 M. from the rly. station, is one of the best, most picturesque, most widely known and liked hotels in Japan. Under exceptionally able management, with excellent service, good food, a library, spacious lounges, public and private dining-rooms; 80 bedrooms (many with private baths) steam heated in winter, cooled in summer, with telephones and all the best and most modern fitments of a metropolitan hotel. The landscape garden is delightful, and the flowers grown in the hotel greenhouse lovely. Tennis court, etc.

The English-speaking proprietors, *Messrs. S.* and *H. Kanaya* (brothers of the popular and widely known manager of the *Fujiya Hotel* at Miyanoshita), have studied the best hotel systems in America and England and know how to cater to the wants of discriminating travelers. Rates, American Plan (including board and room) from 12 *yen* a day and up.

The hotel Garage contains 40 or more excellent motor-cars at the traveler's disposal, and by telephoning ahead one can be assured that a good car will be waiting at the station.

There are many places of interest in and around Nikkō, and weeks can be spent to advantage visiting them. Some of the walks are the most delightful and diverting in Japan. The trout-fishing in certain of the lakes and streams roundabout is unexcelled in the country. The hotel management will furnish guides and help the traveler plan his excursions.

The Nikko Shops are numerous and beguiling. Local specialties are Nikkō peppermints, and *kuri-yokan*, a sweet bean-paste mixed with chestnuts.

Turned-wood articles in great variety, and wistaria walking-sticks, are sold in many of the shops; the plates are sometimes made of a tree-fungus called *Boletus versicolor*, and known to the Japanese as *Saru-no-koshi-kake*, or Ape-stool. It clings to the trunks of old foliaceous trees in mt. forests and often attains great dimensions. Bizarre plates varnished black, with their upper part hollowed and lacquered in red, and with borders showing 2 or 3 growth-rings of the mushroom in all its natural irregularity, are sometimes seen. The easily worked wood of the horse-chestnut, or *tochi-no-ki* (the tree which gives the name to the prefecture in which Nikkō is situated), is much used in making furniture and small articles. Various other pretty objects are made from the black fossil wood found near Sendai. The dainty little trays, and cups and saucers (made usually of magnolia wood), finished in black, red, or gold-lacquer (the latter tarnishes), are very fragile, since they are sawn against the grain and therefore chip easily. Most of the small articles turned from camphor-laurel, alder, etc., come from Hakone. Roots and branches of the rhododendron are here hollowed out for bowls, ash-cups, water-dippers, and what-not, then lacquered on the inside.

Nikkō ('sunny splendor'), a mt. town (pop. 8000) in the N.W. part of Shimotsuke Province, perhaps derives its name (a corrupted and contracted form of the Chinese *Nikwozan*) from *Nikkō-bosatsu*, a Buddhist divinity who resides in the sun. While not included by the Japanese in the 'three great sights' it nevertheless appeals strongly to most

foreigners. The solemn and impressive grandeur of the lofty, forest-belted mts. which tower above it; the barbaric splendor of the temples and mausolea enshrined in their noble groves; the austere charm of the plunging, brawling, ever-changing river; the cool climate; the proximity to many lovely waterfalls; to the near-by Chuzenji and Yumoto lakes, and to other resorts, make it a sort of Mecca not only for resident foreigners, but for travelers from many parts of the world. In few places have art, nature, and religion worked together with such harmonious results, whence the oft-repeated expression: '*Nikkō mirumade, Kekko tō iu na!*' — 'Until you have seen Nikkō, do not say splendid!'

History. Nikkō came prominently into history when the Buddhist bonze *Shōdō-Shōnin* ('pioneer of the mountain') erected there (in 766) a small shrine which he called *Shihonryū-ji* ('Temple of the Four Dragons'). Prior thereto the region had been shunned by the timid because of a superstitious dread of the fierce storms which whipped it from time to time, and which, according to oral tradition, rushed from a dark and fearsome cavern — the noisome home of certain malign spirits — on the slope of *Nantai-zan*, which overlooks *Lake Chuzenji*. *Shōdō-Shōnin* declared the old *Shintō* deity of the mountain to be only a manifestation of Buddha, and this so pleased the simple folk that in 808, *Tachibana Toshitō* (then governor of the province) rebuilt the original temple on a larger scale and called it *Honryū-ji* ('Dragon Temple'). Two years later, *Kyōbin*, a disciple of *Shōdō-Shōnin*, built the *Mangwan-ji*, which became the chief temple of Nikkō; *Kyōbin* was established as its first superior in 818, and its head bonzes were named by the emperor. In 820, *Kōbō-Daishi* visited the region and changed the original name of *Futa-ara-yama* (applied to it because of the storms above-mentioned) to Nikkō-zan (the name of the present range of mts. on the N.W. boundary of *Shimotsuke* Province). The pious bonzes will remind the scoffer that from that day the evil dragons which foregathered in the cavern on *Nantai-zan* ceased to scourge the district with hurricanes, albeit Nikkō remains to-day the home of mist and rain.

In 850, *Jikaku-Daishi* erected 3 large temples and 36 smaller ones at Nikkō, and thenceforward it became a sanctified place to which many devotees made annual pilgrimages. Several emperors and *shōguns* made grants of land to the temples, which eventually (about 1220) possessed 70 villages with a yearly revenue of 180,000 *koku* of rice. In 1590, *Hideyoshi* confiscated the temple domains with their incomes, leaving only the village of *Ashio* which yielded but 600 *koku*. All but 9 of the temples were demolished or transported elsewhere, and Nikkō declined greatly. Its second rise began in 1617, when *Hidetada*, the 2d *shōgun* of the *Tokugawa* dynasty, erected here a superb mortuary shrine as a repository for his father's body, then temporarily enshrined at *Kunō-zan* (Rte. 24), a lovely spot near *Shizuoka*. Under the able administration of the high-priest *Tenkai*, Nikkō from that time gradually recovered its former prosperity. In 1645, the *Emperor Go-Kōmyō* conferred on *Ieyasu* the posthumous title of *Tōshō-daigongen*, and decreed that every year an Imperial messenger should carry presents to his tomb. On the death (in 1651) of the *shōgun*, *Iemitsu*, his remains also were brought here and a temple was erected to his memory. In 1654 a son of the *Emperor Go-Mino-o* was appointed high-priest of the Tendai sect of Buddhists and established himself at Nikkō in the primitive *Mangwan Temple*, which was thereafter called *Rinnō-ji*, and became known as its principal house. Since that time its superior has always been a prince of royal blood, who was called *Rinnō-ji no Miya*. In 1871, the temple took its former name of *Mangwan-ji*, only to be again (in 1884) re-named *Rinnō-ji*. It has lost much of its original splendor, and is now commonly known as the *Sambutsu-dō*.

Nikkō's prestige received a second shock at the time of the Restoration; Buddhism was disestablished, all the ecclesiastical revenues reverted to the State; the temple of *Ieyasu* (or *Toshōgū*) was shorn of much of its magnificent Buddhist paraphernalia, and of its glories of ritual; the 200 priests

which gave it animated splendor were scattered; and it was converted into a *Shintō* shrine. The temple of *Iemitsu* remained Buddhist. The first foreigners who were permitted to visit Nikkō were *Sir Harry* (and *Lady*) *Parkes*, Great Britain's representative in Japan in 1870.

The **Mountains** — green, lofty, and copper-impregnated — which half-encircle Nikkō town from the N. toward the S.W. and overshadow it with their mighty bulk, are an ever-present delight. They seem all to be holding hands, as if better to keep in touch with the holy patriarch, *Nantai-zan*. Belted with forests of splendid conifers and a host of other evergreen and deciduous trees; deeply gashed with green, verdure-choked ravines into which plunge scores of lovely waterfalls; flaming with fragrant and beautiful wild flowers, and peopled by deer, monkeys, pheasants, and other game, they hold, land-locked in their higher reaches, exquisite, dark-green, mirror-like lakes drowsing in endless serenity and heedless of the imperative call of the ocean thousands of feet below. For a great part of the year the highest peaks are clothed or patched with snow, and at all times, from their easily scalable passes, one may enjoy prospects of Nature which leave one speechless with admiration. At the right (N.) of the town rises the low, thickly wooded and relatively isolated *Toyama*, surmounted with trees and a small rest-house. Hard by at the left, but a trifle higher, with patches of forest on its bold, grassy slopes, is *Akanagi-yama* (8000 ft.), linked by a knife ridge to the equally imposing *Nyohō-zan*, mentioned hereinafter. Below this, at the left, with patches of bare earth showing on its sides, is *Ko-Manago;* smaller, as its name implies, than its big brother, *Ō-Manago* (7666 ft.), which stands at the left and is conspicuous for the bare gullies which gash it. A graceful line sweeps downward from its lofty shoulder and forms a vast arête that joins it to the sacred *Nantai-zan* — the monarch of the region. The twin hummocks on its near side, close to Nikkō, are called *Futago-yama* ('twin mts.'). The steepish hill behind the *Kanaya Hotel*, crowned by a little tea-house and approached by a good path whence superb views are obtainable in retrospect, is *Daikoku* ('good-luck'). The entire region is washed by the *Daiya River*, a right-hand tributary of the *Kinu-gawa*, which comes in from *Sannō-tōge*. — The species of marble quarried in certain of the hills is called *Nikkō-rōseki*.

Climate. The summer climate of Nikkō is not quite in keeping with the sunny suggestiveness of its name. Fine crisp days often characterize April and May, but when spring glides into summer the rains become steady and nerve-trying. At this period many of the rivulets become raging torrents, and the waterfalls miniature Niagaras. When they all merge their muddy waters with the tumultuous flood of the raging *Daiya-gawa*, it threatens the entire region with watery destruction,

and requires the combined efforts of most of the townspeople to dam it and curb its furious whims. At such times it dominates the town like an evil spirit, roaring and tumbling through the gorge and smiting the high retaining walls with a rage that is awe-inspiring. Travelers who plan mt. excursions on days which open sunnily should go equipped with rain-coats, for the afternoon may see a vast rain-soaked blanket of clouds sagging above the mt. tops, with a regular sizzle-sozzle pouring from a million pin-holes in it. Thunderstorms are features of the afternoon rains in midsummer. The rains slacken in Sept., and Oct. and Nov. are usually beautiful. Heavy snows mark the winter, with a minimum temperature of about 12° F. above. May is perhaps the best of the spring months, and Oct. in the autumn. Travelers at all seasons should carry heavy clothing, as snow flurries not unfrequently occur in April–May. The almost unexampled wetness of Nikkō stimulates the plants to sustained activity, and produces a luxuriance of vegetation scarcely equaled in the same latitude anywhere. Even the tiny pores of the fence-stones and the granite monuments send forth vivid green *Protococcus viridis*, and one sometimes sees fat old carved stone Buddhas with thick and grotesque wigs of bright green grass or close-clinging green lichen all over their otherwise bald pates!

The Flowers are legion and are all beautiful; the plum blossoms of March are followed by those of the cherry in April, and by the lovely drooping wistaria in May. June is a glory of azaleas, clematis, and iris; wild varieties of the latter idealizing the hillsides as late as July. The autumn maples are superb and must be seen to be appreciated. Scores of wild flowers grow in wanton profusion on the mountain-sides, those which love the higher slopes and the cooler air looking down upon warm ravines wherein flaming azaleas strive to emulate their lofty example by rising in tree-like bushes 20 ft. or more high. Splendid conifers, maples, *tochi-no-ki*, lacquer, and other trees add their different shades of green to the general plan. Nature demonstrates her charm most strikingly in Nikkō in the towering cryptomeria trees whose gigantic proportions, unusual height, purity of form, and sumptuous development of foliage harmonize grandly with the gleaming, gold-flecked, green copper-bronzed roofs of the temples and the brilliant vermilion of the fences, pagodas, and shrines. Some of them are 20 ft. or more in girth 3 ft. above the ground and proportionately tall, and the majestic double-columnary avenues formed by them seem to stretch out into infinity and to encourage the lagging pilgrim by their grateful shade. They form regal approaches to the sacrosanct shrines, and once arrived they cluster around the temples as if to serve as a background and buffer between them and the mts., rising in échelon behind them and giving the temples themselves the height which they

lack, and which deficiency the terraces partly supply. Man feels like a pygmy as he walks in the solemn shade at the foot of these faultlessly straight and superbly tall, pyramidal trees, which seem peculiarly fitted to shelter the glittering pomp and pageantry of the one-time gorgeous *shōgun* and *daimyō* processions. They add immeasurably to the soothing charm which broods above Nikkō, and they repress with a dominating personality the sometimes too garish tones of the temples and shrines.

The **Sacred Red Bridge** (*Mihashi*), one of the most striking and picturesque objects in Nikkō (and which is sacred to all but the small boys who, monkey-like, scoot over it at night), is 83 ft. long, 18 ft. wide, and rests upon two monolithic, *torii*-shaped, gray granite pillars which stand at either end. Between these the bridge leaps in one graceful sweeping arch across the rhyolitic gorge cut by the river below. Lacquered a rich, deep Indian red, which shines lustrously in the summer rains; adorned with black metal clamps and gilded washers that impart a tri-color effect; flanked at each end by wide-sweeping wings and closed (and locked) gates that are resplendent in black, red, and gold, the bridge makes a fine bit of color amidst the dark green of the surrounding trees and the soft gray of the rocks beneath. The restless, crystal-blue river which raves unceasingly below it refuses to reflect the warm red shape which a quiet, glassy pool would love to hold in its embrace. The effect imparted by the structure is that of one built on a slight curve. It is arched in the center; and along this ridge (from which the two sides slope gently) is a line of black iron that contrasts harmoniously with the lacquer which is laid in many thick coats (red above and black underneath) upon the massive *keyaki* floor-beams. The ten *giboshu* (p. clxxxvi) which crown the upright posts of this and many other bridges in Japan, impart a funereal aspect to it. It spans the river 112 ft. up from the tram-car (and foot) bridge of the commonalty, and is used by the public only when the lower bridge is out of commission. *General U. S. Grant* was invited to walk over it when in Nikkō in 1879, but protested that it was too sacred to be thus defiled by him. It has been widely copied in native art, and many counterparts exist in the Empire. The original *mihashi* was constructed in 1636, and for many succeeding years it was opened only to *shōguns*, envoys of the Mikado, and (twice yearly) to pilgrims. According to the record it was erected to commemorate the following miracle: —

When *Shōdō-Shōnin* was searching for *Nantai-zan*, the sacred mt. of his dreams (just as the wandering Aztecs sought the symbolic eagle, snake, and cactus in the Valley of Mexico), he reached this point in Nikkō to find that the rapid waters of the *Daiya-gawa* barred further progress; thereupon he fell into a state of profound meditation, and he prayed long and fervently that the propitiatory gods might aid him. Like *Santa Rosa de Lima*, his wisdom and saintliness enabled him to converse with the birds and beasts of the

fields, and as he sat on the near bank of the stream where it is now spanned by the sacred bridge a dragon appeared to him and questioned the motive of his prayer. Learning that his wish was to cross the stream, the dragon retired to the little shrine of *Jaō-Gongen* (or *Shaō-jinja;* which still stands at the opposite end of the bridge),whereupon the god of that shrine emerged holding a red and a blue dragon in his hands. Placing them at the edge of the ravine he bade them form a bridge, which they did by stretching themselves to the other shore and permitting a path of rich green grass to grow instantly between them. Upon this miraculous and heaven-sent structure *Shōnin* quickly passed over. From this circumstance the bridge is often referred to in old histories as the *Yama-suge-no-ja-bashi,* or 'mountain-grass-dragon-bridge.' The original red bridge was destroyed Sept. 23, 1902, by one of the most singular catastrophes in the history of the region.

The June rains continued far into the autumn and the entire region round-about suffered under an almost interminable downpour. Land-slips occurred on several of the most precipitous peaks of the environing range, but the most serious (one that made an ineffaceable record in local annals) was that of the sacred *Nantai-zan,* overlooking *Chuzenji* Lake. The morning of Sept. 23 opened lowering and sullen, with such thick sheets of rain that even much of the atmosphere was closed out, and one had to gasp for sufficient breath. The priests and bonzes were praying fervently in the little temple which stood on the mt. flank, near the edge of the lake, and were assisted by many pilgrims; a sentiment of impending disaster possessed the usually cheerful people. Suddenly, at about 8.30 A.M., a wide area composed of sodden ash and volcanic tufa thickly covered with forest trees and underbrush, detached itself from a point near the mt. summit and began to slide down its steep side; an instant later it gained the momentum of millions of tons of matter in space and plunged down the slope with unthinkable swiftness and force, leveling or carrying along with it the forest in its path. The doomed priests and their panic-striken suppliants heard the awful roar of the oncoming avalanche, but before they could even reach the temple doors it had lifted the whole area — buildings, trees, graves, shrines, *torii,* monuments, and what-not — and hurled it, along with the people, into the cold depths of the lake; there to bury it beneath other acres of débris.

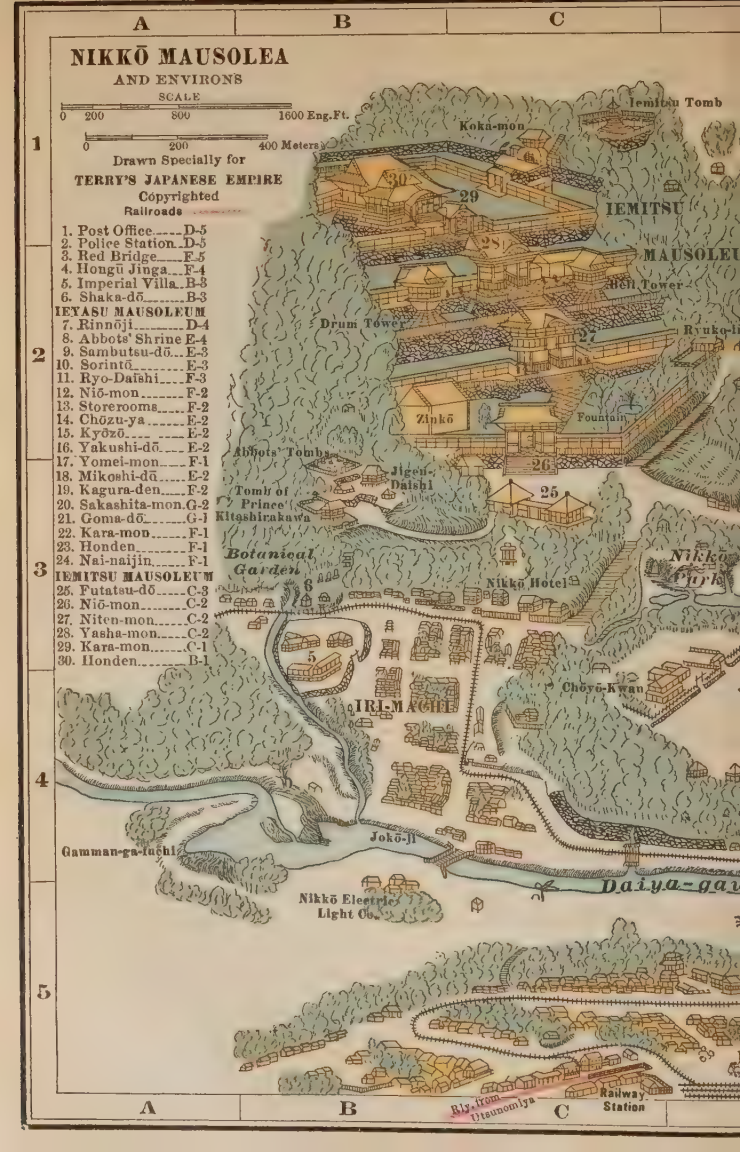
As this huge mass suddenly plunged to the 500 ft. bottom of the lake, a corresponding body of water leapt upward, and, as if terrified at the invasion, hurled itself in blind panic over the *Kegon* precipice. When it hit the 300 ft. bottom of this abyss it bounded down the mt. side and shot seaward like a small world sundered from the law of attraction. The whole of the Nikkō mts. seemed to tremble beneath the furious impact and the mad rush of the crazed monster. At the *Uma-gaeshi* tea-house — which was kept by an old woman and her small daughter and two grandchildren — a peasant had just stepped up to buy a pair of *waraji* and a tiny cup of tea; the little grandaughter was tying on the sandals; the daughter was singing at her household chores, while the old woman and the young grandson were gathering brushwood on the adjacent hillside.

Suddenly there broke on the quiet morning air a roar that froze the blood in their veins. Then the twain saw the vast wall of onrushing water, boulders, earth, and forest trees strike their little home and hurl it hundreds of feet into splintered nothingness, carrying with it all their loved ones and all their earthly possessions. It had come in a moment, and in a moment it had gone, but the scars it left are still to be seen in the sorrowful face of the old woman (now installed in a new tea-house built by her friends) and in the scared lines along the river's bed. The only warning Nikkō had of the coming of the formidable *Frankenstein* which the sacred mountain had startled out of *Chuzenji's* depths, was that ominous and inexplicable calm which often presages disaster, and which so depresses human spirits. Just at 9 A.M. a thoughtful schoolmaster, feeling that his little charges would be happier at home than in the big schoolhouse across the river (below the present bridge), convoyed them across the lower of the (then) three bridges, and sent them scurrying to their respective nests. A minute after the hundreds of children had crossed the bridge safely, the terror was seen plunging down the gorge with a shriek that was hysterically synchronized by every electrically charged wire in the town, and by every temple bell and suspended gong within the sacred grove. The huge bells moaned as if in

anguish, and they hummed and buzzed angrily for minutes after the thing had gone. As the monster approached the Red Bridge, it reached out octopus-like arms and gathered in many of the humble homes of the people along the river's edge. It picked up a dozen or more of the great stone Buddhas, which for centuries had gazed vacantly at the stream from the *Gamman-ga-fuchi* bank; wrenched the dainty little temple of *Dainichi-dō* from its moorings in its exquisite little garden; spun it into position, and then, with diabolical frenzy, hurled it, along with the ponderous granite Buddhas, crashing against the lovely, shrinking, sacred bridge. The structure leapt from its base as if blown up by dynamite, dislodged the 2d, and then the 3d bridge, and shot downstream later to be splintered into a thousand fragments and strewn over a hundred miles of lowland and sea. Fifty lives were lost, 3 bridges, and 200 houses were wrecked in the vicinity of Nikkō, along with several of the waterfalls which had hitherto been noted for their beauty.

The **Temples,** indubitably the finest of their kind, may be said to be divided into two groups: the *Ieyasu Shrines,* the first up at the right from the nether end of the red bridge; and beyond, at the left, the *Iemitsu Temples.* The former are under the supervision of a *Shintō* abbot (office at the *Shamushō;* see the accompanying plan); the latter a Buddhist abbot of the Tendai sect — under whose control (office in the *Rinnō-ji* compound, near the *Sambutsu-dō*) are also the *Kyōzō;* the *Sambutsu-dō;* and the *Museum of Iemitsu* relics (all in the *Ieyasu* group). By mutual agreement the entrance fee of 80 *sen* (tickets at the *Kanaya Hotel* or at the ticket-offices of the respective groups) admits one to both sets of buildings, although in some, additional 5-*sen* fees are exacted. Application for admission to those structures closed to the general public must be made to the respective abbots. The court of last resort is the Imperial Household Department at Tōkyō. Customarily the buildings are opened at 7–8 A.M. and closed at 4 P.M., albeit some of the auxiliary structures close earlier. One cannot reënter on the same ticket, which must be relinquished when the 2d group is visited. Morning is the best time to inspect the buildings, and if possible a bright day should be selected, as the ceilings are low and floods of sunlight are requisite for a critical examination of the interiors — which on overcast days are dark and gloomy. Hats, shoes, umbrellas, walking-sticks, outer-coats, etc., must be left at the *Karamon* gate of both mausolea, where they are kept for a small fee (5-10 *sen* is ample for a party). Dogs are excluded, and smoking is strictly forbidden. Unusual precautions are taken against fire in all the buildings. A special appointment (p. 273) in advance is necessary to gain admission to the Holy of Holies of the *Ieyasu* shrine, and a special permit (sometimes obtainable of the Imperial Household Department, or through one's minister or ambassador) and appointment for that of the *Iemitsu* temple. — Cameras are permitted in the temple grounds, and pictures can be taken of the exterior of the buildings only on a previous payment of ¥1 for each group; the privilege applying only to the day and hour. Without this permit cameras must be left at the gate. Good pictures are possible only on bright days, as the wide overhanging eaves cast heavy shadows. — Fees to the temple attendants are unnecessary unless one makes special demands of them. Japanese usually deposit a few *sen* in the contribution-boxes (which because of their size can't be overlooked), or before the altars. In the latter case they often twist a wisp of paper round the coin before tossing it on the floor — an ancient custom that appeals to the economically disposed, since it masks the value of the offering. — For a clearer understanding of the chief structural features of the buildings the traveler is referred to the chapter on Temple Architecture (p. clxxii). The art *motifs* are alluded to in connection with Buddhism (p. clxxxix).

The Mausolea owe their being to the *Tokugawa shōgun, Ieyasu,* who commanded his son *Hidetada* to choose a site and erect a suitable structure to receive his ashes. When *Ieyasu* died in 1616, *Hidetada* (who had succeeded to the shōgunate in 1605) began the work — which outwardly was completed the following year. On April 20, 1617, the cortège (one of the grandest in Japan's history) bearing *Ieyasu's* remains left *Kunō-zan,* and reached Nikkō, May 8. There a choir of Buddhist priests in full canonicals intoned the classic scriptures ten thousand times. It was ordained that ever afterward the chief priest of Nikkō should be a prince of the Imperial blood, with the title *Rinnō-ji no miya.* An envoy of high rank was subsequently


A
B
C
NIKKŌ MAUSOLEA
AND ENVIRONS
SCALE
0 200 800 1600 Eng. Ft.
0 200 400 Meters
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads
1. Post Office D-5
2. Police Station D-5
3. Red Bridge F-5
4. Hongū Jinga F-4
5. Imperial Villa B-3
6. Shaka-dō B-3
IEYASU MAUSOLEUM
7. Rinnōji D-4
8. Abbots' Shrine E-4
9. Sambutsu-dō E-3
10. Sorintō E-3
11. Ryo-Daishi F-3
12. Niō-mon F-2
13. Storerooms F-2
14. Chōzu-ya E-2
15. Kyōzō E-2
16. Yakushi-dō E-2
17. Yomei-mon F-1
18. Mikoshi-dō E-2
19. Kagura-den F-2
20. Sakashita-mon G-2
21. Goma-dō G-1
22. Kara-mon F-1
23. Honden F-1
24. Nai-naijin F-1
IEMITSU MAUSOLEUM
25. Futatsu-dō C-3
26. Niō-mon C-2
27. Niten-mon C-2
28. Yasha-mon C-2
29. Kara-mon C-1
30. Honden B-1
Iemitsu Tomb
Koka-mon
IEMITSU
MAUSOLEU
Bell Tower
Drum Tower
Ryuko-l
Zinkō
Fountain
Abbots' Tombs
Jigen-Daishi
Tomb of Prince Kitashirakawa
Botanical Garden
Nikkō Hotel
Nikkō Park
Chōyō-Kwan
IRI-MACHI
Jokō-ji
Gamman-ga-fuchi
Daiya-gawa
Nikkō Electric Light Co.
Railway Station
1
2
3
4
5

E
F
G
Ieyasu Tomb
Mortuary Shrine
1
IEYASU
MAUSOLEUM
24
23
22
17
21
18
19
20
16
Drum Tower
Lantern
Bell
Bell Tower
Samushō
15
2
14
12
13
Toyama
Ticket Office
O-kari-den
10
9
11
3
Big Bell
Gate
8
Ritsu-in
Road to Kirifuri Waterfall
4
Otabisho
Jao-gongen
Kanaya Hotel
3
School
5
Nikkō Town Office
Terminus of Tram Line
E
F
G

sent by the Emperor to the shrine once a year, to offer sacred gilt *gohei* (p. ccxix). *Tokugawa Iemitsu* (*Hidetada's* eldest son) amplified his grandfather's wishes by building several beautiful adjuncts to the main shrine. The belief is held by certain secular historians that this splendor-loving sovereign had a double purpose. Besides erecting a sumptuous sepulcher for himself, he tried not only to dazzle the *daimyōs* by the fertility of his own imagination, and by his practically limitless power and wealth, but also to impoverish them in their competitive efforts to contribute to the beautification of his costly undertakings. For so long as they were in straitened circumstances rebellion would be difficult, and none could venture to erect structures half so magnificent or impressive. That the wildest extravagance is displayed within and without the temples and shrines the traveler will be able to note.

The temple records contain no estimate of the original cost of the various structures, the careful work on many of which was contributed by mikados, *shōguns*, *daimyōs*, etc., at different periods. Even the names of the great architects and artists who produced here the finest religious architectural expressions east of Agra have been forgotten. The traveler who finds himself puzzled at the application of Buddhist enrichments to *Shintō* shrines, and *vice versa*, will wish to remember that when Buddhism was disestablished, its material separation from Shintōism was sometimes impossible. In those cases where a division was impracticable, either the Buddhists or the Shintōists withdrew, leaving always the impress of their distinctive personality. The flexibility of Buddhist fanes (which formerly were put together without nails) sometimes facilitated their removal bodily from *Shintō* precincts. This was the case with the colossal *Sambutsu-dō*, which 50 yrs. ago stood near the *Futa-ara* shrine, and which was taken apart (along with the *Sōrintō*) and moved to its present site. Though under Shintō control, and with a corresponding ritual, the *Ieyasu* mausoleum is essentially Buddhist in all its externalities; as is also the *Futa-ara* shrine and the beautiful *Yakushi-dō*. The thoroughly gorgeous Revolving Library, though Buddhist, is within the *Shintō* compound. — A general restoration scheme, begun in 1905, is still in progress: ¥320,000 are being spent in rejuvenating the buildings — sometimes to the detriment of the fine old colors. The four chief priests of the *Ieyasu* shrine are appointed by Gov't. The 7 lesser ones and their subordinates are local appointees.

The Annual Procession which commemorates *Ieyasu's* birthday is gorgeously spectacular and falls on June 2. Ancient costumes are worn, and queer palanquins and armor are features of it. The State palanquins proceed to the *Futa-ara* shrine on the afternoon of June 1, where a special ceremony in which Imperial envoys take part is celebrated. At 11 A.M. of the 2d, the procession proceeds hence to the *Ōtabishō*, where the sacred dance (*azuma-asobi*) is held. A somewhat similar festival, in which many of the townspeople join, falls on Sept. 17, and is supposed to celebrate the anniversary of *Ieyasu's* death (albeit he died in May). His deified spirit, with that of *Hideyoshi* and *Yoritomo*, is supposed to occupy the palanquins during the procession.

There is a recessive beauty about the mausolea which does not appear at the first, or even at the second visit, and few indeed are the travelers who can at once sense the fine undertones or appreciate the strange assymetry which governs the general plan. As the gorgeous structures blazing with gold burst on the sight from the deep-green, sequestered groves which so lovingly enshrine them, the effect is so dazzling that many of their softer graces — the shy, subtle touches, the deepening of shade, the correspondence of things remotely related, that give depth and elegance to the whole — are overlooked. Most tourists will wish to visit them again and again, for each approach reveals some fugitive charm previously unnoted, and each time one gets nearer in spirit to the sentiment of the great artists who here recorded their finest achievements for the admiration and appreciation of future generations. Whosoever finds himself in Nikkō when the moon is full, and who fails to see the temples when Luna sheds her pale, gossamer radiance over them and pencils deep shadows beneath the great, overhanging eaves, out from under which glare the golden eyes of the minatory dragons; or when she lays slender, searching, silvery fingers between the outspread branches of the giant trees and traces elfin shadows or lace fretwork on the

graveled walks beneath, loses something out of his life which not even the *Taj Mahal* by moonlight can ever quite replace. Then, save for the rush of the distant river, a solemn stillness broods above the spot. Silent are the great bells and the erstwhile noisy rooks — which now sleep in their nests high in the topmost branches of the tall cryptomerias. The great *torii* and the fine pagoda loom much larger than during the day when the sword-like sunbeams cut the clinging shadows from about them, and with the somberly lustrous, copper-sheathed roofs with their gilded crests blinking at the face of the moon, make a beguiling picture which one does not soon forget. Under the bewitching influence of this radiant orb the memory hearkens back to the glittering *daimyō* and *shōgun* processions which anciently wound beneath the great trees and up the terraces, and one can almost hear the soft, rhythmical tramp of ghostly feet, the hushed swish of brocade robes, the murmur of long-dead voices and the chant of the priestly ritual that accompanied the processions of gorgeous palanquins and mail-clad *samurai*.

The *Ieyasu* group of shrines and their accessories stands within a series of courts occupying graduated terraces one above another on the side of a hill called *Hotoke-iwa* (Buddha's Rock). No central axis commands the approaches and communications; the courts rise one behind the other, and with the exception of the *Yomei-mon* and the *Kara-mon* 'their great gates are not so arranged as to lend to each other a beauty of perspective which no other art would have neglected; we are in the presence of a play of imagination that verges on caprice, that seems to obey no logical law; and that, nevertheless, creates pure beauty with the marvelous elements it brings to its work.' The last and most sacred inclosure is the highest of all, and behind this rises the stately forest, high up in the wooded heights of which, reached by a roundabout walk, is the tomb of the great *shōgun*. No distant, all-embracing view enables the traveler to get a definite idea of the general effect; it is only when he finds himself beyond the first great gate and at the foot of the 2d terrace that the multiplicity, the majesty, and the almost overpowering beauty of the structures and their sequestered setting flashes upon him.

Then, as he ascends through the marvelous maze of barbarically beautiful architecture, beneath *torii* and gateways each more attractive than its fellow; past towers and lanterns and detached buildings loaded with grace and ornament and clamoring for attention; progressing to the final sacrosanct holy of holies like some devout pilgrim passing through successive incarnations to the radiant *nirvana*, he can almost believe himself in some fantastic fairyland. To the artist, and the architect in particular, the almost unexampled richness of the exterior decoration, the wonderful range of artistic conception, the beautiful cementless walls, the constructional expedients employed in the pagoda, the amazing vigor and boldness of the carved panels of the terrace inclosures, and, above all, the commanding beauty and dignity of the mass appeal strangely and potently.

Scarcely less imposing than the temples themselves are the sacred groves of colossal cryptomerias which enshrine them. Pleasant and cool on the hottest days, musical with the cawing of rooks, the twitter of birds, the whimpering of crystalline brooks which race downward through them, the harmonious voices of the great booming bells, the subdued chant of priestly litanies and the staccato, reverberating notes of Buddhist drums, and oftentimes fragrant with the clouds of incense which float outward from the temples and drift like gray ghosts through the arms of the trees, they add a charm and a restfulness to the structures which no other vegetation could give. A long dynasty of abbots and bonzes sleep with the *shōguns* beneath the damp mould at the feet of the stately giants, and many of their tombs are moss-grown and lichen-covered. The traveler soon begins to regard the temples and the groves as one blended masterpiece of imperishable charm, as indeed they are, for the buildings were designed to harmonize with their surroundings, and the rich coloring of each of the structures is in striking accord with the wonderful green of the softening, enveloping foliage.

The Mausoleum of Ieyasu, with its numerous dependencies, is about ½ M. from the *Kanaya Hotel*. Beyond the Red Bridge a long, finely shaded, upward-sloping avenue, called

Nagasaka, leads to the left, while a few ft. inward is a more abrupt one which joins it near the crest of the hill. The lane leading to the right goes to the temple office. The 3 small, shrine-like structures in the loop formed by the 2 roads constitute the *Ōtabishō*, the terminus of the procession referred to above. Passing the *Chōyō-kwan*, or Imperial Summer Retreat (left), facing a noble avenue 60 ft. wide and ½ M. long which leads straight to the final inclosure, we come to the **Nikkō Park**, with a pretty lakelet spanned by quaint bridges and flanked by parterres of flowers. The footpath which crosses it affords a short cut to the *Iemitsu Mausoleum*. The gray monolithic slab on a slight eminence near the head of the pond was erected by the *Hōkō-kwai*, or Nikkō Preservation Society, and bears a spirited appeal to the public to assist in preserving Nikkō and its natural beauties in their original state. Within the inclosure at the right of the wide avenue stands

The **Sambutsu-dō**, or 'Hall of the Three Buddhas,' so named for 3 colossal Buddhas which occupy a large part of the great nave. The huge red-and-gilt structure, 88 ft. high, 65 ft. wide, and 102 ft. long, faces S. from a wide terrace where the original *Mangwan-ji* once stood. The wide-spreading cherry tree at the right of the entrance is said to be over a hundred years old. The two gigantic, gaudily painted *Niō* in the vestibule (admission, 5 *sen*) are ascribed to *Unkei* (p. ccxli) and are classed with the best examples of wood-carving in Nikkō. The vermiculated, leprous-looking figurine in a baby's cap and bib, at the left of the striking bronze incense-burner, is the indiscreet *Binzuru* (p. ccviii). The 3 circular brass pictures above the bamboo screen which cuts the nave in halves portray *Yakushi*, the Medicine God. The immense roof is supported by 64 splendid *keyaki* wood columns 3 ft. or more in diameter and hewn from single great boles. The *kakemonos* which the priest offers to visitors (50 *sen* to ¥5) bear a portrait and the precepts of *Tenkai-Shōnin* (*Ieyasu's* friend and counselor). The hackneyed admonitions urge one 'To be slow in anger, firm in duty, thin in color, spare in diet, and broad of heart.' The seeker after Buddhistic wisdom is informed 'that the more one gets, the more one wants; hence, blessed be he who, unfilled, is yet content!'

The three immense images (*Amida*, 15 ft. wide and 27 ft. high, in the center; *Senju-Kwannon* at the right; and *Batō-Kwannon* at the left) sit on wide lotus-flower bases resting on lacquered platforms; are attributed to *Jikaku-Daishi*, and are excellent specimens of Buddhistic carving and gilding. The poor light of the darkened interior interferes with a detailed inspection of them. A smaller figure of *Fudō* sits at the right, and one of *Yakushi* before the *Amida*. At the left are carved figurines of *Tenkai-* and *Shōdō-Shōnin*. The hand-painted *mandara*, or silk and lotus-fiber scroll hanging against the wall,

is old, remarkably preserved, and greatly venerated; the symbolic figures of the border represent the Wheel of the Law. The 16 Buddhas and *bosatsus* in the outer ring, the 12 in the central square, and the inner portraits of *Shaka Nyorai* and *Tahō Nyorai* are painted with considerable skill. At the rear of the nave are some uninteresting carved wood figures — veritable blue devils — of *Fudō* and other ruffianly demons.

At the rear of the *Sambutsu-dō*, on a higher terrace, is a small Buddhist temple dedicated to *Ryō-Daishi* (the two *Daishis*, whose tombs stand on the hillslope behind the *Futatsu-dō*). The tiny images of deities for sale by the priests (10–50 *sen*) are carved out of grains of rice.

The Sōrintō, or 'Evil-averting Pillar,' a hollow, cylindrical copper shaft rising 44 ft. from a stone plinth 30 ft. square at the left of the *Sambutsu-dō*, is said to penetrate the socle (8 ft. sq.) to a depth of 2 ft. 4 in., and to have been erected at Nikkō in 1643 as a companion of the *Sōrin Pagoda* which once stood on the summit of Hie-zan, near Kyōto. The faded gilt ideographs on the shaft (3 ft. 9 in. in diameter) refer to its history and its functions. The various Buddhistic symbols at the top all enter into the mystical process of keeping demons at a safe distance. The heavy open-work gates of the granite fence are carved out of single blocks. The two elaborate and strikingly handsome, heavily chased, bronze lanterns (20 ft. high) near the steps date from the 17th cent. and were presented to *Ieyasu's* shrine by a guild of *Ōsaka* silk mercers, with the request that they be placed within the shrine inclosure, but the social status of merchants at that period precluded the realization of the wish. From this vantage-point one may get a comprehensive view of the great proportions of the *Sambutsu-dō*, with its wide eaves from which pend bronze wind-bells.

The **Bronze Bell**, whose grave, sweet, penetrating notes mark the fleeting hours between dawn and twilight, swings from a weather-beaten belfry surmounting a stone platform in the *Sambutsu-dō* compound. It is about 6 ft. high, with a mouth 49 in. wide and lips 6 in. thick. A curved dragon hook holds it in space; gilded *Tokugawa* crests adorn it, and there are other special raised crests to receive the impact of the huge swinging beams with which it is struck. A notice on the belfry warns the traveler that the bell must be touched by none but the man who comes out from a near-by house and sounds the hours as they come and go. The great beam hits the hollow bronze, a great, buzzing, angry roar issues from the wide mouth and warns all Nikkō that old time is flying. The bell sounds cracked when heard near to, but at a distance the tone is very pleasing; a melodious voice surcharged with memories of the hallowed past. The other bell which the traveler usually hears twice a day, and which sounds the call for the priests

and bonzes to foregather for their frugal meals, hangs in the belfry of the *Ritsu-in*.

Almost facing the *Sambutsu-dō* is a group of buildings called **Rinnō-ji,** wherein dwells the Buddhist abbot under whose immediate jurisdiction the Buddhist fanes of Nikkō are assembled. The traveler with special permits, or a letter to the abbot, should crave permission to see the charming little landscape garden, as well as the beautiful private shrine with its choice treasures, both of which are within the residence compound.

The Abbot's Garden, with its tiny winding lakelet, its lovely dwarf trees, quaint bridges, summer-house, and adorable perspectives, is patterned after the 8 views which have made Lake Biwa celebrated. In the springtime it is a blaze of delicate plum and cherry blossoms; thence through the summer and autmun — when it is a glory of lovely maples — it shows in sequence many of the exquisite flowers for which Japan is noted. At all times it is a tranquil, sequestered spot, but it is particularly so at twilight, when the environing groves are redolent of fragrant piny odors, and a spirit of peace seems to brood above it. From the pretty little hill and arbor at one end there is a view of the holy *Nantai-zan.* — The Private Shrine, a charmingly refined specimen of Buddhist art, is well worth seeing; in one of the chastely beautiful apartments leading to it are some handsome old screens portraying a host of strangely clad figures that take part in a sacred dance held in Nikkō twice every century. Fourteen abbots of royal blood have worshiped here, and their mortuary tablets, artistically inscribed with jet-black ideographs on a gold ground, repose in 14 black and gold-lacquered reliquaries at the right and left of the high altar. Against the wall of this sacrosanct room are some *kakemono* depicting Buddha and his disciples, painted with rare good taste and a wonderful fidelity to detail. Under a strong glass what appears to be delicate tracery is shown to be hundreds of amazingly perfect, microscopic heads. In a lateral shrine are some noteworthy sculptured wood figurines, covered with copper, of Fudō and 36 of his followers. The almost priceless (Chinese) *seigi* bowl which one may sometimes see in front of the altar was a gift from the ill-fated *Prince Kitashirakawa* before he set out upon his Formosa campaign. One of the most cherished possessions of the *Tendai-shū* in Nikkō may also be seen here (when it is not stored in the godown) in the form of a splendidly illuminated *mandara,* 4 ft. wide by 8 ft. long, of the Buddhist Paradise, perhaps the work of *Kanō Motonobu* (p. cexxvii). Buddha is shown in the center, with *Kwannon* on his right and *Seishi-bosatsu* on the left, amidst scores of deified temples, saints, clouds, scroll-work, and other heavenly attributes. Though now somewhat defaced by time, the picture is extraordinarily

masterful. — The *fusuma* of the altar-room are choice specimens of the finest modern work; the 12 polychrome saints and demons are portrayed on a ground of gleaming gold foil, and are remarkably effective. The *hikite*, or metal insets, are of the finest damascene work. In an adjoining room are some valuable old screens (by *Matabei*, p. cexxviii) illustrating ancient processions leaving the *Sumiyoshi Temple* at Ōsaka, and presented to *Jigen-Daishi* by the *Emperor Go-Yōzei* in 1590. — The various apartments are finished in flawless *hinoki* wood and are faultless expressions of a cultivated taste supplemented by fine spirituality.

The **Museum of Iemitsu Relics**, in the *Rinnō-ji* garden, at the right of the *Sambutsu-dō* (open from 7 A.M. to 4 P.M.; admission, 8 *sen;* shoes must be removed), contains a number of personal belongings of the *shōgun* and others presented to his shrine. In the rainy season the most perishable objects are wrapped and stored in the near-by godown. The malarious-looking idol which faces the entrance is the guardian of the museum and the god who cherishes all precious things. The illuminated *kakemono* (about 300 yrs. old), hanging against one of the walls at the right, shows Buddha on his death-bed surrounded by the myriad creatures that loved him, and the heavenly spirits awaiting his entry into *nirvana*. Some better specimens of (modern) Japanese illuminated scroll-work may be seen in the glass wall-case in the first room at the left. The three long panels representing ancient Buddhist festivals carry hundreds of tiny figures in gorgeous apparel, glittering *daimyō* trains, temples picked out in gold, gods and goddesses, and a host of religious symbols on their silken surfaces, and indicate amazing patience, and a noteworthy technique. Near this is a large silk *kakemono* of *Yakushi-Nyorai*, painted on a blue ground. On this floor there are some old *kakemono* painted by *Kanō Tanyū;* a number of swords, arrows, and other war-implements, musical instruments, a fine big rock-crystal in the rough, a handsome lacquered and mother-of-pearl inlaid palanquin on which (it is said) the bones of the *shōgun, Ieyasu*, were brought from *Shidzuoka* to Nikkō, and many articles of minor interest. The series of 10 panel pictures of the Buddhist Judgment are by some unknown Chinese artist. — A collection of articles of greater merit occupy the 2d floor; the several pieces of gold-lacquer are fine and rare; the smoky rock-crystal is worth looking at, as is also a well-painted Buddhist picture roll (*makemono*) about 12 in. wide and 50 ft. long. Here also is a wood figure called the *Laughing Yakushi*, carved with a pocket-knife, by *Shōdō-Shōnin;* a shapely bronze lantern, and a lovely (modern) set of illuminated scripture rolls setting forth the tenets, in exquisite ideographs, of the beliefs of the *Hokke* sect (p. cci). The ends of the flawless, hand-made paper rolls — which are kept in handsome lacquered *sutra*-boxes — are

tipped with rock-crystals set in chased gold. The set of 16 bronze bells which once formed a part of this collection are in the museum of the *Ieyasu Shrine* on the first terrace.

The fine avenue which is flanked on the right by the *Rinnō-ji* and the *Sambutsu-dō*, and on the left by the park, leads up between a towering line of grand old cryptomerias, some of them centuries old, to a colossal stone *torii*, an outpost to the shrines beyond, and an essential feature of *Shintō* architecture. It is 27 ft. 6 in. high with columns 3 ft. 6 in. in diameter, and it was presented by the *daimyō* of *Chikuzen* Province, in 1618. Besides being unusually massive, it is one of the first granite *torii* to be erected in N. Japan. At the right, at the other side of the vermilion fence inclosing a grove of tall trees, stands a small group of buildings which serves as a sort of subsidiary temple outfit, called *O Kari-den*, where the image of *Ieyasu* is housed when the main shrine undergoes repairs. At the left of this is an attractive bronze tomb beneath which are the ashes of a treasure-godown which burned some years ago; to prevent a repetition of the disaster the ashes were collected and buried here. The wide avenue leading from the left of the *torii* terminates at the *Iemitsu Temple;* the one at the right of the pagoda leads to the *Futa-ara Shrine.*

The **Pagoda** (p. clxxxiii), a richly decorated, five-storied structure, dates from the 17th cent., is 105 ft. high, 42 ft. sq., is one of the finest of its kind in Japan, and was presented by *Sakai Wakaza-no-kami*, a stanch adherent of the *Tokugawa.* Its peculiar construction renders it immune against minor earthquake shocks (from which Nikkō is not free), as the immense central pole (in this instance in 3 pieces) is 102 ft. long and 24 in. in diameter, swings within 12 in. of the ground, and acts as a sort of huge gyroscope. The rich vermilion of its sides (now hushed into pleasing tones by time and the deep green of the environing trees), the graceful, upturned corners of its multiple, quadrangular roofs with bronze wind-bells a-swing from each corner, its positive, polychromatic decorations and metal fitments, add a decidedly picturesque note to the temple group. The carved and multicolored groups (3 on each side) in the niches formed by the highly tinted compound brackets, represent the 12 signs of the zodiac. The screw-shaped metal finial at the topmost point, is about 15 ft. high and serves as a lightning-rod and a demon-arrester. In the lower story is a small shrine encircled by a narrow ambulatory with a coffered ceiling; the carved and gilded figure which faces the court and sits with back to the shrine is *Dainichi-Nyorai;* that at the left is *Yakushi; Shaka* sits on the right, and *Amida* at the rear.

A flagged path leads hence to the steps of the *Niō-mon*, at the foot of which (right) is the ticket office — where cameras must be left unless one has a permit to introduce them.

Admission tickets must also be obtained or shown here. The road leading around the shrines to the right of the big gate goes to the abbot's office (where permits for photographing can be obtained).

The **Niō-mon,** the grand entrance to the successive terraces beyond, is reached by 18 stone steps and has for its chief features the two customary sculptured wood *Niō* (attributed to *Unkei* and brought hither from the great gate to the *Iemitsu Mausoleum*). They stand in covered loggias 7 ft. sq., and 'their threatening attitudes, furious eyes, convulsed mouths, clenched fists, and huge, nervous feet, seem rather to menace than to welcome the faithful.' In similar cages behind are the usual *ama-* and *koma-inu* (p. clxxvii), likewise shown with mouths open and closed. — This magnificent outpost to the gorgeous structures beyond was almost annihilated by a huge cryptomeria which fell across it during a heavy tempest in 1909, and much of it, including the striking ornamentation, dates from 1911. The gracefully curved, copper-bronze roof flecked with gilded disks bearing the *Tokugawa* insignia, the huge, emblazoned antefixes that resemble automobile fronts, the massive ridge-pole gleaming with yellow gold and flashing crests, and the flaming, rich Indian-red lacquer spangled here and there with gold and backed by a somber foil of black, make of it an extraordinarily striking and picturesque object. Reds, blues, greens, blacks, and gold leaf are used unsparingly in the marvelous decorations, which are charmingly enriched by a wealth of metal fitments. The black and gold of certain of these, — in the form of bosses, rosettes, and hinges (the latter for appearances only), — applied to the lustrous red of the massive doors, produce an unusually harmonious note. The doors themselves swing on huge pivots let into soffits above and below, and the general effect recalls certain of the newly decorated doors of those Mexican cathedrals dominated by *Mudéjar* influence. The big bolts which aid the two surly giants to keep out demons and other undesirables are 6 ft. long and 4 in. sq. — The richly chased brass sockets in which the beam-ends are sheathed serve as ornaments and for preserving the wood from insects and the weather. The cross-beams are embellished with a striking diaper-pattern in a medley of colors, while below, at salient angles, are gilded heads of the mythological *baku* and clusters of sculptured flowers. In the spandrels formed by the grouped supports of the elaborately decorated compound brackets are polychromatic *kirin* and brazen Dogs of Fo, while beneath the cross-beam on the inner side of the passage are panels of tigers carved in high relief. It is worth while to step to the ends of the structure to observe the maze of gilding, wood-carvings, intricate tracery, fabulous beasts, peacocks, and what-not which adorn them. While the general decorative scheme of this structure is duplicated on

some of the buildings of the upper terraces, its proportions are more pleasing than some others, it can be observed from more points of vantage, and certain of the carvings are subordinated to truer architectural positions.

The **First Terrace**, a neatly pebbled, irregular court inclosed by wood fences and stone walls (the latter worthy of attention), is conspicuous for the temple storerooms which stand at the right; the central building, an extraordinarily elaborate structure with 5 porch tie-beams surmounted by groups of splendidly carved and gilded phœnixes, contributes one of the 'sights' of the inclosure, in the form of a pair of grotesquely carved and decorated elephants in the act of trying to retain a precarious foothold on a narrow ledge beneath the gable roof. The curious position of the leg joints, the ring about the ear of the darker beast, and the fact that the tails and toes are not those of known species, suggest that their talented portrayer, *Mr. Hidari Jingorō*,[1] never saw a real elephant. The walls of the edifices look squashed by the weight of the massive roofs, and the metal enrichments make them appear not unlike gigantic accordeons. The Greek key-pattern in all its purity occupies a prominent place amid the maze of arabesques, diaper-work, crests, and tracery.

The **Treasures of the Ieyasu Shrine** are preserved in the building with the elephant panel. Open from 8 A.M. to 4 P.M.; admission, 8 *sen*. Shoes must be removed at the foot of the steps. The splendid gold-lacquered chests in the twin glass cases near the entrance belonged to *Ieyasu;* his covered palanquin with a bullet hole in the roof stands at the right. The ancient costumes in the cases at the left were worn in the dance pictured on the gilded screen near by. The 16 small bronze bells in a red- and gold-lacquered frame, belonged to *Ieyasu*, and though alike externally, when struck they produce, with fine effect, the clear, sweet tones of two octaves. They bear the name *Minamoto Shigemune*, and are interesting in that the musical scale of the Europeans was not employed by the early Japanese. The key to the case is kept by the abbot and can be obtained only as a special concession. The large lacquered box in the upper case once held the *shōgun's* correspondence. The small metal badge was employed by him as a clepsydra *(mizudokei)*, an article in common use in Old Japan.

[1] **Hidari Jingorō** (1594–1634) was a son of *Itami Masatoshi*, and a *samurai* in the service of the *Ashikaga*. His trade was that of a carpenter, but he early developed a talent for carving wood, and he rose to be one of the most celebrated sculptors in Japan. He was left-handed, hence his name *Hidari*. These two elephants, and his sleeping cat, referred to hereinafter, are famous in Nikkō. Some of his finest work may be seen in the *Nishi-Honganji Temple* at *Kyōto*. Because of a whimsical turn of mind, he was fond of carving cats, some in an attitude of sleep, others crouching and watching. A number of the latter are scattered throughout Japan, and certain of them are so lifelike that real cats 'have been known to put up their backs and spit at them.'

The 3 bronze vases and the incense-burner are early Korean work. The relics in the succeeding cases comprise head-dresses, mirrors, ivory maces, a dressing-case used by *Ieyasu's* wife, 10 finely tempered swords presented by different *shōguns*, some clothing (including Chinese shoes) worn by *Ieyasu*, metal lanterns that lighted the *shōguns* through the holy of holies in ancient times, silk-reels used by Imperial consorts, a big drum employed in the sacred dance, and a 7-ft. elephant tusk given by some one to *Ieyasu*.

At the left of the *Niō-mon*, surrounded by a stone fence, is a *kōya-maki* about 10 ft. in circumference, which is said to have come from the famous monastery of *Kōya-san*, to have been planted here by *Ieyasu*, and to be the largest of its species in Japan. Near it (with a curious slope to the roof) is the one-time stable for the horse (recently deceased) which carried the illustrious *Prince Kitashirakawa* in the Formosan campaign of 1895. The monkeys in the carved panels of the building are mentioned in the footnote.[1] The small red structure next to the stable is called the Red Watch-House, wherein the guardian of the terrace dwells. Next in line is the elaborate

Stone Water Basin (*On Chōzu-ya*), an immense rectangular basin of fine gray granite 92 in. long, 48 wide, and 40 high, presented in 1618 by *Nabeshima Naoshige*, feudal lord of the fief of *Saga*, in the province of *Hizen*, from which place (nearly a thousand miles distant) it was brought to Nikkō. It weighs several tons, but its surface is leveled with such precision, and it is adjusted so evenly on its base, that when a surplus of water (which comes in from one of the mt. cascades and is sold to pilgrims for the purification of hands and lips before entering the shrines) is admitted it wells evenly over the sides like a sheet of glass. The resplendent baldachin which shelters it is supported by 12 monolithic columns of varying dimensions. The tops of these, as well as parts of the horizontal tie-members, are encased in hammered metal sockets, diapered in fine patterns, and ornamented with the *shōgunal* arms. Almost every shade between white and black has been drawn upon to furnish the decorations of the superstructure, and this medley (which blends admirably when seen from a distance) is further enriched by tinted carvings of winged dragons, and a series of curious but characteristic brackets supporting a graceful, sweeping roof with rounded gables. The twin dragons above the gorgeous tie-beam are particularly noteworthy. The sumptuous red building near by is

The Kyōzō, or *rinzō* (Library of the Sacred Books). A special permit must be obtained from the abbot at the *Rinnō-ji*,

[1] This Simian trinity is called *Kōshin*, and represents the 'day of the monkey' in the old Japanese calendar. The native conception is that these monkeys (*saru*) will neither see, hear, nor speak any evil, whence they are called blind (*mi*), deaf (*kika*), and dumb (*iwa*). They are often portrayed in the native art.

as the building is closed to the general public. Few structures in the Nikkō group are better proportioned, and the slight upward tilt at the roof corners imparts a piquant touch. A system of complicated and profusely decorated compound brackets fitted to a nicety support the roof, which is sheathed with copper-bronze, hung with brass wind-bells, and tipped with a continuous course of antefixes that resemble ancient cannon and are adorned with gilded *Tokugawa* crests. The granite plinth from which the edifice rises is 50 by 50 ft. The exterior is a harmonious blend of blue, green, and gold on a ground of rich Indian red, and black lacquer. When it was finished it appeared so perfect to its designer that he feared to incur the wrath of the gods, and to insure his personal safety he inserted several warped uprights in the front divisions, which were also made of unequal widths. The gracefully curved windows, the profusion of metal, the handsomely embossed doors swung on pivots let into soffits, are all worthy of attention, as are also the multi-colored decorations—which continue quite around the structure — and the well-painted flying phœnixes in the panels under the eaves. Tigers, elephants, rabbits, birds, dragons, flowers, the mythological *kirin*, butterflies, and a multiplicity of geometrical designs — many of them sculptured — are expressed in low and pleasing tones. The carved elephant in the panel above and at the left of the door is accredited to *Hidari Jingōrō*. The ornament on the topmost point of the roof is the demon-arresting *hōshu-no-tama*.

The cheap and lurid decorations of the INTERIOR are strangely at variance with those outside. When the outer doors are opened, inner ones of sloe-black lacquer with wire screens instead of panels, are revealed, and when these are slid back one sees the smiling and apparently blinking sculptured wood figures of *Fu-Daishi* (p. ccix), with his sons *Fuken* and *Fujō*, seated near the Revolving Library (which is said to contain the complete Buddhist scriptures). Because of the presence of this idol the building is often called *Warai-dō*. The gaudy bookcase (20 ft. high by 15 ft. in diameter) is pivoted, and despite its great mass and weight a strong push will set it to revolving. The flying dragons in the lower panels suggest Chinese influence. The raised platform which extends around 3 sides of the inclosure shows gamboling *shishi* on the lower panels. Huge dull red pillars support the roof. The panels in the clerestory are adorned with flying *tennin* on a gold ground; those of the coffered ceiling have painted phœnixes on a pearl-gray ground. The sepia dragon on the big cross-beam is by some painter of the *Kanō* school.

The statuesque bronze *torii* which stands on the same terrace with the *rinzō* has Greek tracery round the base and on the tie-beam and is studded with gilded *Tokugawa* crests. The many stone and metal lanterns were gifts by various *daimyōs*. The

two near the foot of the steps, 8 ft. 5 in. high and perforated with the sun, the crescent, and the swastika, were made (about 1630) of *namban-tetsu*, or 'foreign iron'; were presented by *Date Masamune*, the feudal lord of Sendai, and, like the famous iron monument at Delhi (India), have withstood for nearly 300 yrs. the corrosive effects of an unusually wet climate. Ferns and grasses grow from the old stone lanterns, which are marked with the name of the donor and are hoary with age. — Twenty-two stone steps leads hence to

The **Second Terrace.** At the top of the stairs, at the right and left are two weather-stained corbel-like stone *shishi* in an attitude of leaping downward from the lichen- and moss-covered stone balustrade which flanks the edge. Each, with its attached pillar, is carved from a single block of stone, and according to local tradition they so pleased the *shōgun*, *Iemitsu*, when he came from Tōkyō to inspect the work of his architects, that he forbore to pass adverse criticism on the remainder. The Bronze Bell swinging from the massive metal baldachin at the right was presented by a one-time king of Korea, and it is known locally as the 'Moth-eaten Bell' because of an air-bubble which broke through the casting and left a jagged hole near the top. The ponderous elephant heads, with gold-plated eyes, at the salient angles of this and the companion baldachin across the walk, attract attention. The roofs of the canopies are lighter in color than the bronze of the temple roofs, and the credulous believe that gold was mixed with the metal. Hard by is a Bronze Candelabrum presented by the King of the Loochoo Islands; behind it is a tall, metal-studded belfry used as a storehouse for odds and ends. The fine cryptomerias on this terrace are noteworthy; the one at the right measures 21 ft. 9 in. in circumference, 3 ft. above the base, and is a trifle smaller than the larger of the 2 on the opposite side (left) — which measures nearly 26 ft. The one behind the tower is 25 ft. 2 in. in girth; the fine red of the cedar shows where the bark has been chipped off. At the left is a drum-tower, a companion piece to the opposite belfry; near it is a bronze candelabrum (inclosed) brought from Holland and presented to the shrine by the Dutch Resident of the *Deshima* factory at *Nagasaki*. Near this is an elaborately twisted Bronze Lantern evidently of allied origin. It turns on a pivot in its base and is celebrated locally because the series of bronze *Tokugawa* crests, which adorn the upper part, are turned upside down; the trefoil leaves being cast (because of the ignorance of the maker) in reverse order.

The **Yakushi-dō**, or Temple of *Yakushi-Nyorai* (p. cciii), was made in imitation of the *Horaiji-in* in *Mikawa* Province, and is dedicated to *Yakushi*, who was the patron saint of *Ieyasu*. It stands at the extreme left of the 2d terrace and is at once the most beautiful, architecturally satisfying, and splen-

didly preserved funerary temples of the *Ieyasu* group. A superbly rich red lacquer porch adorned with brass ornaments and black *giboshu* encircles the building, which, because of its interior splendors, its air of solid worth, and elegant richness, appeals strongly to the visitor. Until quite recently the public was debarred, as the interior was considered too sacred to be exposed to public view. In the general outer decorations it resembles others of the *Ieyasu* shrines, but the workmanship of parts of the interior is finer and more opulent. Its plan is a square, like that of the *Rinzō*, and its only defect is that it stands on a pitifully restricted area, flanked on one side by a high (but beautiful) stone wall whence a good perspective view is impossible. This frowning wall and the towering trees contiguous so darken the interior that twilight reigns on the brightest day. The richness of the edifice is such that many days would be needed to inspect it in its minute details, to obtain an insight into the aims of the masters who decorated it, and to understand those decorations in all their mythological intimations. The material expression of the artist's thoughts are expended on the exterior in the shape of writhing dragons (note the white ones wriggling along the 3 huge tie-beams between the 4 outer posts of the porch), gilded elephant heads, carved groups of polychromatic birds, flowers, and animals; and such a wealth of decoration and ornament, carried over every inch of exposed surface, that the eye wearies in following out the intricate patterns. What involved and profuse carvings are to certain of the most highly decorated old Buddhist fanes, the wealth of arabesques in colors are to this. Yet carvings are not wanting; in the niches formed by the network of pink-tinted compound brackets there are (17 on the façade, 11 on the right, 17 in the rear, and 11 at the left) clusters of such excellently sculptured birds (including some solemn owls), flowers, and animals, that each one is worthy of close study.

Mounting the broad, lacquered steps the visitor finds himself in the wide vestibule separated from the nave by a series of black-lacquered, sliding, lattice-work doors, heavily banded with finely made damascene-work remarkably preserved. While these doors impart a note of mourning to the maze of bright exterior decorations, all the varying suggestion of color was taken into consideration by the painter, and they are quite in keeping with the character of the shrine. The superstructure of the vestibule, particularly the immense tie-beams, exhibits such intricately ornamented surfaces that the flawless wood resembles costly native brocades. Though rich, the colors are quiet in tone, accented with much gold, in pattern and ornament, with designs so carefully and symmetrically balanced and worked out to an ever-disappearing end that one marvels at the fertility of imagination and the admirable technique of these old master-craftsmen. One also applauds their man-

ifest restraint, for the poise of the opulent ornamentation is judiciously maintained, with a fine subordination of the artistic to the Orientally fantastic. — The 12 painted hawks ranged around the vestibule show the birds in their different feathers from Jan. to Dec. [Hawking was a favorite pastime of *Ieyasu*, and this building, which is said to have been erected before his death, was his favorite shrine.] The mythological phœnix, carved, colored, and shown in many graceful postures, forms the classical subject of the magnificent panels of the architrave, the work of which is admirable and indicative of a talent of no mean order. The *Tokugawa* crest adorns the central panels of the richly coffered ceiling — thus supplementing the classic with the political, and completing the cycle of early Japanese thought. The bronze gong which sits on a stand at the left of the entry conceals a surpassingly sweet tone; when struck a strong blow it gives forth a surprisingly melodious and tenacious note, the dying echoes of which linger in the air for several minutes.

A fee of 5 *sen* is customary when one passes behind the sliding doors to the rectangular, sacrosanct interior — which is of a surpassing luxuriance. Twenty-two massive *keyaki* pillars of noteworthy asymmetry — some of them 21 in. in diameter, covered with red lacquer and then with gleaming gold foil in such profusion that they resemble great uprights of solid metal — support the huge, regally decorated cross-beams, each of one piece and each covered from tip to tip with intricate polychromatic tracery. Such an abundance of grotesque decorations in gold and colors wanders over the walls and up to the ceiling that minor beauties and effects are lost sight of, and the brain wearies in its efforts to assimilate the picture. The floor is of heavy black lacquer polished like a piano top, and along one side of it there rises an elevated platform, also heavily and showily lacquered, with side panels of excellently carved Dogs of Fo and lotus-flowers. Resting upon this dais is a wonderful object in the form of a treasure-shrine, of sumptuous gold-lacquer ornamented with chased metal, and dove-tailed, with no nails in its construction (a characteristic of many Japanese temples). Inside the reliquary (closed to the public) is a beautifully sculptured, and expressive, gilded figure of *Yakushi-Nyorai* backed by a handsome pierced mandorla completely covered with heavy gold foil after the style of the finest *Borromenisco* work. At each outer corner stands in full war panoply one of the *Shi-Tennō* — *Jikoku* at the East; *Zōchō* at the South; *Kōmoku* at the West, and *Tamon* at the North. At the right and left of the shrine, 6 on either side, in unusual mythological fullness, stand highly colored, superbly chiseled figures of the 12 signs of the zodiac. Some repose in front of pierced and gilded mandorlas, and the zodiacal signs — in the forms of the animals which represent them — are cunningly

concealed in the helmets, or about their habiliments. There are also other figures representing celestial bodies, while hanging before the shrine is a massive chased metal *tengai*, a present from the wife of a one-time feudal baron of *Saga* Province.

Not the least interesting of the interior enrichments is the unusually large dragon (drawn in Chinese ink, by *Kanō Yasunobu*) which almost entirely covers the immense ceiling — itself 54 ft. long, 18 ft. wide, and made of *hinoki*-wood planks one inch thick. Albeit *Yasunobu's* dragons are usually enveloped in clouds, this one is bare, and because of this peculiarity it is called the NAKED DRAGON. By standing beneath its head, and clapping the hands together, a spooky sound, considerably like a death-rattle, is heard all over the temple. No sound other than a hand-clap will evoke it, nor can an answer be elicited unless one stands directly beneath the head. From this peculiar quality it is called also the Crying Dragon.

On leaving the *Yakushi-dō*, pass clear around to the rear of the structure and note the chaste beauty of this, as well as that of the sides. At the right is the finest stone wall in the inclosure, erected and presented to the shrine in about 1630 by *Date Masamune*. The corner stones are monolithic in proportions, while those of the center measure on an average 30 by 36 in. across the face. Like most of the Japanese walls of this character the stones are so accurately chiseled that neither mortar nor cement is needed to hold them in place, and in some instances the joining is so perfect that the most aggressive vegetation finds difficulty in getting a foothold between them. The splendid state of preservation after nearly 3 centuries of use is attributed to a thick sheet of lead which is said to have been placed originally at the back to keep out moisture.

The **Yōmei-mon,** or (2d) great gate, stands at the edge of the **Third Terrace,** 12 steps up from the 2d. The natives love to call it the *Higurashi-no-mon,* or 'Sunrise-till-dark' gate, because an entire day can be spent studying its wonderful details. It is one of the most elaborate structures in Nikkō, and is 24 ft. high, 22 long, and 15 deep.

The manifest aim of the artist who designed this Oriental masterpiece was that it should be observed from a distance, in contradistinction to the interior of the temples, whose amazing decorations will usually bear the closest scrutiny. It is sculptured with an almost incredible wealth of detail, and when seen from the terrace below it is strikingly barbaric and opulent, shimmering with a splendor that kindles the enthusiasm. So viewed, its minor crudities — perhaps inseparable from a work of its class, but which bring a shade of disillusionment if analyzed too closely — are subordinated to the general harmonious effect, which unequivocally is appealing. To help the critic to a proper appreciation of his work, the skillful designer adroitly placed on the 2d terrace, at just the required distance from the gate, both as regards height and angle, the two striking but less elaborately ornamented drum- and bell-towers, whose superstructure, it will be noted, though astonishingly complicated and attractive, does not hold the eye and rivet the imagination with the tenacity and forcefulness that seem to radiate from the

gate itself. To heighten the general effect, and perhaps to act as a spur to the imagination, the smaller (and sometime), more jewel-like *Kara-mon* was so placed, beyond it, that the *Yōmei-mon* served as a superb frame for a dainties and more attractive picture. And in this shrewd adjustment the beguiling artifice was employed of making just enough of a winsome disclosure to awaken a desire to have more disclosed. The resultant effect is that of twin angles gradually converging toward an apex in which, with studied carelessness, the flawless gem of the group is naïvely placed. That both gates, when viewed from a short distance, are rich and glowing segments in an extraordinarily attractive group, — one that deftly reveals a hitherto undreamed-of symphony of form and color, — the average traveler will doubtless admit. He will also no doubt conclude that the *Yōmei-mon* — which is distinctively and purely Japanese — is far finer than the *Kara-mon*, — which is Chinese in conception and perhaps in workmanship, — and also that both are unquestionably the floridly barbaric expression of a high ideal in structural art.

The gateway itself, though sadly mauled by the hand of time (re-decorated in 1911), is a marvel of architecture and of wood-carving enriched by metal fretwork deserving of close study. It is two-storied, with long and elaborately decorated wings, on whose outer side are many boldly sculptured panels; on the inner side there is a finely lacquered (red) and simply decorated corridor 11 ft. wide and 676 ft. long, with a key-pattern in blended colors serving as a string-course. In their respective loggias at the right and left are seated figures of *Sadaijin* and *Udaijin*, ancient guards in all the panoply of war. Behind them, in corresponding cages, are upstart Korean lions, whose belligerent attitude is evidently inspired by the intensity of the colors applied to their pelts. The side panels of these cages are deeply carved and represent large peonies; the narrower panels above them show aquatic birds and phœnixes. The groups of carved and vari-colored flowers in the niches between the gilded brackets of the roofs are not unattractive, and they are supplemented by painted *tennin* on panels. The sepia dragons in the roof of the portico are attributed to *Kanō Motonobu*. The multiplicity of ornamentation is carried even to the pickets of the cages, which are sheathed in chiseled brass sockets.

The major part of the lower structure is of a creamy white enriched with numerous metal fitments that blaze in the sunlight. At the right and left of the loggias are carved wood panels of frolicsome *shishi*, in *basso-relievo*, whose coats have preserved the soft, light patina of the original white paint. The huge Dogs of Fo with gilded eyes, teeth, and nails, which seem ready to leap down upon the visitor from the cross-beams of the gate, have wires sticking in their muzzles to add to their fierce mien. They are the most striking ornaments of the massive beams, above which, in niches formed by the angles of the highly decorated compound brackets, are successive and slightly projecting groups of indifferently carved figures, in high relief and with elaborate robes, of Chinese sages. Another line of gilded Dogs of Fo extends above these, and, with the upturned ends of certain of the brackets, support

a metal-studded balcony in the panels of which are other groups of Chinese boys at play amidst flowers; some ride hobby-horses, others carry youngsters pick-a-back, while others read books or play upon musical instruments. These designs run quite around the structure, but at the rear both big and little men seem to feel out of sight, and, laying aside the dignity which is supposed to clothe persons so enshrined in art, they are seen to be riding upon huge fishes, dragons, cranes, phœnixes, and what-not, and to be indulging in various ludicrous pranks.

The upper story (reached only by a ladder) is given over to huge white and gilded, crimson-throated dragons in almost every conceivable attitude: there are terrific dragons with cruel-looking claws and spiny tails; others with hoofs like horses; ascending and descending dragons; dragon heads and dragon tails; involved dragons and simple dragons; but so many of them that one suspects the artist's fertility of invention suddenly deserted him, and dragons and more dragons was all that he could think of. A few graceful, carved, and gilded *hōwō* in low relief, and in different positions, occupy niches below the brackets, and are seen painted on the supporting roof-beams above. Metal wind-bells pend from quaint hooks at the corners under the eaves. The elaboration of the minor detail of the structure is uniquely intricate. Carved flowers, arabesques, groups of figures, tinted clouds, waterscapes, diaper-patterns, and ornamental compositions drawn by the brush, hammered up in metal, and wrought by the sculptor's tools are so arranged that the whole is pleasing in proportions and of a striking color-harmony. The graceful, curved gabled roof is sheathed with copper-bronze and provided with gilded antefixes of crests and other designs. The upright pillars are of peculiar interest to the Japanese, to whom the odd and bizarre appeal quite as strongly as the artistic. Of massive *keyaki*-wood, they are carved all over with a minor geometrical design into which, at intervals, are inserted carved medallions of birds, flowers, mythological and other animals. Prominent among these (note the central pillar at the left) is a medallion showing a pair of frolicsome tigers, the fine stripes of whose coats are formed ingeniously by the delicate and splendid veining of the wood. The next pillar (inside, left) is called the *Ma-yoke-no-Hashira*, or 'Evil Averting Pillar'; its claim to fame rests on the fact that the basic design is (when compared to that of the others) carved upside down, and the cicerones who conduct hundreds of pilgrims, foreign visitors, native soldiers, students, and others through the shrines, elicit gasps of credulous amazement by explaining that it was done purposely, to avert the just anger of the gods at having erected such a magnificent structure! The fact that the numerous carved medallions are upright, and that the minor carvings

only are reversed, smacks more of error than of design. — The sculptures of the side wings of the gate are bold, crisp, and decisive, and they must have been very beautiful when new. The left wing is shorter than the right; the sloping roof or coping extends 3 ft. over the side, but it has not protected entirely the carvings or their decorations from the attacks of the weather. Each wing carries two series of panels, the upper ones (7 at the left and 15 at the right) displaying sculptured phœnixes, flowers, bamboos, storks, etc.; the lower series, of pierced work, ovaliform and with lacquered margins, carrying aquatic fowl — ducks, geese, herons, etc., in repose or in flight. Above the upper row are horizontal connecting beams diapered with a hexagonal pattern and ornamented with metal fittings. Higher yet is a series of narrow wave-work panels. Consummate skill is a salient characteristic of all the work. — In former times no merchant was allowed to pass beyond the gate, and *samurai* were obliged to leave their swords without. The ancient sign which still stands at the right of the steps, near the foot, requests royalty not to ride horses through the gate nor permit themselves to be carried in in chairs!

At the right of the *Yōmei-mon* (on the 3d terrace) stands a dainty, richly decorated building called the *Kagura-den*, wherein a comely virgin priestess (who looks the part, and who wears a white surplice over a brilliant skirt, with a nun's bonnet on her head, and carries a wand in her hand) goes through a few clipped motions of the sacred dance in exchange for the sundry coppers which travelers and pilgrims toss into the room. Metal hooks hold up the side blinds, and the Imperial 16-petal chrysanthemum crest is noticeable amidst the polychromatic decorations. The structure is an attractive blend of black, red, and gold, barring the highly tinted basket of flowers (evidently an afterthought) on the gilded panel at the right-hand corner. Directly opposite this edifice is

The *Goma-dō*, or Incense Hall, with a handsome porch and a brilliantly decorated façade blazing with brass and gold foil. On the panels above the porch-beams a number of big-eyed fish are sculptured. Groups of carved and tinted pheasants in high relief adorn the niches of the compound brackets, and the green panels, or pickets, with metal end-sheaths, that form the window-bars, impart a not unhandsome look to the black and red lacquered structure — which because of the perforated ceiling that allows the smoke from the cedar-wood incense to escape, is often called *tengai*. The 12 painted hawks in the interior are replicas of those in the *Yakushi-dō*, and they show the birds in the twelve periods between Jan. and Dec. Some merit is claimed for these pictures, which were painted by *Sakai Tadakatsu* (1587–1662), one of the four principal lieutenants of the *shōgun*, *Ieyasu*. The priests here offer for sale (the commercial idea is strongly developed in the bonzes of

the Nikkō temples) painted *kakemono* showing *Ieyasu* and a facsimile (with an English translation) of his precepts; the cheapest scroll costs 15 *sen;* the ordinary ones, ¥1, and the silk ones, ¥5. The large gilt panels in the room are the work of *Kanō Tanyū.* — The handsomely decorated edifice across the courtyard from the *Yōmei-mon,* at the left, is the *Mikoshi-dō,* or Palanquin House (closed to the public), where the palanquins employed in the annual procession are stored.

The **Kara-mon,** or Chinese Gate, so called because the design and general decorative plan are Chinese, and the rare woods used in its construction were imported from China, stands on the **Fourth Terrace,** is 3d in the series of gates, and is reached by 5 short steps which lead up from the court below. It is smaller than the *Yōmei-mon,* less ornate, and more dilapidated. It was re-decorated in 1911, but its pristine beauty was not restored. Shoes, canes, outer wraps, umbrellas, etc., must be left here (cameras also, sometimes) before one can inspect the inner side of the gateway or proceed to the *honden.* The traveler who wishes to inspect the exterior sides and rear of the *honden* must come equipped with slippers, else he must walk around the yard in his sock feet, as the ground is too holy to be trodden upon with shoes! — A long dynasty of writers, accepting the dictum of some earlier authority, have worked themselves up to a fine frenzy over this gate, describing it as a miracle of proportion and ornament, the exquisite acme of Buddhistic achievement — and what-not. While showing traces of former beauty, it is now so decrepit, and so badly defaced by time and the elements, that it is apt to strike the critical traveler as crude and decayed. The wings at the right and left form an interior corridor 12 ft. wide and 522 ft. long, which extends quite around the inclosure. Dragons, plum branches, bamboo, and the like are entwined about the upright columns of the gate and are affixed thereto with brass nails; this ornamentation extends from the uprights over the lintel, whose brackets are tufts of deeply carved chrysanthemums. The sculptures in general lack delicacy; they cover almost every inch of the remaining pillars and panels, the motives being medallions, rosettes, and flowers. The latter are particularly noticeable between the series of horizontal members superposed one above another, the upright panels of which are formed of, and covered by, flowers and aquatic plants. Just beneath these is a procession of indifferently sculptured figurines supposed to be the adherents of the founder of the Chinese monarchy. Above them, under the gracefully curved roof, are larger carved panels; on the right a sacred cow reposing tranquilly amidst flowers; on the left another Chinese sage. Rabbits chiseled in high relief form the salient features of the upper panels on the inner side of the structure. The pierced and gilded panels are each cut from one piece of wood.

The carved *tennin* in the panel above the portico is attributed to *Hidari Jingorō*. The roof is topped by two bronze dragons and a *shishi* held down by metal clamps. Elaborately chiseled metal sockets sheathe the beam-ends, and the panels are arranged with a correct understanding of the laws which govern the distribution of ornament. The gate is barbarically rich-loooking when seen from a distance, and the cream-white effect of the pillars enhances its charm. The general decorations of the wings, with their many carved panels and geometrical designs, differ but little from those of the *Yōmei-mon*. On the terraces above the corridors, at the right and left of the court, are maple trees which are a glory in autumn. A short covered way leads from the gate to

The **Honden,** or Oratory, the outer room in the last of the shrines at the top of the series of terraces. It is a marvel of wood, metal, and paint so artistically distributed and adjusted as to make of the structure the most gorgeous and attractive of the *Ieyasu* group. It is also a record of the finest achievements of those long-dead masters who poured out their very souls in this physical expression of Buddhist art interpreted by Japanese genius and fancy; happily, not in vain, for the traveling world has paid its homage and expressed its sentiment before this masterpiece for upward of half a century, and will no doubt continue to do so as long as the building retains its present shape. Natives know it as the *Tōshōgū* (which by extension is often applied to *Ieyasu* himself). As is so often the case with Japanese temples, this one is so hemmed in by fences and trees that its wonderfully decorated exterior and its fine physical proportions are seen at a genuine disadvantage; a narrow, pebbly strip of land flanks it on its four sides, while the mt. with its crowning forest rises so abruptly at the rear that it gives the impression of being ready to slide down upon it at any moment. To get the right perspective on the rich decorations just beneath the eaves one must scramble up the hill at the back or view the side from the steps leading to the Shōgun's Tomb higher on the hill. Even there the view is obstructed. — The great front porch is upheld by square cream-white pillars of flawless *keyaki* set in elaborately chased metal sockets, and of a grain so fine that it is employed as a subsidiary aid in the intricate carvings of its surfaces. The pillar at the extreme left is much admired and is called the 'Licking-paw Tiger' pillar from a sculptured medallion in which a tiger is shown in the act of licking his paw; the hair and the stripes of the animal are formed skillfully of the fine lines of the wood. Other carvings are of bamboos, pine trees, butterflies, and animals inclosed in small medallions which stand out from a background of tracery so delicate that it resembles true vermiculated work. The immense single-piece tie-beams of the porch simulate flying buttresses and are formed of writhing

dragons sculptured with consummate skill and supplemented by dragon heads that protrude from every angle. The cross-beams are cream-white, richly carved, and carry superimposed Dogs of Fo.

Black with gleaming gold decorations and brass trimmings are the most striking notes in the outward aspect of the building; along the architrave birds, flowers, and much geometrical tracery form the motives. Six metal-sheathed steps lead to the landing and the elaborately ornamented doors, which are a maze of carved, painted, or gilded flowers and arabesques. The front and sides of the outer room have many slatted windows which are held up by long metal hooks. We penetrate first to

The *Honden,* a rectangular room 30 ft. wide by 48 ft. long provided with a smaller chamber at each end. The soft rush mats are of the finest quality and are edged with silk brocade; the beautiful coffered ceiling (which is said to be a copy of that in the Ming Palace at Peking) contains a hundred or more recessed panels, on each of which is painted a wriggling dragon in an attitude differing from all the others, each executed in *Kanō Tanyū's* best manner. The corners of the panels — which resemble sunken lunettes — are covered with elaborately chased metal ornaments, and there are intermediate channels of gilded lattice-work over a warm crimson ground. The effect is unusually rich and is in close imitation of a harmonious red-and-gold mosaic. Discreetly arranged around the cornice of this room are 36 painted panels (the work of *Tosa Mitsunobu*), each with a seated figure of, and an ideographic reference to, Japan's most celebrated poets before the 11th cent. Objects of minor interest are the dragon drum — which shows its Chinese origin in the 5 claws of the dragon painted on it — and the gold-plated *gohei* presented by the Emperor. The big circular mirror which usually hangs above the *gohei* is about 2 ft. in diameter and is symbolic of *Shintō* shrines; the gilded panels around the room are by *Kanō Tanyū.* The ceremony preceding the entry into the Holy of Holies is performed in this room.

Gilded sliding *fusuma,* adorned with exaggerated Dogs of Fo and attributed to *Kanō Tanyū,* admit the traveler to a small room at the right, originally the private oratory of the *shōgun.* It is 13 ft. long by 30 wide and it contains four handsome large, inlaid, framed panels carved in several woods in the natural color, with phœnixes glued and nailed on to the background; the finely penciled, gold-lacquered frames are worth looking at, as are also the cross-beams, which are decorated with an elaborate diaper-pattern resembling precious silk brocade. The brackets are black and gold; the minor adornments are similar to those of the *honden,* and the wood used in the ceiling is the kind of which incense is made. — The

room at the left is still more elegant. The *fusuma* carry painted peonies and Dogs of Fo on a dead gold ground (the work of *Kanō Tanyū*), and instead of phœnixes the carved wood panels (each 47 by 66 in. and cut from a single slab of *kwarin*-wood — *Cydonia sinensis* — imported from China) carry sharp-eyed eagles which stand against a background of delicate and complicated tracery. The metal ornaments of the cross-beams are of choicest damascene work with 5 pieces superimposed, and all very rich-looking. The beams themselves are entirely covered by a riotous wealth of florid, brocade-like decorations. The admirably chiseled Buddhist angel on the ceiling is picked out polychromatically in a strikingly naturalistic way, and surrounded by scores of sculptured and painted chrysanthemums and recessed lunettes of a dark wood. Beneath the gold and black brackets are spirited carvings of birds and flowers in high relief — the former seeming just ready to fly out of their tinted retreats. Few carvings in the temple are more animated and attractive. The capitals of the pilasters — of *keyaki*, lacquered red, then covered with gold foil — are unusually sumptuous.

At the back of the *honden* 4 steps descend to a sunken apartment 12 ft. deep by 30 wide, called the Stone Room because the lacquered floor is said to rest upon a single large stone. The bonzes usually invite the traveler's attention to the carved, lacquered, and gilded rococo sheaths which almost cover the 4 supporting columns. Though elaborately executed, the assemblage of fantastic scrolls and other conventional work is feeble and meaningless, and impresses the beholder by its costliness (¥80,000) rather than as an expression of a high order in art. The ceiling is lovely. Each of the 28 large and 17 small sunken panels bears a beautifully painted mythological phœnix (the work of *Tanyū*) on a blue ground covered with superb tracery, and each flying bird is pictured in an attitude different from its fellows. The two deeply recessed panels serve as trap-doors to the loft. Not an inch of the walls and ceiling but is richly and extravagantly decorated with a host of indescribable forms. Specially noteworthy are the gold-lacquered panels behind the sheltering screened doors at the right and left of the descending stairs, and in the same relative positions at the top of those opposite. Three kinds of lacquer — Chinese, Korean, and Japanese — have been used in their composition, and they are admirable expressions of coherent opulence. At the landing of the 6 metal-sheathed steps stand 2 solid silver vases (presented by *Tokugawa Ienari*, the 11th *shōgun*) weighing each 150 lbs. and containing sprigs of bamboo of a gold alloy; plum branches of virgin silver; and pine twigs of *shakudō* — an alloy of copper, antimony, and gold. The finely inlaid lacquer tables flecked with *Tokugawa* crests are worth looking at. Above the triple set of regal folding

doors with elaborate Chinese locks are carved brackets and friezes enriched with chased metal fitments. The uprights and cross-beams are finished in the rich brownish-gray of the natural wood. Above the doors runs a line of complicated compound brackets with 8 huge protruding elephant heads, open-mouthed and menacing. At the right and left of the room are gorgeous gold panels embellished with flying phœnixes, and twin pierced panels said to be made of single slabs and which sift a diffused light. The bonze who usually sits at the left of the stairs serves sanctified *sake* from small antimony or red-lacquered dishes for a trifling fee.

The **Holy of Holies** of the *Ieyasu Mausolcum*, the *Ultima Thule* of the shrines; at once the richest and most coveted sight in N. Japan, occupies 3 rooms (which may be converted into one) at the rear of the last building on the upper (and last) terrace, called respectively (1st) *Go Heiden*, (2d) *Go Naijin*, and (3d) *Go Nai Naijin*. Refined imagery and an exquisitely tender and delicate fancy characterize the wonderful decorations, and as the suite is considered the most sacred of the Nikkō temples and shrines, the general public is barred therefrom. Entrance is obtained only by a special appointment (which can be made by telephone from the hotel) and a fee (payable at the door of the *honden*) of ¥10 for one person, or ¥7 each for two or more. There is no extra charge for a guide or an interpreter, nor is the regular entrance fee of 80 *sen* exacted. The special ceremony (*Kitosai*) performed by *Shintō* priests in full canonicals — attractive robes, gauze caps, and whatnot — within the *honden* and the Stone Room, before the doors of the inner shrine can be opened, usually occupies about 15 min. Although days, and even weeks, might be devoted to an appreciative study of the interior decorations, from ½ to 1 hr. is the time generally given to it by travelers. Though usually brought up in the shadow of the holy precinct, the bonzes who conduct the visitor through the inner maze are healthily unconscious of the beauty, the sentiment, and even of the names attached to the various decorations, and they must not be looked to for accurate information. The honest ones generally acknowledge a frank ignorance of the structure and all its details; the others proffer data which are misleading. Shoes (mens') hats, wraps, etc., must be left outside. The aspirant is invested with a ceremonial robe (usually green) which he must don and kneel, as do the bonzes, during the impressive ritual. Whether or not the traveler follows the native custom of bowing the head until it touches the floor, and of scrupulously imitating every genuflection of the leader, is a matter of personal taste; but a strict observance of the custom and a due reverence for the sanctity of the spot are not only tributes deserved by the honored dead, but add a piquant charm to the memory of the act. The red- and gold-lacquered cups from which the holy *sake* is drunk are sold at 35 *sen* (the antimony ones cost 20 *sen*), and they make pretty souvenirs of a unique experience.

The first part of the ceremony is enacted in the *honden*. A number of priests clad in ancient and picturesque costumes file into the room, and, kneeling, go through various evolutions of a religious import, while 3 of their number evoke a series of wailing cries, convulsive notes, and 'dissonant squeaks' from a flute and two native reed-instruments called *shō*. Another sits by and beats a drum. The cadence is solemn, as befits the occasion, and the effect is weird — particularly if the great bell in the *Sambutsu-dō* compound sends out its deep-tongued challenge to the auditors during the ceremony. Then the bonzes intone the mystic ritual and strike their hands together with a sharp, dry sound, to summon the holy spirit to witness the ceremony. The offerings to the shades of the gods — comprising various specially prepared vegetables, and rice cakes with the *Tokugawa* crest stamped upon them — are now brought forward and are carried into the *go heiden* by white-clad acolytes with shields tied across their mouths to prevent the breath from defiling them. *Gohei* and other paraphernalia are also introduced. [A 2d ceremony of bringing these out is conducted after the visitor departs.] After receiving a lighted paper lantern bearing the *Toku-*

gawa crest, the visitor follows the priests into the outer room where the *sake* and food-offerings are spread out on a long table. Partaking of these, and thus being duly sanctified by the holy rites, the inspection of the shrine is begun.

The Go HEIDEN, so called from the gold *gohei* therein, is about 12 ft. deep by 42 wide. Because of the wan light which filters through the latticed windows, it is less dim than the other two rooms, where inky darkness usually prevails. One must strain the eyes to inspect properly the opulentiy rich, time-defying decorations which adorn every inch of surface of the superb walls and ceiling. The latter is coffered, and each sunken panel carries an artistically painted and illuminated phœnix a shade richer than those on the ceiling of the *honden*. The panels (7 by 7 in.) of the sliding doors which separate this apartment from the inner inclosure are of brass, plated with gold and perforated in the center with a fylfot several inches square, and the tempered light which shines through them produces a pleasing effect. The large, hand-painted silk screen at the left end of the room shows an ancient horse-race, on one side, and, on the reverse, two gamboling Dogs of Fo, by some unknown artist of the *Kanō* school. At the extreme right and left of the dividing wall are two large gold-foil panels of *keyaki*, with polychromatic *hōwō* in striking attitudes. The chrysanthemum crests at the four corners of the frames formed by extensions of the mural decorations, have 12 instead of 16 petals. The 4 upright pillars which support the superbly and daintily decorated cross-beams, and which carry alternate carvings in *relievo* of chrysanthemums and peonies, rank among the best of this class in Japan; the oak-like wood is the time-defying *keyaki*. The long line of split bamboo *sudare* which stretch quite across the room and form the removable partition between it and the interior, are heavy with elegant metal adornments and are of the finest quality, as is also the cream-white *tatami* of the floor, with the edges of the *omote* neatly bordered with silk brocade. An uprolled *sudare* at the right gives access to

The Go NAIJIN (or *Naijin*) whose beautiful coffered ceiling at once attracts attention by being different from that of any of the other temples. Each recessed panel is covered with gleaming gold foil, and over this is artistically arranged a delicately and beautifully pierced wood panel which resembles heavy lace, through the interstices of which the eye picks out the gold as it reflects the lantern's rays. The curved panels at either side carry skillfully painted chrysanthemums and peonies in their natural colors. Along the architrave are some strikingly sculptured and tinted birds in high relief, poised as if for instant flight. Between another series of superbly carved *keyaki* pillars in the natural wood is a set of folding doors with sculptured and gilded panels enriched with such exquisite superimposed damascene-work that one marvels at the skill

of these early craftsmen and speculates as to how they learned the subtle manipulation of a metallic art which originated so far from their country. Every bit of the wood about the doors is so heavily lacquered as to make it resemble massive gold, and the effect attained is superlatively rich. — At the left end of the room, let into the front wall, is a gold-foil panel about 8 ft. sq. covered with a bizarre painting of *Bishamonten*, looking very much like the prototype of Blue Beard, in his wonderful painted draperies. Near by, on the base-board of the side wall, are two long gold panels carrying pictured Buddhas in whose placid faces eternal repose is expressed. Though singularly effective they are surpassed by others in the adjoining room. Rich creamy silk *habutaye* protects all the panels from the rude contact of any one moving about in the dim light. Farther along, on the side wall, is one of the finest paintings (artist unknown) in the building. A beautiful gold figure of *Amida*, the source of boundless light, is shown surrounded by wonderfully effective clouds through which float celestial beings with musical instruments in their hands. As the Supreme Buddha of the Paradise of the Pure Earth of the West, *Amitâbha* sits in the high heavens and from that exalted place sends from his all-seeing eye a glorious beam of light downward to illuminate the earth. It will be noted that of the 12 *bosatsu* (or perfected saints — usually pictured as men), 11 are women. One, a ravishing being, strikes her *biwa* with an ivory plectrum; another plays upon a harp; while others still, in diaphanous draperies, hover about the central figure and produce a bewilderingly beautiful effect. Another big mural painting at the end of the passage contains 15 strikingly executed figures, while in a companion picture at the end of the opposite aisle are grouped the Chinese, Japanese, and Korean demons that safeguard all the temples in the land. The groundwork of this picture is especially noteworthy, as it shows a complex arrangement of intermingling squares into which the habiliments of the figures blend so ingeniously and harmoniously as to form a sort of shadow design, which the eye does not register at first. The large panel at the right suggests demonology gone to seed, as some of the black devils on a flaming ground have several heads, arms, and legs, and such a multiplicity of members that one grows tired of counting them

Certain of the most precious relics of this almost priceless reliquary are usually kept in this aisle; to see them a special letter from the Imperial Household Department at Tōkyō, to the abbot in charge of the mausoleum, is necessary. One of them, sometimes shown to visitors, is an exquisite sword presented by the Emperor to *Iemitsu*. The rich Indian red-lacquer box in which it is kept is beautifully inlaid with *Tokugawa* crests and wave-patterns in iridescent madreperl, with richly

chased gold clasps at the edges, bound by massive silk cords and wrapped in choice old brocade from an Imperial loom. Swinging from the hilt of the sword are several gold rings inlaid with multi-colored enamels, and a solid gold fish, 3 in. wide, 7 in. long, and $\frac{1}{8}$ in. thick, so perfectly wrought that almost every scale is distinct. Inlaid on the gold lacquer of the scabbard are mother-of-pearl *hōwō*, the peacock blues of whose tail-feathers gleam with opalescent sheen in the lantern's light. — Passing round to the right aisle we there inspect the huge wall-panel depicting *Fudō* with his mace and aureole of flame; at the extreme end is a companion picture, with slight variations, to the one at the end of the opposite aisle. At the right is a charming complementary piece to the Buddhist Heaven, also with slight variations. The other panels here are similar in their religious import to those of the other passageway. The capitals of the supporting pillars and the diapered cross-beams of the room are marvels of decorative art. We now bend low and reverently pass beneath an uprolled *sudare* into the sacrosanct Go Nai Naijin, politically one of the most revered spots in Japan, and to the artist one of the most enchanting and at the same time the most disheartening; for in this restricted space (about 20 by 20 ft.) is concentrated the highest achievements of Japanese Buddhist art of the 17th cent. The eagerness of the art-lover to understand and assimilate it all, and to grasp and hold its subtly fugitive sentiment, becomes almost painful. For the wish brings with it the overwhelming conviction of its own futility, since the long-dead artists left no clue as to how, or why, they accomplished these marvels of gold-lacquer, diaper-work, intricate arabesques, masterful paintings, damascening, and the myriad minor subtleties which add so much charm and grace to the whole. Generation after generation have looked upon them again and again and have gone away to be haunted by them. It is doubtful if *Aladdin's* magic lamp could disclose more bewildering beauties than does the modest paper lantern which the traveler brings into this darkened retreat. Occupying most of the space in the room is a gorgeous gold-lacquered shrine (10 ft. high, 25 across the front, and 8 on the side) of a form called *Takamikura* — similar to the throne constructed for the Emperor for the coronation ceremony. Two fierce gold-lacquered and painted Dogs of Fo guard it. It was made outside, brought hither and assembled, and it is of such exquisite workmanship that few others in this land of art surpass it. Within its ultra-sacred depths are sculptured wood images of *Ieyasu*, *Hideyoshi*, and *Yoritomo*, barred from public view by a quaint metal lock made by a celebrated swordsmith, and called *funajo* from its resemblance to a boat. To the casual eye the structure is almost a counterpart in shape of the finer mausolea, but the art-work is much daintier, more refined and

more beautiful, a little masterpiece admirably wrought. The corner posts are of selected *keyaki*, of wonderful grain and natural color, sculptured like those in the outer room excepting that these carry rich overlays and carved insets of various colored woods held in position by the extreme nicety of their construction. The slim upright panels between them and the doors are adorned with ascending and descending dragons whose flaming scales and graceful sinuosities expressed in faultless gold-lacquer, are raised several millimeters above the gold background. The doors are finished like jewels in a rich and costly setting. At the intersections of the finely lacquered bars are damascened rosettes superimposed sometimes with as many as five layers of metal, one above the other, but wrought with such art and disposed with such grace that they resemble lace drapery rather than metal. Around the base of the columns, in rich gold on a sloe-black ground, is a continuous key-pattern string course — very simple and elegant. The doors swing on pivots let into swelling sockets sheathed with embossed metal overlaid with delicate tracery. Above the narrow architrave, in niches formed by the elaborately painted compound brackets, beneath the massive but gracefully curved roof, are sculptured polychrome hawks in high relief. Protruding from the salient angles, as if ready to fulminate intruders with their basilisk eyes, are open-mouthed Dogs of Fo, minatory dragons, and other beasts. The multiplicity of miniature roof-beams which radiate outward are sheathed in metal and covered with decorations, while between and around them run endless traceries that lead from and to hidden sources which the eye cannot detect. On narrow panels carved in the natural wood are sculptured disks tacked on with gold-headed nails — perhaps the only ones used in the construction. The double side doors are as elaborate as the central ones, with panels displaying arabesques, bamboos, and such an infinity of gold-lacquer enrichment that a detailed description of it would only weary the reader.

The coffered ceiling of the room is of unexampled splendor. Below it runs a maze of compound brackets painted a brilliant black and penciled with fine gold lines. The series of round nickel mirrors which adorn the architrave, the gold *gohei* and the gilded branches (in vases) of the sacred *sakaki* (presented by the late Mikado), remind one that the shrine is *Shintō* despite its Buddhistic opulence. The entire left panel is covered with an exquisite painting of a seated Buddha surrounded by his disciples, crests, ecclesiastical symbols, etc., extraordinarily rich in color-tones and with an intricate lattice-work of lustrous gold covering the background. Against the opposite wall is a beguiling companion painting showing *Shaka* and his disciples. While examining the marvelous coloring of this antique gem note the depth of the rich cobalt, a medium

which was imported from China at the time such pictures were painted, and which was then so costly that it was more precious than pure gold. Two and a half centuries of Stygian gloom, broken only by the fitful and fugitive lantern flashes which inquiring travelers have directed at this flawless masterpiece, coupled with the almost unthinkable vigilance required to preserve it in a wooden building exposed to a damp climate, have kept this priceless relic of an ancient art as fresh and glowing as if it were finished but yesterday; with its companion pieces it is attributed to *Hokkyō Ryotaku.* If there be a trace of foreign art in these pictures, it shows only in the dress of the figures, for the technic is wholly Japanese, and of an order which ranks high.

At the end of the narrow passage is another large and symmetrically balanced composition with numerous figures displayed in a perfect riot of gorgeous colors; standing on the heads of each of these, or half-concealed in their clothing, are 7 of the 12 signs of the zodiac. By pushing open the narrow door here, at the right, one gets a beguiling glimpse of the back of the inner shrine and its protecting wall — both of rich, luminous gold. The panel on the right of the opposite aisle depicts a *Thousand-handed Kwannon* overlooking a long procession of figures below, with the Thunder God at the left and the Wind God at the right. That at the end shows the immortal Buddha and two of his closest disciples, while on the figures below are the 5 zodiacal signs lacking in the picture across the room. The general effect of this is barbaric but fine. The panel let into the side of the shrine is similar in detail to its companion across the way; the figures and the Buddhist symbols are beautifully drawn. The two panels measure 46 by 60 in. and are of finely seasoned *hinoki.*

On emerging from the *honden,* pass round the outside of the building and inspect the maze of rich gilding, carvings, sculptured heads of mythological animals and the like which combine to impart such a wonderful richness to it. Beneath the wide porch, at the foot of the brackets, are handsome carved and painted groups of waves and chrysanthemums. The structure at the rear — which enshrines the Holy of Holies — rests upon a massive gray granite plinth formed of monolithic stones chiseled to represent upper and nether ones, and from this rise in graceful curves group after group of compound brackets finished in a fine and expensive black lacquer known as *ro-iro,* which requires from 6 to 10 hand-polished coats before it acquires the brilliant surface which is its distinguishing feature. Flowers, birds, Dogs of Fo, hammered brass, painted panels, and many refinements of Oriental art have been employed in the outer surface decoration of this precious reliquary, and most of the colors of the spectrum have been drawn upon to complete it. At the side and rear are some big

gilded panels of Korean lions which originally were painted by *Kanō Tanyū*, but which, during repeated re-decorations, have lost their original lines and therewith their artistic interest. The carved and gilded doors are worth looking at, as well as the steps at the rear, which are sheathed in polished brass and embossed with crests. The maze of decorations of the porch here extends to the smallest interstices of the roof-beams. From this point one gets a near view of the encircling fence (522 ft. long and 6 ft. high exclusive of the stone wall), with its painted panels and metal-sheathed coping tipped with gold foil and edged with *Tokugawa* crests. The tall tree in the yard at the left is supposed to act as a lightning conductor; those within the fenced inclosure are (at the left) a *hinoki*, and (at the right) a *kōya-maki*, or umbrella pine, and were planted by the reigning Emperor.

The **Tomb of Ieyasu** stands on a small terrace high up on the hillside behind the main shrine. Turn to the right after passing beneath the *Yōmei-mon*, proceed between the *Kagura-den* and the *Goma-dō* and cross the richly decorated, red-lacquered corridor (which is 11 ft. wide and forms a quadrangle 720 ft. long) to the gateway beyond. Above the entrance to this is the locally celebrated SLEEPING CAT (*Nemuri no Neko*), a sculptured grimalkin interesting only because it is attributed to *Hidari Jingorō*. From this gate 5 steps lead to another one called *Sakashita-mon*, carved and attractively decorated in white-and-gold. Beyond this is a succession of easy steps (200 in all) and landings — 25 steps to the 1st; 10 to the 2d (which is 201 ft. long); 38 to the 3d; 58 to the 4th; 52 to the 5th; and 12 to the 6th. From the long stone terrace splendid views of the fine forest trees are available; some of them are seen to have their lofty, wide-spreading arms covered on the upper side with a dainty drapery of graceful ferns and flowers, which, apparently too delicate to sustain the fierce struggle for existence amidst the ranker and more vigorous plants on the ground below, are upheld by the stately trees and thus form a sort of Babylonian hanging-garden, hundreds of feet above the sodden ground and nearer to the vivifying sunshine. Nourished by the constant moisture, magnificent rhododendrons grow on the hill-slopes, and behind these are other colonnades of great cryptomerias between whose trunks one gets enchanting views of the bronze and gold roofs of the temples below — the gilded crests of the ridge-poles of which wink sleepily in the face of the searching sunbeams. From here one gets also a comprehensive view of the fine gabled end of the main shrine. The stone walls along the stairs are green with moss and *hepaticæ*, and the soft, mellow radiance which filters through the lofty trees is lovely. Save for the whimpering of a mt. stream rushing downward to the sea, a tranquil silence reigns in the thick forest, and the piny odor of balsam boughs soothes the senses.

The sign on the bronze *torii* at the top of the steps is a facsimile of the original one inscribed by the *Emperor Gomino-o* (1612–29). At the right of the steps is the first (so it is said) wholly copper godown ever built in Japan. The Mortuary Shrine, which faces the tomb on the terrace above, is also copper-sheathed. The small interior is decorated sumptuously and has a tessellated ceiling with 16 rows of 9 panels each and 56 two-inch squares, each with a tiny chrysanthemum crest painted in 5 colors. The whole surface carries 8064 of these polychromatic flowers, every one of which has a line of gold foil around it. The diaper-work of the architrave is intricate, the panels above it being covered with gold leaf and phœnixes painted in pleasing tones. — Passing to the rear we come to the massive copper gate of the august tomb, here guarded by Korean lions of fiercely aggressive mien. *Tokugawa* crests in gold, cranes, peonies, and the mystical Wheel of the Law are chiseled artistically against the rich brown metal, which is cast in a solid piece and is darker than the tomb proper. The phœnixes sculptured on the inner wings are worth looking at. The pagoda-shaped tomb (of a light brown color said to have been obtained by an admixture of bronze and gold) occupies a sequestered site overlooking the mausoleum, and is 8 ft. high and 4 ft. in diameter. It replaces an original one of granite (destroyed by an earthquake) which was so massive that the united strength of 6000 coolies was needed to drag it to its position. Giant trees rise solemnly behind the inclosure, to which the mournful tones of the great *Sambutsu-dō* bell float up in unadulterated sweetness. A simple stone balustrade surrounds the funerary plot, which is backed by a cyclopean stone wall. Facing the tomb are the customary (brass) religious symbols — an incense-burner, a candelabrum in the form of a tall stork, twin vases with lotus-flowers, and the protecting lions. The *shōgun* who lies buried here is often referred to as *Gongen Sama*, from *Tōshō-dai-gongen*, his posthumous title. [*Gongen* is a name given in *Ryōbu-Shintō* to certain of the *Shintō* gods, who, according to the Buddhists, were the temporary manifestations of Buddha.]

The **Iemitsu Mausoleum** and its auxiliary shrines stand on terraces cut from the hillside at the end of a noble avenue (28 ft. wide and ⅛ M. long) of towering cryptomerias leading away to the left of the stone *torii* which faces the *Ieyasu* group. The immensely tall trees arch gracefully above and mingle their branches over the avenue (5 min. walk) in such a way as to make of it a green and fragrant tunnel on the pebble-strewn floor of which the filtered sunbeams sleep quietly. The temples and their respective tombs are charmingly situated in the heart of dense groves, musical with the sound of rushing water, but otherwise more peaceful and sequestered than those of *Iemitsu's* august grandfather. The locality is beautiful with

wild flowers in spring, and with superb maples in autumn. The traveler who has already paid the entrance fee to the *Ieyasu* shrines preserves his ticket and gives it up here at the ticket-office at the left of the big gate. A pleasant way of reaching the mausoleum from Nikkō town or the *Kanaya Hotel*, is by following the path which leads across the park. Another by-road leads from the *Ieyasu* shrine past the far side of the Pagoda, and brings one to

The Futa-ara Jinja, a *Shintō* shrine on a slight terrace crowned with splendid trees, and dedicated to *Ōnamuchi no Mikoto* (God of Peace) a descendant, in the 5th generation, from the God *Susano-o*. The outer structure is in the severe *Shintō* style, but the one at the rear, with which it is connected by a short passage, is a brilliant reminder of the halcyon days prior to the disestablishment of Buddhism, and when this creed worked hand in hand with *Shintō* for the uplifting of the Japanese. In the vestibule of the former is a bizarre painting, done in clashing colors, showing a kite alighting upon a Japanese warship; — the work of a naval officer, who, before leaving his native town of Nikkō for the Japan-China War, prayed at this shrine for success. The exterior and interior decorations of the second building are inferior to those of the *Iemitsu* and *Ieyasu* shrines: the paintings on the inner side of the heavily gilded doors represent *Sadaijin* and *Udaijin* — the sanctum guardians. The bonze who conducts one about the shrine usually serves *sake* in shallow saucers, for which one is supposed to pay a few *sen*. The few relics which were formerly kept here have been transferred to the *Hongū Shrine*. In the yard at the left of the *honden* is a mutilated bronze lantern, referred to as *Bakemono-Tōrō*, which (according to the legend) anciently possessed the ability to run around the countryside after nightfall and terrorize the good people by its unseemly actions. A valiant wight who encountered it one night dealt it several shrewd slashes across the head with his sword and completely cured it of its impious conduct; the gashes remain to confound the credulous who come to see it. The gilt crest so much in evidence on the shrine represents the Life Principle. The road which leads up beneath the trees at the right of the shrine goes to the *Gyōja-dō*, mentioned hereinafter. Facing the *Futa-ara Shrine*, at the foot of the road below (left), is a round building called the Memorial House, containing a panorama (admission, 20 *sen*), etc. Among other things on the ground floor are framed pictures illustrating processions; war-scenes, etc., during the *Tokugawa shōgunal* era; also the dragons which formed the bridge for *Shōdō Shōnin*. On the upper floor an immense canvas, aided by set figures, portrays scenes in the celebrated battle of *Sekigahara*. Farther along the road toward the mausoleum, at the left are

The **Futatsu-dō** ('Two halls'), low, beautifully red-lacquered connecting structures known also as *Yoritomo-dō*, because one of this celebrity's bones is said to be enshrined here. Observe the droll demonlets in whimsical attitudes astride the posts just beneath the eaves at the corners. The lovely green-bronze dragon-fountain which stands on an irregular stone base in the recessed court or bay was (along with the stone lantern) presented to *Prince Kitashirakawa's* tomb (farther up the hill) by the municipality of *Utsunomiya*. The position of the twin temples, at the base of the perpendicular green hills surmounted by giant trees, is singularly attractive. Shoes, which are left at the door of the first building, are usually taken by the servant to the exit of the adjoining one, as travelers generally inspect the two by passing along the corridor from the first to the second. The immense overhanging eaves, the finely proportioned portico with its massive uprights and its black metal ornaments, and the general decorative scheme of the structures, leave a pleasing impression. The first temple is dedicated to *Amida*, whose richly gilded statue is seen within, accompanied by many others of the Buddhist pantheon. Conspicuous among these is *Bishamonten*, *Jikaku-Daishi*, *Daikoku*, 12 polychromatic figures representing the signs of the zodiac, and many big and little divinities and devils, some enshrined, others with mandorlas, and still others as the central figures of small altars. The interior is over-decorated in vivid colors, and the roof is supported by immense red *keyaki* columns. Enshrined in the adjoining building is *Fugen bosatsu* (on an elephant) with 11 statuesque female attendants clad in gorgeous draperies painted to imitate flowered brocades, and each with a halo befitting her virtue. Two gilded tigers guard this chaste and somewhat tasteless group. The tombs on the hillside may be reached by passing beneath the arch in the passageway connecting the two buildings.

The Niō-mon of the *Iemitsu Temple* is a colossal structure (re-polished in 1910) of brilliant Indian-red lacquer, 24 ft. wide, similar in design to that of the *Ieyasu* shrine, but a shade richer and more imposing. The huge, muscular *Niō* in the covered loggias at the sides are attributed to the tireless *Unkei*. Big *shishi*-heads project from the salient angles, and the bright hammered-brass ornaments add to the dazzling effect. The great doors, swung on pivots let into soffits above and below, are gorgeously decorated in red, black, and gold, and are grandiose in effect. Just within the gate, at the right, is a splendid old cherry tree so beautiful in the spring that to appreciate it one must see it; the tree at the left is a *Bōdaiju*, a species of banyan, the wood of which is used by the priests for rosary beads. The storehouse at the left of this once held the treasures of the temple, but these are now kept in the museum near the *Sambutsu-dō*. Farther along, at the right, is a handsome gran-

ite water-basin (8 ft. 3 in. long, 4 ft. wide, and 3 ft. 5 in. high), similar in design to that on the 1st terrace of the *Ieyasu* shrine, the faded dragon on the ceiling above it is by *Kanō Yasunobu*. The canopy is decorated elaborately and is supported by 12 granite uprights. Note the elevated stone aqueduct which leads back to the bronze dragon from whose mouth streams the water which supplies the tank. Instead of proceeding along the central flagged path, which leads to the *Ryūkō-in*, where the priests reside, we ascend the steps at the left to

The NITEN-MON, a strikingly rich and harmonious gateway of lustrous red lacquer, blazing with gilded crests, metal-work, leaping Dogs of Fo, carved and tinted mythological animals, and highly decorated compound brackets. The fierce figure in the cage at the left is *Kōmoku*, and that at the right *Jikoku*, both beneficent devils (2 of the Gods of the Four Directions) who belie their scowling aspect and keep friendly guard over the temples above. In the cages behind are equally repulsive figures of the red-haired Thunder God (p. ccvii), with his string of thundering drums above his head, and the Wind God, who is painted green, and who carries his hurricanes in a big, sausage-like bag swung over his shoulders; both of these figures formerly stood in similar positions at the *Yōmei-mon*. In addition to the *Tokugawa* crests, many *Rimbō* crests adorn the gate — decoratively and architecturally one of the finest in Nikkō. The 36 stone steps which lead hence to a wide landing (pretty views) are succeeded by 37 more, reaching to a terrace where there are many bronze lanterns and an ornate bell- and drum-tower. Nineteen steps conduct one hence to the

YASHA-MON, or Demon Gate (25 ft. wide and 15 ft. deep), guarded by four offensive ruffians, with saber-like canine teeth, who scowl from their respective loggias. The structure differs from others in Nikkō in that the supporting columns, of red lacquer and geometrical designs, are clustered and fluted. The customary *baku* heads and Dogs of Fo are the salient features. The panels in the sides of the loggias are sculptured with excellent foliated peonies. The long corridors that stretch to the right and left are funereal; the handsome lanterns were gifts of various *daimyōs*.

The KARA-MON, or Chinese Gate, stands at the top of a flight of 10 steps and is flanked by long wings, or corridors roofed with copper-bronze, edged with gilded crests, and decorated in white and black with a profusion of polished brass enrichments disposed at intervals. Painted birds sculptured in a spirited manner form the themes of the long panels. From the gate (where shoes must be left) a narrow corridor extends to the main door, which is enveloped in a blaze of gold accentuated by a maze of crests, ornaments, wood-carvings, and swinging metal lanterns.

The HONDEN (52 ft. long by 21 ft. deep) occupies a terrace slightly above the gate and faces N.E. from a strikingly picturesque location. Cyclopean moss-covered walls inclose it on 3 sides, while behind it rise tier after tier of majestically solemn cryptomerias and pine trees. The grassy slopes flame with azaleas, rhododendrons, and other flowers, and maples, in season. The gold enrichments of the handsome roofs gleam enticingly from their green environment. — The indescribably rich and dazzling INTERIOR conveys the impression of a room encased in solid burnished gold. The superb coffered ceiling carries 140 large recessed panels, each with a gold dragon wriggling over a fine blue ground with delicate-colored tracery at the corners. Soft rush mats cover the black-lacquered floor. The most conspicuous object is the abbot's seat, surrounded by sumptuous gold-lacquered furniture used by Buddhists, and placed beneath a luminous and gorgeous metal baldachin. The traveler will note that the priests here wear Buddhist ceremonial robes (*koromo*) in contradistinction to those of the *Shintō* cult at the *Ieyasu* shrine. These sacerdotal garments (made, it is said, of *mokuran*, or magnolia fiber) are often of a beautiful shade of brown, and are sometimes so nearly the color of the oval, finely patrician faces, and the shaven and polished polls of the wearers, that the *ensemble* produces a striking symphony in creamy old ivory. — The 6 large gold panels let into the walls of the room, exhibiting exaggerated Dogs of Fo, are ascribed to *Kanō Tanyū* and *Kanō Morinobu*. The quaint bronze lanterns (perhaps Korean) with a semi-transparent substance in the doors which resembles laminated horn, but which the bonzes say is tortoise-shell, are worth looking at. The tall bronze vases (gifts from the feudal lord of Kii Province), with gilt sprigs of willow and cherry rising from them, are curious, in that the polished lacquer planes which rise flush with the lips are so brilliant that their surfaces reflect the twigs and impart the impression that they are growing in water. The bronze storks were gifts from the lord of Owari, and the two bronze vases with metal lotus sprays from the lord of Mito. — The cross-beams carry pleasing decorations of conventional, multi-colored butterflies, and the panels of the architrave show phœnixes sculptured with fine skill. The upper series of panels, also with carved phœnixes and other birds, are very effective. Many rich hangings adorn the room, which is a maze of beautiful diaper-work, crests, and intricate tracery. The narrow passage which connects it with the Holy of Holies at the back is adorned like the outer room, besides containing a number of handsome *sutra*-boxes and a fine coffered ceiling with phœnixes on the sunken panels. The three strikingly attractive bronze incense-burners, in the form of subjected demons, who seem uneasy at the simplicity of their task, are worth a close inspection.

The Holy of Holies (or *Naijin*), which unfortunately is not shown to the general public, is decorated with great richness and stands at the end of the passage connecting it with the *Go Heiden*. If the visitor to Nikkō brings a special letter to the abbot permitting him to inspect this sacred and secluded spot, he should pass from the *Go Heiden* to the encircling porch (rather than traverse the interior passage) in order to glimpse the amazingly rich exterior ornamentation. The structure will be seen to rest upon a massive gray granite plinth, well up off the ground, to be two stories high, and to exhibit such an extraordinarily sumptuous lot of gilded ornaments, sculptures, paintings, diaper-work, and apparently endless arabesques executed with infinite pains, as almost to overwhelm the observer by their multiplicity and opulence. In detail this decoration is somewhat similar to that of the *Ieyasu* shrine, but as the structure was erected after that one, the experience gained enabled the artists to give added splendor and lavishness to it and to make it even more striking than its highly ostentatious prototype. The interior is in the form of a square about 30 by 30 ft., with a narrow ambulatory around 3 sides of a slightly raised dais marked off by a wide black-lacquered sill or marginal board inclosing a space 24 ft. wide. From this lustrous margin rise 8 charmingly symmetrical *keyaki* pillars 16 in. in diameter, very tall, and so heavily coated with gold foil that they resemble solid gold. When the mellow beams of the sun slant through the latticed windows and strike dazzling sheets of yellow flame from them, the effect is lovely. Let into the surrounding walls are many similar pilasters, while at the right and left of the sacrosanct shrine (at the rear of the dais) are two pillars even more massive, with capitals draped with fold after fold of sumptuously painted arabesques, and enriched with Greek key-patterns, crests, and such a wealth of magnificent tracery as almost to overwhelm the senses with their barbaric splendor. Unlike many of the other Nikkō shrines the ceiling here is high, and is decorated to its farthermost point. The effect of this, coupled with the gold pillars and the equally gorgeous walls, — which also blaze with gold, — can scarcely be imagined. Above the first group of cross-beams, likewise so covered with arabesques that they seem draped with gold brocade, stretches a series of sculptured multi-colored panels about 15 in. high and 8 to 10 ft. long, cut from single pieces of wood. The decorative motives are beautiful flying *tennin* bearing musical instruments or Buddhist symbols. The consummate skill shown by the artist in the treatment of the floating draperies, and the general harmonious effect, cause these angels of the Buddhist Paradise to rank among the finest wood-carvings in Nikkō: the work strongly suggests *Hidari Jingorō* in his best manner. Above these graceful forms, inclosed between other narrower but equally elaborate beams, are lines

of slim panels completely covered with red and gold decorations and carrying a number of wood disks, of carved birds and the like, about 12 in. in diameter, fastened to them. Still higher, between other beams, is a series of pierced panels displaying richly carved and painted phœnixes in high relief; then come other decorated beams resting upon the capitals of the supporting columns — certain of the lower beams being upheld by brightly painted brackets which reach out like arms and clasp them in a tight embrace. All have hammered, embossed, or damascened metal fitments at the ends and at various intervening points. Gold foil is the groundwork upon which the decorations are traced, and here and there it shines out between the lines with brilliant effect. Above the final beams — also diapered — begin series of compound clustered brackets, gaudily painted in reds and blues, whence the roof slopes and narrows to a big central disk from which a bright-eyed wriggling dragon, in sepia, the work of *Kanō Tanyū*, looks down. Many slender tie-beams, flying buttresses, gold-covered rafters and cross-pieces are features of this glowing and bewildering superstructure — which is almost as rich in detail as the work below it.

The floor-mats are of the finest texture and are edged with silk brocade. Along the luminous golden walls are many rich hanging emblems, above them gold panels with painted phœnixes. At the ends of the side aisles are exquisite gold-covered panels with other Buddhist angels whose draperies show a profusion of the costly imported cobalt. Here also are doors giving exit to the rear balcony, so heavily plated with gold as to resemble solid metal. The massive brass baldachin which swings above the abbot's seat is unusually ornate. The interior shows four groups of deeply carved *tennin* riveted to the canopy and looking like fused masses of solid gold. Most beautiful of all the objects in the interior of the mausoleum is the striking, two-storied inner shrine, of the costliest gold-lacquer, and in which is a sculptured and sanctified wood figure of *Iemitsu*. It is temple-shaped and it stands upon a superbly lacquered base of lustrous Indian-red lacquer said to be the finest in Nikkō. The 12 small door-panels carry crests, gambolling *shishi*, and peonies, all of superimposed lacquer (of the kind called *makiye*) in so many layers that they stand several millimeters above the groundwork and can almost be said to represent *basso-relievo* work. At the right and left of these doors are narrow panels with ascending and descending dragons in a similar style of work. The gold panels at the right of the shrine show tigers, *hōwō* and bamboo, while those at the left have *shishi*, flowers and birds — the latter with very long tails. The figures at the 4 corners are the *Shi-Tennō;* the bronze vases in front contain metal sprigs of ground-pine, chrysanthemum, bamboo, plum, and *Camellia japonica*. At the

rear of the room is a narrow passage blazing with gold foil. In the center is a large panel (about 100 by 100 in.) and a number of smaller ones all displaying huge peonies. Formerly there hung before the central panel an immense *kakemono* (by *Kanō Tanyū*) showing *Shaka* and his disciples. The detached building seen at the left from the porch in the rear (itself a wonder of carving and decorations) is where the sacred food for the gods is prepared.

Near the inner shrine are numerous boxes in which some of the most precious relics of the shrine are kept; among them are 36 rolls of the Buddhist *sutras*, each about 12 in. wide and 30 ft. long, so exquisitely illuminated on silk, and so wonderfully traced in gold ink on a dark ground, that because of their peerless beauty alone they seem doubly sanctified. The ends of the rolls are adorned with brilliantly polished rock-crystals set in a lacework of yellow gold, and the rolls themselves, each swathed in a piece of creamy *habutaye*, repose in a gold-lacquered box that is a dream of dainty beauty. The inner side of the boxes show gold-lacquered *Rimbō* and *Tokugawa* crests; the illuminations at the ends of each roll portray *Shaka*, in different versions, surrounded by his disciples. Others of the priceless relics of the dead *shōgun* are swords of wonderful temper from the forges of the early craftsmen who brought this art in Japan to the highest pitch of excellence in the known world; lacquered boxes and jewel-caskets; flawless rock-crystals in whose mystical depths more than one superstitious ruler mayhap has read or misread his destiny; dainty belongings of the winsome, long-dead consorts of these same vanished *shōguns;* — and many other things considered as too sacred to be viewed by casual eyes.

The **Tomb of Iemitsu** is reached by passing round to the right of the mausoleum and ascending the long flight of steps leading up the hill. The gate at the foot is called *Koka-mon*, and is of unique shape, with rounded shoulders and decorations in white, black, red, and gold. The *tennin* in the panel of the ceiling is by some pupil of the *Kanō* school; the white side panels display crimson-lipped Korean lions. Twenty-five steps lead hence to the 1st landing, whence one gets a more satisfactory glimpse of the gate below than is possible at the narrow entrance; 37 steps lead thence to the next landing, thence 6 more to a small *Haiden*, where pilgrims worship the tomb — which is visible through and beyond the shrine. The gilded figures are (right) *Yakushi* and (left) *Amida;* the big metal baldachin almost fills the small room. The massive bronze gates to the tomb inclosure display gilt Sanscrit characters which even the priests do not understand. Many ferns grow on the hillside amidst the giant trees; good views of the temples below are obtainable here. Descending to the lower terrace we pass behind the drum-tower and follow the path along the crest of the hill to

The Temple of Jigen-Daishi, a celebrated Buddhist sage (died, 1643), better known as *Tenkai*, whom *Hideyoshi* appointed abbot of the *Tō-ei-ji Temple* at *Ueno* (Tōkyō) in 1625, and who thus was likewise the director of the Nikkō temples. The building is small but elaborate and displays many pieces of black furniture beneath the baldachin; the

Wheel of the Law is the most prominent crest amid the intricate tracery above the architrave, and the general aspect of the interior recalls certain Egyptian temples. In the sunken panels of the coffered ceiling are peonies and 16-petal chrysanthemums. The tomb is stupa-shaped and stands behind the shrine in the midst of 6 curious old life-size statues of various Buddhist gods. Hard by, in an inclosure reached by 25 stone steps, are a number of tombs of abbots of Nikkō who were of the Imperial blood. — At the left of this, on a lower level, is a small building with some relics (saddles, clothing, and other personal belongings) of *Prince Kitashirakawa.* In an adjacent building is a striking sculptured wood figure of the Prince, mounted upon the charger which carried him through the Formosan campaign of 1904-05. The statue is well worth looking at, as certain bits of the carving — particularly the figure of the man — are excellent; the whole is mounted on a massive granite pedestal. The Prince's tomb is at the left in an inclosure at the head of several flights of steps, and is faced by the usual mortuary shrine. Note the angle of the roof of the building at the rear (similar to that of the stable on the 1st terrace of the *Ieyasu* shrine), which housed the Prince's horse until he died of old age. Many pilgrims, among them not a few priests, daily climb to this spot to reverence the spirits of the departed abbots and that of the Prince, who is now deified.

The Hongū-Jinja, a *Shintō* shrine on a terrace up at the right from the far side of the sacred Red Bridge, contains nothing of interest. The original structure is said to have been erected by *Shōdō-Shōnin* in 808; among the small lot of treasures (to see which 3 *sen* is charged) is a wood sign carved by *Kōbō-Daishi;* an immense sword with an 8-ft. blade, and two smaller ones, said to have belonged to the famous *Yoritomo* and to have been forged by *Rai Kunitoshi;* a prehistoric pottery vessel dug from the top of Nantai-zan; some metal mirrors; a small rock-crystal; and a metal *sake*-pot which tradition says was found jumping around the mountain-side, from which circumstance it is called the 'Jumping Pot!' An older shrine stands at the rear, near a tawdry, 3-storied pagoda, now closed.

Excursions. The environs of Nikkō are unusually picturesque and many walks and excursions are possible in the neighborhood. The adjacent hills are ribbed with trails, many of which lead over slopes whence superb views are available, and to ferny glens idealized by sylvan brooks, lovely waterfalls, or quaint shrines. The country is safe; the woods are sweet, undefiled, and glorified by hosts of lovely wild flowers, and many a cool sequestered pool at the foot of a gentle cascade invites the solitary pedestrian to a plunge such as the wood-nymphs might envy. To many of the places one can easily find one's way alone.

Of the threescore or more waterfalls which are said to exist in the vicinity of Nikkō, none are so beautiful or so artistically satisfying as the splendid *Kegon*, the superb Dragon's Head Cascade, and the ravishingly beautiful *Yu-no-taki*, all passed on the trip to *Yumoto*.

Some of the streams in the region contain mountain trout, and the traveler fond of such fishing can, with the advice of the hotel manager, enjoy a sport he will not soon forget.

Hunting is also possible. Consult the hotel manager.

To the **Kirifuri-no-taki** (3 M.), thence (2 M. beyond) to the **Makkura-daki.** The first part of the excellent road to the former (one of the prettiest short excursions in the neighborhood) is practicable for autos. If the traveler prefers a jinriki, 2 men should be taken, as part of the road is steep. If both falls are to be visited (the latter is not worth the trouble) one forenoon should be devoted to them, and a coolie should be taken along to point out the way, as the indistinct trail is crossed by many footpaths and leads through a rocky gorge and across a runnel subject to overflows. The trees which at one time enveloped the fall and darkened it (whence the name) have been cut away. To *Kirifuri*, 1¼ hrs. on foot; guide unnecessary.

The road circles the schoolhouse beyond the *Daiya-gawa*, crosses the wide, rock-strewn bed of the tributary *Inari-gawa*, and mounts the successive flights of stone steps on the far hillside. At the crest, sitting back in a clean yard studded with lofty trees, is the dainty *Ritsu-in*, a Buddhist temple upward of a thousand years old (one of the most aged in Nikkō). The combination gate and belfry is modeled on the lines of the white gate at the foot of the steps leading to *Iemitsu's* tomb. The clear, sweet, optimistic tones of the vesper bell which so often ring through Nikkō emanate from this belfry, and the millennium which has passed since they first echoed over the hills and dales has not dimmed their mellowness nor tinged them with melancholy. The fragrant garden — an ideal monkish retreat — flames with azaleas, wistaria, and other flowers, and reminds one of an oriole-frequented garden of Louisiana. A short cut to *Toyama Hill* leads through it. Many of the native pilgrims to the Nikkō shrines sleep in the great raftered rooms of the monastery, which provides austere accommodations for such. By following the path between the temple inclosure and the grove of young cryptomerias at the right, then turning right, one soon strikes the main road. A prettier way is to turn abruptly to the right at the top of the hill, and go down through the little plum orchard. At the far end the path slopes abruptly, then turns sharply up at the left, crosses a wooden bridge spanning a narrow gorge, and zigzags up the opposite slope. Beyond the crest a wide road goes off at the left to a charming little lake on a terrace, below a clean dwelling

surrounded by irises. A far-reaching view opens out from the summer-house on the terrace overlooking Nikkō and the river. Rounding the hill the main road dips between paddy-fields, then ascends to the (1½ M.) waterfall. Signs at intervals warn hunters that game must neither be snared nor killed in the Imperial Preserves (which extend for 60 M. hereabout and end beyond Chuzenji). Many purple thistles flank the highway, along with honeysuckle and numerous flowers for which Nikkō is celebrated. The prospect widens as the trail ascends, and lofty green mts. cut the sky-line on every side. The view from the tea-house overlooking the falls is wide and attractive. Both the upper (*ichi-no-taki*) and lower (*ni-no-taki*) falls are seen to the best advantage just after a heavy rain, when a huge volume of water plunges with a thunderous crash to the swirling pool. The mist which gives it its name is not always in evidence.

The bridle-path to the **Makkura-daki** leads through the tea-house garden and round the falls (right). The country is open, with wide views, but the multiplicity of paths made by charcoal-burners are confusing. Only an occasional hunter or a wood-chopper is seen traversing the lonely region. The trail soon leads to the edge of a deep gulch, far down in which, at the right, is a cluster of small houses and some caverns that have been converted into charcoal-kilns. Two streams unite their waters here and flow as one to the *Kirifuri Falls*. That at the right comes from the *Makkura-daki*, but the bridle-path at first zigzags down into the ravine and follows the stream at the left. From this point the execrable trail crosses and re-crosses the stream and occasionally merges its identity with it. By following the dizzy knife-ridge trail at the right one soon comes to the falls (50–60 ft. high) — imposing only in the rainy season. One familiar with the locality can find a cross-path (1 hr.) over the hills between *Kirifuri* and Nikkō.

A comprehensive excursion to which one forenoon can be pleasantly devoted (best made on foot) includes the **Jakkō Temple** and *Nana Waterfall;* thence back over the hill behind the mausolea to **Gyōja-dō;** thence to the **Takinō Temple** and the **Vermicelli Cascade,** whence it is but a few hundred yards to the *San-no-miya* and the grave of *Shōdō-Shōnin*. The round trip is about 7 M.; the path presents no difficulties, and the wide views of Nikkō and the surrounding mts. are pretty. The climbing is less if the places are visited in the order named.

A coolie to point out the way and to carry the lunch basket is advisable. Impracticable for jinriki. The road leads up past the right wall of the Imperial Villa, and parallels the car-track to the *Shaka-dō Shrine*, where 5 retainers of the *shōgun, Iemitsu,* committed *harakiri* when their lord and master crossed into shadow-land. In the red structure in the corner of the yard is a pretty miniature shrine. A swift mt. rivulet courses round

the corner on the top of the terrace wall, and a sign-board points the way to the fall. The main road dips here, then crosses a bridge, and continues onward toward *Futamiya*. As we turn up at right angles to the road, 2 streams are soon observed coursing down the small gulch at the left; the path to Jakkō — which resembles a dry river-course — leads up between them; another and cooler footpath winds up at the right through thick underbrush and overhanging trees, and is more desirable on a hot day. The woods are a veritable tangle of fragrant honeysuckle (which runs riot everywhere and binds portions of the undergrowth into a tousled jungle), columbine, lovely double deutzia, wild hydrangea, spiræa, Jack-in-the-pulpit, and a host of sweet-smelling flowers. The dingle is usually alive with bird trillings. Despite the many intersecting paths one cannot go far astray, as the rounded hills are just at the right, and the falls are naturally near the source of the water. At a point (15 min.) where a bisecting, gulch-like path strikes across the main one, turn to the left, cross the little stream, walk back 2 min. to the left, and join the main road leading up at the right. A leisurely walk of ½ hr. brings one to a corduroy bridge thrown across the stream; a few yards farther along there is another one and some stone steps; the falls are soon visible high up on the cliff ahead. A stone *torii*, several flights of ruinous stone steps almost covered with minute plant life, some fine trees, and a deserted shrine on a hill now come into view. The path to the falls leads down at the left to a cool, romantic, and inviting spot. The waters tumble (about 80 ft.) down the hillside in a succession of short leaps, and, after falling into the pool, race down a second series of rocky terraces to a lower level. The vegetation is luxuriant, the adjacent slopes are densely wooded, and the views are pleasing. [An obscure trail bears round from behind the shrine toward the left, and a stiffish walk of about 1 hr. will bring the traveler to the *Urami Fall*, mentioned hereinafter.]

Returning to the midway intersecting path we follow this (left) up the zigzag horse-trail to the bare crest of the hill, where an extensive view is had of the wide valley backed by towering mts. At the right is a shallow ravine, and flanking it is a thin line of young cryptomerias which continue in single file for some distance up to, and around, the top of the tree-choked gorge. From this point the views over Nikkō and the stony bed of the *Daiya-gawa* are beguiling. The trail now bears round toward the right; on the crest of the bulky hill at the left is a large stone (*Sesshō-seki*) with an inscription warning hunters off the hills. The towering *O-manago* and *Nyohō-zan* (good trail) are seen at the right. The narrow path now descends gradually through a woodland. At the right and left are some precipitous slopes clothed with groves of noble trees. *Toyama's* rounded crest is now in view ahead (left) and from

the depth of the great gorge comes the sound of plunging water. The trail (left) down to it (at *Takinō*) is precipitous, and a better one descends through the beautiful primeval forest at the right — the barrier at the rear of the Nikkō mausolea. Many of the huge trees are twins and triplets; others grow in fantastic family groups, as if all sprang from the same parent root. Moss, orchids, lovely ferns, and other plants grow on the higher branches; the voice of the cuckoo is heard, and anon the booming call of the wild pigeon challenges the resonant, penetrating notes of the great temple bell as they ride upon the wind. A downward scramble over roots and through underbrush soon brings one to

The Gyōja-dō, a tiny shrine containing a repulsive figure of *En no Shōkaku* accompanied by two ugly demons. Swinging from the doors are many rusted metal sandals hung there by pilgrims ambitious to acquire the sinewy legs and the enduring lungs which enabled *En no Shōkaku* to pursue his obsession of mountain-climbing. — The broad, tree-shaded avenue which leads down at the right goes past the *Futa-ara Shrine* to the *Futatsu-dō*. The lower one, which the stone steps leading at the left from the shrine soon join, goes to

The Takinō Temple and the Vermicelli Cascade (*Somen-ga-taki*). The former stands on a terrace at the right of the cascade and is reached by a succession of stone steps. The only statue worth looking at in the interior is the gilded *Kwannon*. The ugly, squat figure at the right is *Daikoku;* that at the left is *Bishamonten*. Beyond the temple is a group of neglected shrines, stone bridges, *torii*, and the like, now tottering to their fall. The stream of crystal water and the noble trees roundabout are all that make the spot attractive. The cascade is often called *Shiraito*, or 'White Thread Cascade,' because of a fancied resemblance to threads — or to vermicelli. At the foot of the fall sits a stone idol whose poor old head is covered with short green grass that makes it ludicrous. — Returning we follow the main flagged walk between superb cryptomerias and many neglected tombs. One at the left is said to stand above the spot where a favorite horse of the *shōgun, Ieyasu*, is buried. Farther along (left), at the base of some giant trees, is a huge boulder called the 'Hand-touched Stone,' from a silly belief that it was sanctified by *Shōdō-Shōnin*. The neglected shrine behind the stone *torii* (right) was once sacred to *Sugawara Michizane*. Behind the decaying *Kaisan-dō*, with some rubbishy idols, within a fenced inclosure, is the forgotten, stupa-shaped tomb of *Shōdō-Shōnin*, with others of his disciples in the inclosure at the right. Near by, in a shallow cave cut into the base of the hill, stand a number of Buddhist images (*Hotoke-iwa*) from which the hill derives its name. Hard by at the left is the poor *San-no-miya*, with an outstanding *torii* on which credulous women place small, wedge-shaped blocks of

wood inscribed with prayers to make parturition easier. The abundance of water which courses through this section brings many lovely wild flowers into brilliant life. In early summer great blotches of coreopsis, blue and white hydrangeas, spiræa, and other plants gladden the eyes.

Gamman-ga-fuchi, a shallow pool in the (1 M.) *Daiya-gawa* overlooked by a short path, at the edge of which stand a number of stone Buddhas (known locally as the *Hundred Jizō*), lies within a 25-min. walk of the *Kanaya Hotel* and the Red Bridge. Autos and jinrikis are available for non-walkers. The road traverses the town of *Iri-machi*, at the foot of which a crude wooden bridge stretches across the river; the power-house of the Nikkō Electric Light Co. is seen just beyond — below the big steel flumes. At the far end of the bridge, turn sharply to the right and continue on between the twin lines of native dwellings. The street soon merges its identity into that of a narrow woods-path, at the side of which are some dilapidated stone statues and mortuary tablets. It bends to the right farther along, and leads to a deserted shrine on a terrace overlooking the river. Just beyond is a single line of moss- and lichen-covered stone statues, tombstones, and tablets; below, at the right, the impetuous river raves and dashes in swirling eddies over rhyolite, between high banks. The statues are of many sizes; the heads of some are new, and contrast oddly with the older trunks to which they are cemented; some are covered with short gray moss surprisingly like wigs, while others have paper prayers pasted on them. Fatuous vacancy characterizes their expressionless faces rather than the Buddhistic calm and the great, *nirvana*-like peace which some writers like to attribute to them. — Farther along the river is a 2d line of (33) stone figures and some unoccupied bases from which other statues have been whisked away by the river at flood-time. The site must have been a favorite one in the old days, for on the jumbled rocks which project midway into the stream are other bases which once supported idols that have now disappeared. Immediately opposite the point, on a concave rock surmounted by a tree, is a half-obliterated ideograph, thought to represent the Sanscrit word *Hâmman* (of which *Gamman* is said to be a corruption). Albeit a man standing in a moored boat or working at the end of a rope could easily chisel the character on the stone, the fervid native imagination has attributed it to a miraculous action of the renowned *Kōbō-Daishi* (upon whose unfortunate head everything of a like nature and of doubtful paternity is heaped), who is thought to have accomplished it by launching his chisel from the opposite side of the stream against the rock!

Retracing our steps to the gash in the hillside between the two groups of statues, and ascending a few yards, we come to a fine and deep stream of water which hurries out of a dark

tunnel hard by and races down the sluice to the flumes above the power-station. At the right, on a high terrace overlooking the river, is a quaint old Buddhist graveyard with many bizarre monuments mottled with age and inscribed, in some cases, with Sanscrit characters. Continuing along through this charming and sequestered spot, then crossing a narrow plank bridge, we follow the trail in its upward trend and obtain attractive views of the river as it boils and tumbles through its rock-ribbed bed below. Tall mts. rise green and majestic at the left. The intake of the Electric Light Co.'s tunnel is hereabout, and the swift and remarkably clear water is seen to rush in through a big wood sluice-gate. By continuing along the path for about 20 min. we come (left) to a narrow valley which in May and early June is a glory of brick-red azaleas growing on huge bushes 15–20 ft. high, and lovely pink-and-white ones on sizeable trees. The species (called *Yashū*, from the Chinese name of the province in which Nikkō is situated) is said to be found of such size nowhere else in Japan. Scattered among the trees are many tall lacquer trees, — the residue of a sort of plantation started here sometime ago. — Returning to *Iri-machi*, one may spend a few minutes advantageously by inspecting the little Jokō-ji Shrine which stands in a long yard containing many Buddhist tombs, bronze bells, and what-not, about midway of the 1st street which turns up at the left from the bridge. Scattered among some grumpy-looking figures of *Jizō* are several chiseled statues of a seated *Kwannon* which attract attention by their nonchalant attitudes — the right knee being raised to support the elbow, while the cheek rests in the palm of the upraised hand; a position at once languid and pensive. — The charming little temple of *Dainichi-dō*, and the celebrated garden which enshrined it, were swept from their site on the river opposite the stone Buddhas, by the destructive freshet of 1902. — The somnolent town of *Iri-machi* attained to considerable importance during the 17th cent., when the mausolea were being constructed. Many of the workmen dwelt here, and not a few of the streets ('Carpenter,' 'Stone-Mason,' etc.) exist to recall the period. — The *Imperial Villa* hard by is not open to the public, and is occupied during the summer months only. The Botanical Garden (interesting specimens of mt. flora) behind it, on a spot called *Hana-Ishi-Machi*, is an adjunct of the Tōkyō Imperial University.

Urami-ga-taki (4 M.) and the **Jikwan-no-taki** (7 M.). Autos, coolies, horses and jinrikis available. The first waterfall is pretty and is within a leisurely 1½ hrs. walk of the *Kanaya Hotel*. Jinrikis can go ⅘ of the way over a good wagon-road. The last portion of the trail leads over a steepish hill and down into a shallow ravine. A guide is unnecessary, but a coolie should be taken along if the 2d fall (2 M. beyond, at the end of

an execrably hot, ascending horse-trail) is to be visited (scarcely worth a special effort, as its one-time beauty was spoiled by the flood of 1902). We follow (for about 30 min.) the car-track that leads past the upper town to the open country (to the first wide road sloping upward at the right). The zigzag trail visible on the hillside at the far right goes to the *Takinō Temple.* On a spring morning the meadows are deliciously fresh and sweet — vocal with the voices of meadow-larks and the answering calls of cuckoos. After reaching a copious rivulet that plunges through a gorge at the left, the road follows the gap(right) until it assumes the form of a cañon. The wooden footbridge stretched above a series of falls is crossed before the *Jikwan* trail is entered. — *Urami* is about 5 *chō* (10 min.) beyond the little tea-house (light refreshments) high on the river bank, on the near side (right) of the stream. The trail leads in front of the house and zigzags up the side of the low cliff. The rickety sapling bridges suspended by galvanized wire look risky, but are safe. The path is gouged from the base of the hill, and the water which trickles steadily down its face brings many tiny lilies into fragrant life. To reach the falls one must descend to the river, cross it, and climb to the tea-house which, as usual, straddles the path where the best view is obtainable. Passing through the house (small fee expected if no tea is bought), one proceeds along a narrow terrace and stands beneath the fall (about 60 ft. high) — which plunges through a horseshoe gap before precipitating itself into the churning pool below (an awe-inspiring sight in the rainy season).

To reach the JIKWAN-NO-TAKI we return to the bridge, cross the stream, continue along the trail for a few yards, then turn up the well-defined path (right) lying between and beneath tall forest trees. It grows more perplexing as one ascends, and is apt to be bad during and just after a heavy rain. The narrow, V-shaped gully into which it soon merges is rocky and stuffy. Exuberant vegetation rises on every side. After ½ hr. the trail forks, a half-blind one leading to the right, up a defile, the main-traveled one to the left. [By following this upward through alternating woodland and over solitary upland meadows covered with bamboo-grass, one comes (about 1½ M.) to a narrow, lonely gorge from which the trail goes over the high ridge and leads eventually to *Nantai-zan.*] Bearing to the right, we soon come within sound of the surging river. A good view into a deep gulch is had at a point where the trail crosses a rocky river-bed. Beyond this it follows another V-shaped *arroyo* with many woods-flies and other abominations. The last stretch is the best, the path lying between a deep cañon at the right and a shallower one at the left. The tall bamboo-grass makes ideal runways for the fine copper pheasants which breed here, and frequently one stirs them up and is treated to a

flash of iridescent glory as they hurtle down the valley ringing with their harsh, metallic cries.

In early summer the rounded hill is gorgeous with wild fleur-de-lys, creamy lilies, and such a host of other wild flowers that the face of Nature is rosy with their blooms. The song of the lark echoes again and again across the immense valley inclosed by stupendous hills. At a distance the slopes of these resemble beautiful trimmed lawns, with here and there a bunch of bushes or a tree so sharply defined as almost to convince one that they were planted by the hand of man. Barring the fierce-eyed hawks which wheel and skirl overhead, the solitude is complete. The falls are soon descried far ahead, beyond a deepish valley; they are much more imposing when one stands quite beneath them, but they are now but a simulacrum of their former glory. Twin ridges run clear across the valley where the water comes into it, and over them it tumbles to a rock-strewn gulch. In the dry season, the falls (which are named after a Buddhist priest who brought them into prominence) are meager and insignificant.

The **Ascent of Nyohō-zan** (8 M.) represents a long, hard day's work (about 6 hrs. up and 4 down), while the view from the summit, though wider, is but little better than that obtainable from some of the lesser peaks; it is inferior to the view from *Nantai-zan*. The way leads past the *Gyōja-dō*, from which point one ascends the narrow path mentioned at p. 291. It is impracticable for horses or 'chairs,' which usually go up the zigzag path at the right of the road leading to the Jakkō Waterfall. As both paths are apt to be overgrown by the vigorous bamboo-grass which clothes all the hill-slopes around Nikkō, a local guide (¥1.80) is advisable. Water should be included with the luncheon, as there is a scarcity of it on the mt. A curious feature of the summit is an immense crawling pine tree which covers a wide area with its multitudinous roots — that strike into the ground from wherever an elbow of the great tree touches it. A woman unused to stiff climbing would find the trip arduous.

Toyama Hill (1½ M.), which stands beyond the *Inari-gawa* and the *Ritsu-in Temple*, can be climbed in about 1 hr. and the trip (coolie, 45 *sen*) presents no difficulties. A small rest-house stands on the summit, whence the view is but a trifle more extensive than that obtainable from the hill behind the *Kanaya Hotel*. A short cut to *Toyama* lies through the *Ritsu-in* garden.

15. From Nikkō to Chuzenji and Yumoto.

***Lake Chuzenji**, 8 M. from Nikkō and 2460 ft. higher, is one of the loveliest spots in the Japanese highlands, and should not be omitted.

The broad highway connecting it with Nikkō is unmistakable and is practicable for jinrikis, horses and chairs. For cost consult the hotel manager. A coolie is necessary only when there is luggage to be carried. A walk thither on a bright morning is thoroughly charming; the mt. scenery is inspiring, and one usually meets many courteous and happy folks trudging between the two places. Although June with its myriad wild flowers is beautiful, the season customarily begins about July 15 (at which time hotel rooms should be engaged in advance) and ends in mid-September. The maple display in Oct. is wonderful. The air is considerably cooler than at Nikkō. Pedestrians can save about 4 M. on the outward journey by taking the tram-car from Nikkō to its terminus. The greater part of the walk is beneath shade, and the last ½ M. is over a fine level road through a forest.

Beyond *Futamiya*, where a settlement clusters about the works of the Nikkō Electric Copper Refining Co., the tram-cars proceed to Iwa-no-hana, near the river. The road follows the stream with a trend to the right. The power-station of the *Ashio Copper Mines Co.*, far up the hillside at the left, beyond the river, marks the terminus of a big tunnel leading from the Kegon Waterfall — where there is sufficient of an intake to develop 10,000 horse-power. The present end of the tram-line is at *Uma-gaeshi* (pron. *mahng-eye'-she*) or 'horse-turn-back' (so called because the old road was so steep that horses could not go beyond this point), where the small *Tsutaya Inn* (¥2) supplies light refreshments. Beyond this point, the excellent road (maintained by the Gov't) lies through a wild and rugged cañon down which the river brawls and plunges furiously. The long screes which scar the hillsides, and the wide talus heaps below, point to the destructiveness of the stream. From the *Misawa* tea-house, the road zigzags sharply upward to (about 15 min.) a ridge called *Kengamine*, with twin waterfalls (*Hannya* and *Hōdō*). Another 20 min. brings one to the *Naka-no-chaya*, or halfway tea-house, picturesquely situated on a small terrace overlooking a stupendous chasm and many miles of mt. and valley. A puny little waterfall dribbles down the face of the cliff at the left. The local 'sight' is a huge stone beside the road, called *jishaku-ishi* (lode-stone), which evidently is not magnetic, as it fails to flutter a compass held against it. The deep, somber ravine just beyond at the right, with walls of ominous purple, is suggestive of plutonian regions. The agile and sinewy natives utilize many of the short cuts (*shikamachi*) which lead off from the main road and rejoin it higher up. A 2 hrs. leisurely ascent from *Uma-gaeshi* brings one to the edge of the beautiful woodland plain on which Chuzenji and the lake repose. Nantai-zan rises majestically at the right. By making a short détour to the left and climbing (5 min.) the ridge on which the NEW PARK is located, one may enjoy a marvelous panorama of a deep cañon with a silvery river wriggling through its depths and a mass of cyclopean mts. rising grandly beyond. Near the point (⅛ M.) where the side path regains the main road, the latter forks; that at the right leading to (15 min.) Chuzenji, the left going (2 min.) to

The *Kegon Waterfall (*Kegon-no-taki*), which now serves as an overflow for Lake Chuzenji, but which is gradually cutting its way down through the doleritic lava strata and may some day drain it entirely. The view of the *Daiya-gawa* (here about 10 ft. wide) as it pours through the narrow cleft, spreads like a mass of snow shot with green, and plunges with a thunderous roar 250 ft. to the wide vortex below, is superb. The tremendous impact sends up clouds of spray which catch the rays of the sun and fill the noisy cañon with spectacular rainbows. From the right and left, numerous tiny waterfalls spurt out of the sheer sides of the cliff and form beautiful pictures as the wind-blown water gyrates to the bottom. A fine view is obtainable from an artificial terrace and a sort of mid-air platform suspended among the trees down at the left of the tea-house. A still better one can be gained by scrambling (15 min.) to a point almost level with the pool, where the vista of the down-rushing water is awe-inspiring. The fall passed on the way is called White Cloud Fall (*shira-kumo*). When the lake is low, the main fall slackens to a contemptible trickle, and in the dead of winter it is often represented by a few exaggerated icicles that cling to the lip of the precipice. A short distance down the cañon is the intake tunnel mentioned above. — Kegon has an irresistible attraction for love-lorn natives possessed of the suicide mania. The habit of penciling erotic odes on near-by trees, then jumping into the resistless current, has become so strong with certain high-strung persons that a police guard is stationed here to prevent the exchange of a fairly stable earth for an uncertain eternity.

The *Lakeside Hotel* (English spoken) stands near the Kegon Fall, at the S. end of the lake, amid beautiful surroundings. Moderate rates, on application. (Telephone connects Nikkō.) Lower in winter than in summer. Special terms for a long stay. Boats and horses can be hired of the hotel manager. A number of native inns stand on the lake shore; rates from ¥4 and up per day (Japanese food). Nantai-zan rises in solemn grandeur at the right; fragrant forests stretch away over minor hills at the left; the pellucid waters of the lake, reflecting the surrounding mts. with all their glorious coloring, spread away from the foot of the front lawn; while far away on the sky-line is discerned the Konsei Pass with its attendant giants. There are many delightful walks in the vicinity.

Lake Chuzenji, or *Chuzenji-ko;* called also *Setsu-ro-ko* ('Clear snow-water lake'), 4460 ft. above the Pacific Ocean and almost equidistant between it and the Sea of Japan, is said to measure 2½ M. from N. to S., 7½ E. and W., and to be 560 ft. deep near the center. This very considerable depth aided by strong winds prevents its sweet water from freezing. Originally it contained no fish. At present it is well stocked with

salmon-trout from the Hokkaidō; American rainbow trout; a native trout, and minor fish. A license (procurable through the hotel manager; ¥1 a day) is necessary before they can be taken. The revenue derived is applied to the support of the fish hatchery near the N. end of the lake. The surroundings are among the most beautiful and perfect in Japan. Forest-clad hills encircle the lake and rise to an imposing height. In May and early June, when a wealth of pink, white, and purple azaleas decorate the environs; when the giant trees are festooned with lovely wistaria clusters and trailing *Lycopodium sieboldi;* or in Oct., when the subtle alchemy of Nature paints the maples and other deciduous trees with the gorgeous tints of the sunset's richest afterglow, the scene is entrancing. The most beautiful time, however, is midsummer, when the tranquil pool drowses like a lapis-lazuli mirror in a faultless green frame and reflects every soft outline of the billowly clouds that ride lazily above it. Then it recalls nothing so much as a gigantic porcelain plaque with a myriad shy beauties visible beneath its translucent glaze. At that time the days run softly; the hours are long and sweet and satisfying; the increasing complexities of life are removed to the remote limbo reserved for all forms of strenuosity; and a renewal of youth becomes a reality. When the first heavy snows of winter fall the environing woods are beautiful beyond compare, — silent, ghostly, and inspiring, — but usually there are few to enjoy them.

Chuzenji Village (or *Chūgūshi*) consists of a single long street which flanks the E. shore of the lake as far as the *Futa-ara Shrine;* its few score houses and shops cater chiefly to the wants of the travelers who make the place a summer rendezvous. The crystals, iron pyrites, and other mineral specimens on sale come from the Ashio Copper Mine. The *Futa-ara Shrine,* believed to have been founded by *Shōdō-Shōnin* in 816, stands behind a big bronze *torii* at the N. edge of the village and contains nothing of interest. Beyond it is the great scar left by the landslip of 1902. A duplicate of the Buddhist temple which was swept into the lake at that time can be seen on the other side of the lake, beyond the hotel. At the right of the shrine is a closed and locked gate which marks the foot of the road to the summit of Nantai-zan.

Nantai-zan (8460 ft.; 2d highest monarch of the Nikkō Range), known variously as *Chuzenji-san, Futa-ara-san, Kurogami-yama, Kita-Fuji,* and *Nikkō-san,* rises steeply from the N.E. side of the lake and is covered with timber to its rounded peak — the one-time vent of an active volcano. The *Futa-ara Shrine* at the summit is the objective point of several thousand pious pilgrims who climb to it each year.

For the ordinary tourist the mt. is opened officially May 15 and closed Oct. 15. For pilgrims it is the scene of strenuous penitential exercises between the 15th and 22d of August. In order to view the sunrise from the

summit on the opening day, the pilgrims foregather in numbers at midnight of the 15th, at which time the gate is thrown open. The scene is unusually picturesque; each penitent is clad in spotless white and equipped with a pilgrim's hat, staff, and lantern. As the long, thin, ghostly line toils skyward in the pitchy blackness, rendered even blacker by the great massed trees, the trail of dancing lights resembles a huge fiery dragon or a procession of fairies. The ascent occupies about 5 hrs. The admission fee is 35 *sen*, and when this is paid at the temple office, each pilgrim is given some pressed rice-cakes and a paper stamped with a crest and an admonition from the gods. The hotel manager will arrange for a guide (80 *sen* for the trip) and provide food and a bottle of water (unobtainable at the top). By leaving the hotel at 2.30 A.M. a good climber can reach the summit before sunrise. The ascent is toilsome but not risky. The road is a sort of inclined corduroy, of saplings placed horizontally and held in place by stakes driven deeply into the ground. The last section is steepish, but the tired climber is helped out by iron chains. In former times, women were not allowed to make the ascent, but they can do so now for 3 days after Sept. 20. The scene at the top, as the line of tired but happy people streams upward and over the gigantic crest in the gray dawn, trembling with emotion at having attained the cloud-capped goal of their religious desires, and waiting in hushed expectancy for the marvelous panorama that soon bursts upon them, is one that never fades from the mind. The view is sublime. *Shirane-san* (loftiest of the Nikkō Range) rises grandly at the W., surrounded by many giant peaks, while beyond the plain on which Tōkyō stands is the matchless cone of the yet more sacred Fuji. A dozen or more minor peaks shoot up in pointed grandeur from the four points of the compass, and when the first sunbeams gild their summits, the effect is enchanting. When the beams drop to the valley of the *Daiya-gawa* and bathe the sacred groves of Nikkō in their mellow splendor, they pick out the glittering crests along the temple roofs, and erelong scores of golden heliographic signals seem to be flashing upward to the mother shrine on the crest of the hallowed mountain.

About 10,000 pilgrims make the Nikkō-Chuzenji circuit each year, climbing first the bulky *Nyohō-zan*, then *Ko-manago*, *O-manago*, and finally *Nantai-zan*. When they have thus made their peace with the gods, and flouted the devil, they proceed to Yumoto to soak in the sulphurous waters there, and talk it over. If they can scale any of the sacred peaks in that circuit, they consider that they have added that much more to their accumulated merit, and when they walk jauntily down to Nikkō, they radiate happiness at every step and feel purified, sanctified, and at peace with the world. — Many charming walks are possible in the vicinity of Chuzenji. A list, with distances, coolie hire, etc., will be found posted in the hotel lobby. A short popular excursion (a pleasant day's outing) is to the *Nishi-no-ko*, a small lake 3 M. from the W. end of Chuzenji. A boat may be taken to *Senju* (at the W. end) whence the level road leads through the woods.

The **Ashio Copper Mines**, one of the largest and most productive groups in Japan, are accessible from Chuzenji and lie about 8 M. S., at the end of a trail impracticable for vehicles. A good walker can compass the fatiguing outward trip in 3–4 hrs. and if he so wishes may return over the 15 M. stretch to *Futamiya* and (3 M.) Nikkō. The trail leads along the S. shore of the lake to (15 min.) *Ase-ga-hama*, where a new temple, the *Tachiki-no-Kwannon*, overlooks the lake and commemorates the original temple destroyed by the landslip from *Nan-*

tai-zan. From the summit of the *Asegata Pass* the eye sweeps over a magnificent stretch of forest-clad mts. and verdure-choked valleys. The entire region is primeval and spectacular. The highest part of the mine (discovered in 1610) stands 4400 ft. above sea-level, the office being in a valley 2000 ft. below, at the upper end of the village. About 7000 men are employed. The copper used in the Nikkō and Shiba mausolea is said to have come from this locality. The 4 chief mines are the *Honzan, Ariki, Kotaki,* and the *Tsudō.* The ore is referred to at p. cxlix. A permit must be obtained to inspect the mines — which are owned and operated by the *Furukawa Mining Co., Yaesu-chō,* Kōjimachi-ku, Tōkyō.

YUMOTO VILLAGE AND LAKE with hot sulphur springs and baths, 7 M. from Chuzenji and 640 ft. higher, constitute a popular excursion. The good road affords delightful scenery and passes two of the finest waterfalls in Japan. A leisurely walker can compass the outward trip in 3 hrs. with time to spare. *Basha* (p. xci) leave twice daily (2 hrs.; return in ½ hr. less) from a point near the hotel (fare, 50 *sen*). A boat can be taken from the hotel to (3 M.; 1 hr.; 60 *sen*) *Shōbu-no-hama,* and the remaining 4 M. done on foot. The highroad leads through the village and along the E. shore of the lake (beguiling views). For a mile or more it passes beneath a veritable green tunnel of splendid birch, maple, and chestnut trees, and is flanked by semi-tropical bungalows. Wild flowers abound. A leisurely stroll of 1 hr. brings one to *Shōbu-no-hama,* a non-descript fishing-hamlet at the edge of the lake. A few min. beyond (left) is the *Trout Hatchery,* prettily situated amidst tall trees and near a rivulet called *Jikoku-no-kawa* ('Hell River'). The 5 pools are connected by sluices down which the larger fish are permitted to run to a big circular pond almost choked with rainbow, and other species of trout. Just beyond this tiny settlement and the relay station with its many pack-animals, is the lovely *Ryūzu-no-taki* ('**Dragon's-Head Cascade**') which roars and rushes down hundreds of feet of rocky incline and forms one of the finest scenic gems of the region. At the foot of the steep slope, the churning waters hurl themselves against a huge boulder which divides them and sends them seething onward in two streams, between high rocks. A byway diverges from the main road and continues (¼ M.) along the cascade to its head, before rejoining the main road. Midway up, the stream is 50–60 ft. wide, and the great volume of water, leaping down the sharp slope in a transport of passion, is extraordinarily impressive.

The well-traveled road now winds over an incline called *Jigoku-zaka,* and Hell River, whence it derives its name, plunges down a gorge at the right. A lovely wooded stretch is crossed before one emerges (about 1¾ hrs. from Chuzenji) on the old battlefield of *Senjō-ga-hara,* a wide meadow crossed by

running streams, surrounded by green mts., and dotted here and there with blasted trees. The sanguinary battle fought on this upland plain in 1389 between the partisans of the *Ashikaga shōgun, Yoshimitsu,* and the troops of the Mikado of the Southern Dynasty, was followed by the rout of the army at Kyōto and the dissolution of the schism which for 56 yrs. had divided the country into two hostile camps. A good view is had, at the right, of the lordly *Nantai-zan,* which here is seen to be much less symmetrical than when viewed from Chuzenji. *Ō-manago, Ko-manago,* and *Tarō-zan* form a part of the valley-wall, which is marked at the far left by the adorable *Yu-no-taki,* from this distance looking like a thin white line against the green. Overshadowing it at the left is the somber and treacherous *Shirane-san.* Near the center of the meadow, at the foot of 3 lofty pines, is a tiny tea-house. The road forks here, the trail at the right leading (5 M.) to the *Nishizawa Gold Mine:* that at the left continues to the base of the hill, then bears to the left before climbing the slope. A by-path soon descends (left) to a (5 min.) tiny dell where the **Yu-no-taki** ('hot-water fall') can be seen in all its splendor. A lovelier sight could scarcely be imagined. From a point 200 or more ft. up a green and shaded slope, there glissades swiftly but with wonderful grace a thin chute of snowy foam 50 or more ft. wide, 6 inches thick, and resembling crinkly silk crape. The angle is about 50 degrees, and the smooth runway is picked out here and there with trifling irregularities — hummocks and indentations — which the descending water finds and converts into outspread fans and other alluring figures. Clouds of cool swirling mist fill the echoing dell and impart a delicious freshness to it. The wild beauty of the sequestered spot is inexpressibly charming. The water is the overflow of Lake Yumoto ('Source of the Waters'), and after passing this point it goes to the aforementioned Dragon's-Head Cascade. By following the zigzag path flanking the side of the flume, we soon come to a silent lake of bewitching beauty.

Yumoto Lake (or *Yu-no-umi*), which stretches from the cataract to the village at the upper end, is 5100 ft. above the sea; about 1 M. long by ½ m. wide, irregular in shape, shallow, and stocked with fat salmon-trout which keep as far away as is possible from the pestiferous steaming sulphur runnels that trickle into the water below the village, or bubble up from the lake-bed there. The liveliest imagination could scarcely picture a more perfect sheet of water. Entirely surrounded by green and lofty hills that hold it in a loving embrace; flanked on all sides by giant trees, some of them lightning-splintered, others fire-charred, and most of them dark and somber, and which seem never to tire of glimpsing their own graceful shapes in the blue-green waters; it is exactly the sort of lake that fits a painted birch-bark canoe with a silent, swarthy, softly-

paddling Indian in one end, and a broad-antlered dead buck in the other, moving noiselessly through the lengthening shadows of eventide to some quiet tepee and camp-fire on a near-by shore. The polished surface of the tranquil waters reflects every surrounding object like a magic crystal, and the broad road which winds along the right (E.) shore, beneath giant trees, seems to lead not to Yumoto, but to *Elysium.*

The VILLAGE consists of a small hotel (*Nanma;* open from April 1 to Nov. 30; ¥5 a day and upward; English spoken), several inns (*Kama-ya*, etc., ¥2.50), and bath-houses that cluster near the upper end of the lake in a horseshoe depression overshadowed by lofty hills. From many holes in these hills, piping-hot streams of stenchful, sulphurous water bubble and spurt, and indicate the presence of internal fires. The waters are said to be efficacious in rheumatic ailments, and many natives repair hither in season to bathe in them. Several times during the long, restful days men and women foregather at the slatted bath-houses, disrobe to the last stitch, stew themselves together in the malodorous, yellow-tinted liquid; sit on the edge of the pools to dry, and exchange gossip; then parboil again. Bamboo pipes admit the steaming water into the hotel baths (free) side by side with other pipes that bring ice-cold water from the same hills. A license (50 *sen;* obtainable through the hotel manager) is necessary before one can fish in the lake. The neighborhood affords many pretty walks; a list of the most popular ones, with distances, time required, etc., is posted in the hotel lobby. *Kirigome*, a silent tarn in the mt. fastness, 1 hr. to the N. and 5600 ft. above the sea, is pretty. From a near-by ridge (40 min.) the view includes the *Shiobara Range* and *Bandai San.* Hence to the *Nishizawa Gold Mine* (follow the road across the flat behind Yumoto and cross the ridge at the right) is about 1 hr. *Lake Suganuma*, a popular all-day excursion, can be included in the trip to Ikao. The display of maples on the hills behind Yumoto is gorgeous in late Oct. and early Nov. On a fine day in spring or autumn the walk hence, through Chuzenji to Nikkō, is delightful.

16. From Yumoto viâ the Konsei Pass to Ikao.

5½ M. Impracticable for jinriki or horse. The traveler will do well to start in the early morning, when fresh, as the humid heat of the forest in mid-morning is wearisome. The trail up to the pass (4 M.; 2½ hrs. should be allowed) is tree-strewn, blind in places, and apt to be washed out, and as it is easy to lose, a guide (the only stretch where one is necessary) should be employed. It is practicably impassable from early Nov. to late March, and should not be attempted.

While some travelers engage a guide (¥4 a day and expenses) at Nikkō for the entire journey, an economically disposed and self-reliant pedestrian

can save considerable by hiring a pack-coolie (who acts as guide) at Yumoto (¥1.50 is ample) and sending him back from (11 M. down-grade from the pass) Higashi Ogawa. During the summer months certain fish-peddlers (bright-eyed, happy boys) come over the pass from the lakes beyond, and after disposing of their fish in Yumoto, return empty-handed. They are usually very willing to earn a trifle by carrying a traveler's pack, and they will be found even cheaper than a regular coolie. A jinriki or a coolie can always be had from Higashi Ogawa to Numata, whence a tramway runs to Shibukawa and connects with that to Ikao. Before leaving Yumoto, question the hotel manager about the state of the roads.

The *Konsei-tōge* is visible at the N.W. of Yumoto. At the left stands a craggy peak known as *Mae-* (front) *Shirane*, over which one must climb to make the ascent (8800 ft.; 5 hrs.; 8 hrs. for the roughish round trip; guide necessary) of **Shirane-san,** the recently active volcano behind and beyond it. — The road leads up the main st., behind the hotel, then crosses a sedgy marsh to a rising slope where delicious wild strawberries (*ichigo*) ripen in July. It soon enters a forest of giant pines, firs, and bamboos which arch above rock-strewn gulches and a wild tangle of huge boulders and blasted trees that have been uprooted and whirled down the mt. side during the annual floods. Occasionally the trail traverses primeval glades frequented by bears in winter. The trail to *Mae-Shirane* branches off at the left before the foot of the pass (1 hr. out of Yumoto) is reached. After crossing a dry river-bed presenting a scene of the wildest desolation, the trail goes up stiffly; the last mile is the most difficult. The deserted shrine in a secluded spot in the forest at the right of the trail was formerly dedicated to phallic worship. The view from the actual saddle (6770 ft.) is inferior to the splendid panorama (one of the finest in N. Japan) obtainable from a higher ledge (10 min. scramble) reached by a half-hidden trail along the ridge at the left. Here a magnificent view unfolds itself. A glorious retrospective vista is had of Yumoto and its dimpling lake; the battlefield of Senjō-ga-hara; Nantai-zan; Lake Chuzenji, and many stretches of the road traveled on the upward trip. At the W., thousands of square miles of tumbled mountains and rich valley-land stretch to a blue horizon; while below lie three lovely blue-green lakes (*Suganuma*, 5820 ft.; *Marunuma*, 4790 ft.; and *Ojirinuma*, 4785 ft.) sheltered in the bosom of the quiet hills, and with polished surfaces that reflect every color that tints their sides. The forest solitude is broken only by the occasional scream of an eagle, or the shrill skirl of some defiant, high-circling hawk. The sky-piercing cone of *Shirane-san* shoots up at the left, while at many points on the wooded slopes great blotches of pinkish-white color detach themselves from the surrounding green and advertise the presence of the gorgeous *Rhododendron maximum* (*shakunage*). — Retracing our steps to the actual pass, we begin the long zigzag descent over an excellent road to (about 50 min.) *Suganuma*, or *Shimizu* (good fishing). The lakes are usually left at the right, but the pedestrian

with time to spare, and who wishes to see more of them, can follow the trail around their upper borders. The region is lonely but grand (and safe), and it reminds one strongly of certain solitary stretches in Maine and Upper Canada. Deer, bear, and minor game may be met with at any time. The night can be spent at Higashi Ogawa (2300 ft.), but before agreeing to lodge in a room at the *Miyoshi-ya Inn*, one should ask the price of everything. Beyond this point the valley is cultivated and thickly settled. Near (9 M.) Okkai, a tributary of the Katashina-gawa races between steep porphyritic walls and forms numerous cascades. From the top of the Kuryū Pass the glorious view includes Haruna-san, Asama-yama, and numerous other peaks. Beyond the nondescript town of (5 M.) Takahira the road takes on a dull aspect, and as jinrikis are available, one may wish to ride the remaining $5\frac{3}{4}$ M. to Numata (Inn: *Marusugi*, ¥2.50), on an upland plain overlooking the valleys of the Katashina and the Tone Rivers. The tram-cars (frequent intervals) which run hence to (11 M.) Shibukawa traverse the valley of the Tone-gawa. Ikao is mentioned in Rte. 7, p. 85.

17. From Tōkyō viâ Mito, Sendai, Matsushima, and Morioka to Aomori (Yezo Island).

Jōban, and Tōhoku Main (North-Eastern) Line of the Imperial Gov't Rlys.

To *Mito*, 73 M. To *Sendai*, 226 M. To *Matsushima*, 240 M. To *Aomori*, 465 M. Frequent and excellent trains equipped with dining-cars, sleeping-cars and all modern conveniences make the run speedily and comfortably. For full information as to fare, time, etc., see the Rly. Time Table. The rly. from *Mito* to *Iwanuma* runs (through the provinces of Hitachi and Iwaki) along the shore of the Pacific Ocean, whence its name, *Nihonkaigan*, or 'Japan seacoast,' Line. At *Iwanuma*, in Rikuzen Province, it joins the Tōkohu Main Line and continues N. through Rikuzen and the extensive and rich province of Rikuchū before entering Mutsu and proceeding to its terminus on Mutsu Bay, facing the Tsugaru Strait beyond which is Yezo Island. Anciently the region ('of the Eastern Mountains') was called the *Tōsandō*. The views along the coast are magnificent. *Matsushima*, with its singularly beautiful islands, is ranked as one of the 'Three Great Sights' of Japan, and few travelers will wish to omit it. Good *bentō* at several of the stations.

Tōkyō, see p. 109. The line runs out through the tawdry suburbs over flat but rich and productive lowland where hosts of vegetables and not a few snails (*maimai*) and turtles (*kame*) are raised for the metropolitan markets. The prevalence of slim steel chimneys on the ugly factory buildings is due to their comparative safety during earthquakes. Beyond the wide and lively *Sumida-gawa* the land is so valuable that every inch is cultivated intensively; the fields are cut into round, square, triangular, and ovaliform plots, divided one from another by miniature mud causeways carefully smoothed on the sides and just wide enough at the crest to permit the passage of the farmers, who trot to and fro along them, cut miniature weirs in them, or work thigh-deep in the sticky black mud of

the lower levels. The work is filthy and excessively laborious, but it is necessary to the production of the fields of waving rye, wheat, and barley, and the delicious native rice. In late spring and early summer, iris, lotus, and other gay flowers add charm. The region is splendidly watered, and stately junks with tall, white, crinkly cotton sails move up and down the wider streams and form beautiful pictures in the landscape. Soon after leaving 19 M. *Abiko Jct.*, the Tone River is crossed on a steel bridge 3103 ft. long. The immense hedges 12–15 ft. high, which almost surround certain of the farmsteads, are aimed to protect them from high winds. At 39 M. *Tsuchiura*, a small steamer may be boarded for the several little ports on the *Kitaura Lagoon*. The river on the near side of the town is the *Sakura-gawa;* that on the far side, the *Kawauchi-gawa*. At 61 M. *Tomobe*, the line bears to the left and runs due E. to

73 M. **Mito** (*Mito Hotel*, opposite the station, ¥3; *Shibataya Inn*, ¥2.50), capital of Hitachi Province and of Ibaraki Prefecture, was formerly a *daimyō* stronghold and possesses a ruinous castle built by the *Daijō* family presumably in the 14th cent. *Edo Michifusa* occupied it at the beginning of the 15th cent. and it was held by his descendants until 1590, when it passed into the hands of the *Satake*. The *Tokugawa shōgun, Ieyasu*, installed his son *Nobuyoshi* therein in 1600, *Yorinobu* in 1603, and *Yorifusa* in 1609. The latter formed the branch of the powerful *Tokugawa family of Mito*, one of the three famous families from which a *shōgun* could be chosen. The old 3-storied donjon with a green roof is an interesting reminder of feudal times; as are also the magnificent and patriarchal cryptomerias in what once included the castle domain. The chief attraction of the clean and pretty place is the *Tokiwa Kōen*, or Mito Park, at the W. end of the upper town. Originally a private garden owned by *Tokugawa Nariaki* (1800–60), a feudal prince of Mito, it was converted into a public park in 1873. The plum blossoms are famed for their beauty, and in March they attract many visitors from Tōkyō. From a high point in the garden one commands a splendid view over the lower town, the shallow *Semba Lake*, (fine lotus blooms in Aug.) and the environing country. The conspicuous monument was inscribed by *Nariaki*, who played a prominent part in the opening of Japan to foreigners.

'*Nariaki*' (says *Mr. Papinot*) 'was a stanch supporter of the Imperial Restoration. He caused his *samurai* to study military art, and had war instruments made. The plausible cause of these preparations was the urgent necessity of repulsing the foreigners, whose ships were then frequently entering Japanese waters. The *Bakufu*, fearing some disguised designs, became suspicious, and in 1844, *Nariaki* and his adviser *Fujita Tōko* were confined to *Komagome* (Yedo). They were liberated only when *Commodore Perry's* arrival had brought the anxiety of the *shōgun's* government to a climax, and *Nariaki* was entrusted with the preparations for the defense of the country (1853). He then ordered the forts in Tōkyō Bay to be erected, established arsenals in Yedo, Ōsaka, etc., but found a fierce antagonist on ques-

tions relating to foreigners, in the person of *Ii Naosuke Kamon no Kami*, Minister of the *shōgun*. This statesman believed that Japan would meet certain failure in trying to oppose the powers, and therefore favored a policy of conciliation, which conviction he put in practice by signing treaties with the United States, Holland, etc. These two men thus became the leaders of two opposite parties: *Nariaki* working at the Imperial Restoration and the expulsion of foreigners; *Naosuke* attempting to save the government of the *shōgun* and to open Japan to external commerce. To attain his ends, *Nariaki* proposed his son *Keiki* as successor to the *shōgun*, *Iesada* (1858), but at this time *Naosuke* was the most influential and he obtained the election of *Iemochi* of the Kii branch, and *Nariaki* was again condemned to seclusion. The *Emperor Kōmei*, however, had secretly written to *Nariaki* asking him to bring about a change in the policy of the *shōgun* and to expel the barbarians. This mark of confidence only increased the hatred of the Mito Clan against *Naosuke*, who was assassinated whilst going to the Palace, March, 1860. *Nariaki's* triumph was short: he died in Sept. of the same year.' — A fine bronze monument stands in Yokohama to the memory of *Naosuke*, whose castle overlooks Lake Biwa.

A favorite resort of the *Mito* folks is the seaside town (7 M. rly.) of *Ōarai*, where there are some fantastic rocks over which the ocean breakers dash impetuously and form beautiful pictures. The coast is noted for its charm. A branch rly. runs N.W. to 12 M. *Ota*, where some of the early *Mito daimyōs* are buried. A specialty of *Mito* is good paper, and a sweetmeat called *mushiyōkan* made of red beans (*an*) mixed with flour, sweetened, and filtered through a cloth.

Northward from *Mito* the rly. traverses a splendidly wooded country marked by fine groves of feathery bamboos and slim young pine trees. Beguiling sea views are features of the road beyond 85 M. *Ōmika*, where the coast is dotted with picturesque fishing-hamlets. The old highroad (good for motor-cars) which follows the shore is flanked on both sides by long lines of grotesque pine trees, which in Japan appear to love the proximity of the sea and the sound of the waves as does *Cocos nucifera* of the lower tropics. Excellent peaches, pears, and tobacco are raised in the region. A number of tunnels mark the line to 114 M. *Nakoso*, a small town near the border of Iwaki Province, celebrated in song and story for a barrier which anciently separated *Kubota*, in Iwaki, from *Sekimoto*, in Hitachi. All travelers were halted at this barrier and subjected to a searching examination before being allowed to pass. 125 M. *Yumoto* has hot mineral springs and is 2 M. from the prolific Onoda Coal Mines. — The hills around about are heavy with coal, and many of the neighboring stations have chutes connected directly with small mines. Vitrified bricks are made in the vicinity.

130 M. *Taira* (Inn: *Sumiyoshiya*, ¥2), a busy little town with 15,000 inhabs., is the E. terminus of the rly. which diverges left and runs across country to *Kōriyama* (p. 321). Anciently it was an important castle town, and perhaps derives its name from the fact that the castle (erected in the 14th cent.) was long held by the *Iwaki*, a powerful family which descended from the historic *Taira*. — The sea views

beyond are charming, and are nearly always supplemented by groves of fantastic pine trees standing near the shore. The pounding of the surf on the shingly beaches rises above the noise of the train; splendid curling breakers rush in ceaselessly to break and spread like sheets of glass over the wide sands. In places, wooded promontories come down to dip their feet in the blue waters, and in the small ravines which gash their sides tidy little fishing-hamlets snuggle restfully. In the spring and summer a riot of red and yellow lilies, delicate blue hydrangeas, harebells, and many other lovely wild flowers deck the slopes. The ringing call of the cicada is incessant, and a tropical charm pervades the region.

183 M. *Nakamura* (Inn: *Mogamiya*, ¥4) produces fine fruits and mulberries and is the metropolis for several pretty hamlets that overlook the near-by sea. Prominent among these is (2½ M.) *Haragama* (Inn: *Haragama Hotel*, ¥6.50) and (4 M.) *Matsukawa-ura*, on a big lagoon noted for its charming scenery. A cape called Cormorant Tail is specially selected by the natives for its beauty, as from this vantage-point a dozen exquisite sea-scapes studded with pine-clad islets are visible. At (213 M.) *Iwanuma Jct.*, a town just over the line in Rikuzen Province, the *Jōban Line* loses its identity and merges with the North-Eastern Line. Travelers bound for points on the *Ōu Line* must return S. to *Fukushima* (p. 322). There are several native inns opposite the station. The traveler who may have planned to make *Sendai* his point of departure for the lovely *Matsushima* will do better to proceed direct to that place, where the hotel accommodations are more satisfactory.

226 M. **Sendai** (217 M. over the main line), capital of Rikuzen Province and of Miyagi Prefecture, one of the most important cities (pop. 150,000; 220 ft. above the sea) in N. Japan, though picturesque in some of its features, contains but little of interest to foreign travelers.

It is a clean, spacious, airy city, not much influenced by western progress and thus retaining most of its Japanese characteristics. As relatively few tourists visit it, the hotels and inns are conducted chiefly in the native style, with native food predominating.

At the *Sendai Hotel*, immediately across the street from the rly. station (hotel runners meet trains) one can secure a foreign-style room, and certain foreign style dishes (eggs, fish, good bread, coffee, meat, etc.) at an inclusive charge (for meals and lodging) of (about) 7 *yen* a day. The native food is good and palatable.

The busiest quarter of the city stretches away to the left of the station and extends to the turbulent *Hirose-gawa*, which flows rapidly past. Beyond this is the castle and temples referred to below. The Permanent Exhibit (*Hakubutsukwan*), where the chief products of *Miyagi-ken* are sold at fixed prices,

stands in a park along with the Prefectural Office, under a mile from the station, near a pretty spring known locally as the *Nonaka-no-Shimizu*. One of the specialties of the city is the manufacture of numerous small articles of use and ornament, from a heavy dark-brown lignite called *Jindai-boku* (lit., 'mythological-age wood') found in quantities in the vicinity; slabs of this imperfectly formed coal are often seen stacked in front of the small workshops or being brought in on the backs of horses. The chests of drawers (*tansu*[1]) seen in many of the shops are also a specialty; some are known to the trade as *Sendai Cabinets;* prices range from 10 *yen* (for unseasoned pine wood) up to 100 *yen* for good, well-seasoned *keyaki* chests elaborately ornamented with chased or inlaid metal enrichments. As prices are flexible the average traveler will usually do better to buy such articles of reputable curio-dealers in Yokohama, Tōkyō, or Kyōto. The iron ornaments, sometimes 8–10 in. in diameter, rust unless protected by a coating of oil. — Features of the *Sendai* architecture are the massive roof ridges, which sometimes carry several superimposed layers of heavy tiles accompanied by strikingly elaborate antefixes. There is a CATHOLIC CHURCH in *Minami-machidori*, and several foreign missions elsewhere in the city. *Sendai* was almost annihilated by the great earthquake of 1835, and it suffered grievously during the war for the Restoration. The Penitentiary is one of the largest in Japan.

The commanding hill on which the *Zuihō-den* (temple) stands is in the N.W. quarter, beyond the broad and swift *Hirose-gawa* — which flows between high banks and is popular as a bathing-place. Dense groves of lofty cryptomerias rise in serried, gloomy ranks on the hillside, and impart a curiously mediæval aspect. The approach (after crossing the foot-bridge) is around at the right through a handsome avenue of splendid cryptomerias. The incline leads up first to a tall, flat memorial slab commemorating the hundred or more soldiers who fell in the Satsuma Rebellion. Then it turns up left to a flight of moss-grown, shaded steps recalling the great avenues to the Nikkō mausolea. The front gate to the temple (left) is locked and weather-boarded; the key to the small, low gate at the right is kept by the custodian who lives in the house at the right of the monument erected (on the same terrace) by *Date Masamune* in memory of the thousand *Sendai* men who died in the war for the Restoration. The inclosed gate (*Onarimon*) has intricately carved *keyaki* uprights covered with black lacquer; the tie- and cross-beams are of a handsome

[1] The *tansu* (or *dansu*) is an important article of furniture in every Japanese household. Those made of light but strong *Paulownia* wood are considered the best. In the very expensive ones (sometimes costing thousands of *yen*) gold replaces the iron trimmings. The value of a bride's outfit is often gauged by the number of *tansu* (filled with fine silk or linen) possessed by, or given to, her.

brown wood said to have come from China, minutely carved and backed by gilt foil. The 16-petal chrysanthemum crests are retained by special permission of the Emperor. The maze of polychromatic sculptured dragons, flowers, and mythological animals is inferior to similar work at *Shiba Park* and *Nikkō*. The shrine at the left contains nothing of interest, but the green bronze bell and the laver just within the entrance are worth looking at. At the top of the steps stands the *Haiden*, of faded black lacquer covered with tawdry decorations. The *Karamon*, or Chinese Gate, just behind, with carvings of dragons, flowers, tigers, etc., is sadly neglected. Still farther behind is the *Oku-no-in*, with some polychromatic sculptures in wood of Dogs of Fo, *tennin*, phœnixes, and what-not. The carved panels above the window openings, at each side of the door, with multi-colored phœnixes in low relief surrounded by foliated flowers and wave patterns, are good examples of 17th-cent. work. Though attributed to *Hidari Jingorō*, they are not by him. *Masamune's* distinguishing crest is seen among the carved lotuses, peonies, and chrysanthemums of the lower panels. Inside the building (closed to all who do not bring a special permit from Tōkyō) is an elaborate reliquary enshrining a well-carved figure of *Masamune;* ranged along the inner walls are some excellently preserved painted and gilded panels ascribed to *Kanō Tanyū*. The several stone monuments in the yard stand above the graves of *Masamune's* retainers who killed themselves when their lord and master died.

Leaving the main temple we cross the terrace and follow the path uphill at the right of the custodian's house, to two other buildings, both called *Oku-no-in* and both dating from 1650; the carvings on the façade of the one at the right are excellent. The glittering interior is conspicuous for an elaborate shrine with a seated wood image of *Date Tadamune*, son of *Masamune* and a special favorite of the *shōgun, Iemitsu*. The structure is a maze of gilt, lustrous black lacquer, richly colored carvings and diapering, with a double roof upheld by a complicated system of highly decorated compound brackets, equal in some ways to the best work at Nikkō. The tombs at the right and left in the yard are those of retainers who committed *harakiri* when *Masamune* died. — The weather-beaten edifice at the left has some curious griffins at the four corners of the tiled roof; the sculptures of the exterior have been almost obliterated by the hand of time. The interior has some gilt mortuary tablets of long-dead notables, and a strikingly spectacular shrine of gold-lacquer and metal. The carved doors are gems in their way. — The entire hilltop is covered with old Buddhist graveyards.

Date Masamune (b. 1566; d. 1636) succeeded his father in the daimiate when he was 18, and at that early age began an aggressive campaign against his neighbors in an effort to increase his domains. By 1589 he had made himself master of *Aizu* and established his residence in the *Wakamatsu*

castle; but *Hideyoshi*, who had triumphed over the *Odawara Hōjō*, forced him to be content with the *Yonezawa* fief. He sided with *Hideyoshi* in his Korean policy, and in 1600 *Tokugawa Ieyasu* ordered him to make war on the powerful *Uesugi* family, which he did successfully and received therefor the 12 districts formerly possessed by them, with a castle at *Sendai*, which then became his residence. He was, at first, favorable to the introduction into Japan of the type of Christianity brought by the Portuguese, and when the *shōgun*, *Hidetada*, persecuted the converts at Tōkyō he obtained the release of Father *Luis Sotelo* (a Spanish Franciscan friar who came to Japan in 1606 and was burned alive in 1624) and commissioned him to accompany an embassy he was sending to the Pope and to the King of Spain. This, and other overt aids to the Christians, brought upon him the mild displeasure of the *shōgun* and caused him to become a persecutor of them. He died at the age of 70, renowned as a warrior, a diplomat, a protector of learning, and as a rich and powerful *daimyō*. His son, *Date Tadamune*, succeeded him in the daimiate of *Sendai*, and died in 1658.

Northward from *Sendai* the train crosses a wide and fertile plain (one of the finest in Japan), level as a floor and famous for the excellence of the rice grown on it. At (231 M.) *Iwakiri Jct.*, a branch line diverges E. to (4 M.) *Shiogama*.

241 M. **Matsushima Station.** Two miles at the E. (good road; autos meet trains) is Matsushima Town, overlooking the beautiful **Matsushima Bay,** one of the loveliest stretches of sea in Japan, and so charming as to be ranked (a great distinction in a land of so much beauty) as first of the **Three Great Sights.** No traveler should fail to visit this adorable spot, which has been famed for its beauty for centuries. The morning, the twilight, and above all the moonlight views of the graceful islets that rise like bewitching green cameos from a faultless, opaline sea, have to be seen to be appreciated. Its tranquil beauty is of a restfulness indescribable. The excellent and delightful

* **Park Hotel** (Tel. address, '*Hotel Matsushima*') a thoroughly modern, well-managed, exceptionally comfortable (good rooms, baths, fine food, perfect service) hotel, occupies a beautiful site overlooking the bay, and adds greatly to the charm of a visit. Member of the Japan Hotel Association. English-speaking manager (*Mr. T. Yoshida*) of wide experience. Rates Amer. Pl. from 10 to 14 *yen*. Double room from 22 to 26 *yen*. Recommended. Accommodations can be secured through the Japan Tourist Bureau, or the Tōkyō hotels. The hotel motor-car will await the traveler at the station.

The automobile trips in the vicinity of Matsushima are many and beautiful. They can be arranged at moderate prices with the assistance of the hotel manager.

Matsushima (Pine-island) **Bay** faces the Pacific Ocean in lat. 38° 22′ 40″ N., and in long. 141° 5′ 28″ E., is 8¾ M. from E. to W. and 7½ from N. to S., and is said to contain 808 islands. The region is often referred to as the '808 islands,' albeit there are but about 300. Of these 120 are of more or less importance, and about 80 are visible on the trip from *Matsushima* to *Shiogama*. Their average height is from 60 to 80 ft., the highest being about 300 ft. All are of friable volcanic tufa that

once formed a part of the mainland; the constant erosion of wind and water is slowly changing the shape and reducing them, as if Nature were dissatisfied with her beautiful handiwork. Many of the islets are of fantastic shapes, and all bear more or less fanciful names — 'Buddha's Entry into Nirvana'; 'The Twelve Imperial Consorts'; 'Never Growing Old Island,' etc. Many are named after local gods; the sun, moon, animals, and what-not. Some are inhabited; others (notably *Hashi-kaki-jima*) have tunnels worn through them by the action of the waves. Some are bare, but many are crowned with grotesque pine trees which stretch their gaunt arms overhead or reach them down along their precipitous sides. When the wind whips and sways them, they look almost human as they thrash about as if appealing for help. Like many lovely things Matsushima is capricious, and is subject to moods. The Japanese find beauty in it under all circumstances; when it lies soothed and hushed under golden sunlight; when wrapped in mist, or drenched in rain; or when the moonlight idealizes it and imparts an almost superhuman beauty to it. On a perfect day in June, when white-sailed junks drift lazily over the translucent water and blend their ghostly shadows in the depths with those of the billowy galleons that ride majestically across the airy sea above, the bay seems touched by the magic hand of some transcendent genius, and its beauty is one that lingers long in the mind. On the evening of such a day, when the rose and gold of a gorgeous sunset gilds the summits of the scores of islands and brings the painted pines into sharp relief against the gray-blue eastern sky, the scene is enchanting. The surface of the inner bay is free of islands, and is often streaked with crinkly currents and tide-rips that reflect a different tint for every moment of the day, but always harmonizing with the cloudscapes – - now gray and tender and wistful, now blue and winsome and radiant. The native artists are said to love the region best when soft, deep, clinging snows cover all the islets, and envelop the tortured arms of the fantastic pines in thick white rolls like cotton batting. The shallow bay is sometimes sown with reed mazes planted by the fishermen to entrap the fish that swim in from the ocean. The hotel launch takes guests to the prettiest spots, as well as to the high places where one may command vistas of the finest stretches. The prefectural government of *Miyagi* is spending ¥350,000 to improve the roads and beautify the locality, and maple, cherry, and pine trees are being planted in likely places to enhance the charm.

A popular excursion is to (30 M.) *Kinkazan* ('Golden Flower Mt.'), a quasi-sacred island on the sea side of the *Matsushima* group, off the extreme S. point of the protecting Toshima Peninsula. This trip should be taken in the hotel launch in preference to a smaller boat, as the channel which

separates the island from the mainland can be rough and decidedly uncomfortable. Travelers may wish to bear in mind that the innkeeper at *Aikawa*, the fishing-village whence small boats put out for *Kinkazan*, customarily charges foreigners ¥5 a day for the same accommodations given to Japanese for ¥1.50; also that the boatmen demand 50 *sen* of the latter and accept 10 *sen* from the former. Likewise that whosoever sleeps on the island must lodge in the temple, and that although ¥2 is ample for 3 meals and a bed, the covetous priests have been known to demand 100 *yen* of foreigners. When accompanied by some one from the hotel such extortions are not attempted upon the stranger. The highest point of the island is 1470 ft.; the deer are considered sacred. The regular steamers of the *Nippon Yusan Kaisha's Kobe-Ōtaru Coast Line* touch frequently at *Oginohama* (277 M. from Yokohama; fare, ¥6, 1st cl.), N. of *Aikawa*, and the company's launch lands passengers at (26 M.) *Shiogama*. There is a wireless telegraph station at the lighthouse at the S. E. end of *Kinkazan*, whence the red and white light which flashes alternately every 10 seconds is visible 19 M. at sea. N.E. of *Kinkazan* lies the great Tuscarora Deep, one of the profoundest sea-depressions (5 M. deep) in the world. — A boatload of fishermen who were swept out to sea in a storm off *Kinkazan* in 1912, drifted to the California coast, near San Diego, in 40 days, and added weight to the belief that the Japanese visited the American continent many years before Columbus dreamed of it. (See p. cxlvi.)

The *Temple of Zuiganji* at *Matsushima* stands at the far end of a finely shaded avenue of lofty cryptomerias and is dedicated to *Date Masamune*, its founder. His sculptured figure (with one eye) may be seen in the reliquary. At the back of a grove of pine trees near the entrance to the building are some curious caves patterned after the rock-caves of India, and called *Yezo-ana* — perhaps from the belief that they were excavated by the *Ainu* of Yezo. At the left of the outer temple court is another cave with two stone slabs and figures of *Kwannon* incised on them. The old iron lantern (left) near the big bronze *Jizō* is made of imported iron, and is remarkably preserved to have been exposed to the salt air for upward of two centuries. The most conspicuous features of the interior of the temple, once magnificent but now sadly faded, are the panels of the inner doors painted to resemble shell-work. Shells and other marine products are the specialties of the numerous little shops near the steamer landing. Several of the small islands near the shore are linked thereto by picturesque bridges. There are a number of pretty walks in the vicinity, and from the adjacent hills one can get splendid panoramas of the bay and its multitude of islands. The best of these is seen from *Tomi-yama* (3 M. from the hotel; jinriki for the round trip, ¥1), at the left of the town as we face the sea. The last part of the climb must

be made on foot. The *Taikōji Temple* on the summit is uninteresting, but the view from it is delightful. A smaller hill, *Shin-Tomi-yama*, 10 min. walk from the hotel, also affords wide view. The best of the near-by excursions is to the picturesque and some-time popular port of (5 M.)

SHIOGAMA. The hotel management will plan a sailing excursion, and this will prove the best way to see the attractive shore and the reaches of the inner bay. With a gentle breeze and a blue sky such a trip down the bay is delightful. Facing the landing, near the rly. station at *Shiogama*, are several inns (*Shiogama; Yebi*, and others; all in the native style; ¥2. 50 and upward). An inn popular with the better-class natives is the *Shōgarō*, the one-time dwelling of a *daimyō*, on a hill 10 min. to the right of the landing; Japanese beds with semi-foreign food, from ¥4 a day.

The *Shiogama-jinja*, a *Shintō* shrine in a fine situation amid towering cryptomerias and other trees (follow the main st. at the left of the S.S. landing to a big *torii*), stands on a lofty terrace reached by 199 steps and has some good bronzes in the outer court. The huge laver upheld by 4 crouching demons is noteworthy. The unattractive iron lantern in the 2d court is more than a hundred years old. Its unusually ugly, squat counterpart, on a pedestal at the right of the temple entrance, is a curious relic, made of iron said to have come from India and to have been presented to the shrine in 1187 by *Izumi Saburo* (or *Fujiwara Tadahira*, 3d son of *Hidehira*). The priests are emphatic in their statement that the relic is original. Metallurgists have yet to explain its remarkable preservation. The lantern at the left is a copy of the above. The quaint old cherry tree at the right, the *Shiogama-sakura*, is said to be 400 yrs. old. The stone sun-dial incised with Roman letters dates from 1783. The shrine was founded by *Date Masamune* and is dedicated to the ancient deity referred to below.

Leaving the temple grounds by the path at the right, descending a series of steps and turning again to the right, we pass beneath a big stone *torii*, cross the main street, and come to a small and tawdry structure called *Kamano-Yashiro*, or Iron Pot Shrine. Within a double inclosure at the left (fee, 1 *sen*) are 4 rusted iron cauldrons about 1 ft. high, 5 ft. in diameter, and said to be the original vats (*kama*, or *gama*) in which (more than a millennium ago) the first salt (*shio*, or *shiwo*) was evaporated from sea-water — a statement which many travelers will perhaps wish to take with a grain of the original article! A legend relates that a famous deity once used to make salt here in 7 such pans, which he secured from the *Riugū-jō*, a beautiful castle at the bottom of the sea. Thieves came by night, and endeavored to carry them off in a boat, but barking dogs gave warning to the god. He said that as the pans had come from the bottom of the sea, they should return thither; whereupon he raised a great storm that overwhelmed the robbers and their loot. The entrance tickets are usually retained by pilgrims as evidence that they have seen the wonderful pans that remain.

NORTHWARD FROM MATSUSHIMA the line runs far from the sea over a pleasing and productive country marked by many fantastic pine trees; soon we leave Rikuzen Province and enter the wide and rich Rikuchū, anciently one of the greatest fiefs in Old Japan. 282 M. *Ichinoseki* (Inn: *Ishibashi*, ¥2. 50), in a pretty valley drained by the *Iwai River*, was until 1671 the residence of *Date Munekatsu*, a son of *Date Masamune*. From 1695 to 1868 it was the chosen retreat of the powerful *Tamura* family. For many miles the rly. follows the valley of the important *Kitakami River*, which rises in the *Nanashigure*

Mts., flows past *Morioka, Hanamaki,* and *Mizusawa,* — serving as a fluvial highway between these and other towns, — then, after traversing Rikuzen Province, empties (after a run of about 175 M.) into the sea at *Ishinomaki* (near *Matsushima*). When it overflows its banks, the ambitious fishermen take great scoop-nets which they push before them and comb the submerged land for small fish and eels. Considerable hemp (*asa*) is grown in the region, the stout fibers being made into linen. 287 M. *Hiraizumi* is recorded in history as the place where *Fujiwara Kiyohira* erected (in 1094) a huge castle that was occupied by his descendants until 1189, when they were dispossessed and the structure razed. A relic of the early prosperity of the place is the widely known CHUSONJI MONASTERY ($1\frac{1}{4}$ M. from the station; jinriki, 15 *sen*), founded in 850 by *Jikaku-Daishi* and made prominent by *Kiyohira* — by whom it was rebuilt in 1105. A long dynasty of princes (who now lie buried there) aided to sustain the reputation of the temple, whose annexes (many of which were burned in 1334) at one time numbered 40 and were presided over by 300 priests. Though now mere shadows of former greatness, the remaining buildings — the *Konjiki-dō*, or Golden Temple, the *Kyodō*, etc. — are revered by the Japanese for their enshrined relics of the warrior *Yoshitsune* and his faithful *Benkei* who died near by. Among them are pictures of these worthies; *Benkei's* sword; some excellently carved images of several of the deities worshiped by the Buddhists of the *Tendai* sect (to whom the structures belong); and some handsome and well-preserved Buddhist *sutras*. The one-time splendid decorations of the temples have succumbed to the assaults of time and are now devoid of beauty. The fine cryptomeria avenue which marks the approach to the main shrine, and where the high dignitaries of ancient times, as well as the modern traveler, must descend from his jinriki, recalls certain of the superb avenues of Nikkō.

A short distance beyond *Hiraizumi* the train crosses the *Koromo River*, celebrated as the place where the intrepid *Yoshitsune* died fighting. The larger stream at the right, the *Kitakami-gawa*, reminds American travelers of the Arkansas; many miles of the valley land is devoted to rice-growing. Some of the farmsteads are rendered picturesque by being surrounded by artificial hedges of great pine trees. The nondescript town of 298 M. *Mizusawa* was for many years the seat of the government (*Chinjufu*) of the great Mutsu Province, which during the early days embraced all of N.E. Japan. The fine fruit orchards in the region hereabout were grown from American trees. The *Waga River*, a tributary of the *Kitakami*, is crossed just before reaching 309 M. *Kurosawajiri* — a shipping point for iron, copper ingots, and charcoal. At 317 M. *Hanamaki*, a *basha* meets trains to convey passengers to (9 M.) a group of hot springs (alum water) up the *Toyosawa Valley*. The lofty

mts. visible at the right (E.) are *Rokkakuushi* and *Hayachine;* and the left, *Iwate-yama.* Three rivers are seen to blend their waters just before we arrive at *Morioka,* and the rly. crosses the *Shizukuishi-gawa* at its junction with the *Kitakami.*

339 M. **Morioka** (Inn: *Mutsu-kwan* and several others near the station; all from ¥2.50 and upward), capital of Rikuchū Province and of Iwate Prefecture, an important town on a tree-studded plain near the geographical center of the province, has 36,500 inhabs., a School of Forestry, a number of weather-beaten Buddhist temples (of no great interest), and is known for its fine fruits and preserves. Prominent among the latter is a delicious *midzuame* flavored with grape and sold in boxes at 20 *sen.* The apples, peaches, pears, quinces, and many of the fine vegetables are of trees and plants of American origin. The city and former fief of its *daimyō* is often called *Nambu.* After having defeated *Fujiwara Yasuhira* in 1189, the militant *Yoritomo* divided the great provinces of Mutsu and Dewa among several of his favorite officers; *Nambu Mitsuyoki* thus became the feudatory of 5 districts; in 1596 his descendants built the castle of *Morioka* wherein their successors remained down to the Restoration. *Morioka* is often made the starting-point for the (18 M.) MT. IWATE (6,800 ft.) or *Ganjū-san* (at the N.W.), known to botanists for its beautiful Alpine plants. The graceful, conical peak recalls that of Fuji. Guides and outfits procurable from the innkeeper.

Morioka came into considerable prominence June 15, 1896, when the coast of the province of which it is the metropolis received the full and unexpected force of one of the greatest tidal waves of modern times. According to a published (*verbatim*) report (by a Japanese): 'This dreadful event happened at half-past eight o'clock in the pitch-dark night, as soon as the people heard a sound like a railway is coming, the great waves as a hill about one hundred foot hiegh boiling and rolling down with rapid course and retired in a few minute repeating its violence for several times, and washed away all the seashore villages with the peaples and the houses even the firms, it was so furious that there were few men escaped but exception of those in a village who was fortunately out of the houses. Its damage extends more than four hundred miles over Miyagi Iwate, and Aomori Prefecture counting the drowned nearly thirty thousand peoples and more, mostly in Iwate Prefecture, it is reported about twenty three thousand, so fine villages has suddenly changed like a wild wet plain, all precious jewels, money, and clothes were all buried under the mud or flowed away with their food. The peoples who escaped or was saved from this danger now are again afflicting of great lacking of the provisions and they have no houses to shelter them from the rain and no clothes to wear. Though there are some who remainds but they are too young to work or too old, even the young men are also unable to work for some of them were almost severely hurt and some are so wearied for they were in water for a long while with out any food. The place appears like a field after battle, the muddy corpse painfully lays here and there, the wounded mothers are searching for theirs children's corpse with tears, and pall-looking infants are crying for the lose of their parrants, the pleasant-looking houses suddenly changed to the sorrowful houses, indeed like a hell at present.'

Northward from *Morioka* the rly. crosses a superb plain on a rising gradient; fine hills belted with somber conifers dot the horizon. The excellent auto road is flanked by rows of stately

pine trees; white birches are conspicuous features. The plain soon merges into rugged hills through whose silent vales swift rivers run, and above which lofty mts. brood solemnly. Near 352 M. *Kōma*, the squat cone of *Himegami-dake* rises at the right and recalls the fussy *Asama-yama* near *Karuizawa*. The *Kitami-gawa* is crossed before 355 M. *Kawaguchi* is reached, and beyond it the *Yafuka-gawa*. The valleys hereabout are beautifully wooded, and considerable tan-bark is shipped from the stations. *Nakayama Tunnel*, bored 1593 ft. through the crest of the *Nakayama Pass*, marks the dividing line between Rikuchū and the northernmost province of Mutsu, as well as the highest point on the line between Tōkyō and *Aomori*. The high slopes of the hillsides hereabout are used as horse-breeding farms (Australian stallions) by the War Department. The line now runs downward through the fine valley of the *Mabechi River*, where many of the splendid trees (conifers in great variety, cryptomerias, Spanish chestnuts, birches, lacquer-trees, etc.) for which Japan is known grow in profusion. In the summer the dense forests are festooned with climbing wistaria, wild grapes, clematis, spiræa, hydrangea, and a host of other flowers. Many tunnels and many rivers are features of the line. Some of the hillsides are cultivated with such precision that the plots look as if they had been raked with an immense comb.

378 M. *Ichinohe* ('First outpost') was anciently the site of a fortress aimed to check the progress southward of the fighting *Ainu*. Beyond the *Torigoe Tunnel* (3461 ft. long) we get wide and beautiful views of plains and mts., conspicuous among the latter (right) *Sue-no-matsuyama* (lit.; 'forever pine mt.'), often referred to in poetry as symbolical of eternal affection. On the far side of 382 M. *Fukuoka*, the line traverses a lovely region dotted with quaint farmsteads, pretty orchards, rounded hills, and productive valleys. Many pollarded mulberry trees advertise the silk industry, while the numerous bundles of charcoal awaiting shipment at the stations explain the tiny huts and the smoke spirals on the higher mt. slopes. Tobacco is raised in quantities. 394 M. *Sannohe* ('Third outpost') was from 1189 to 1597 the residence of the *daimyōs* of the ancient *Nambu District*, before they moved to *Morioka*. The lofty peak at the right is *Naguidake* (2600 ft.). Many plantations of hops and flax are seen as we proceed northward. The country soon takes on a more rugged aspect. Of the several rivers which wind through it, the most conspicuous is the now sluggish *Mabechi-gawa*. From 406 M. *Shiriuchi Jct.* the *Hachinohe* ('Eighth outpost') Line leads E. to 5 M. *Hachinohe* (Inn: *Wakamatsu Hotel*, ¥2.50) on the coast. The country is now but a hundred or more ft. above the sea and as level as a table; rice is the great staple. At the far edge of the plain, the crumpled ridges give way to hillocks whose untilled slopes are covered

with naked pine trees. Beyond 413 M. *Furumaki* the train crosses the *Oirase River* which drains Lake Towada, a pretty mt. lake (7 sq. M.) 1500 ft. above sea-level, on the border-line between Mutsu and Ugo Provinces. The splendidly watered, rolling country which the line now crosses reminds Americans of a section of Iowa; droves of fat cattle (an unusual sight in Japan) browse on the meadows and form pleasing pictures to foreign eyes. Herds of horses add life to the land near 426 M. *Numasaki*, where the marshy shore of the wide *Ogara Lagoon* bends in from the sea, and suggest the vast wealth which might be gathered from the thousands of square miles of splendid but hitherto unused grazing-land of this northern region. The prairie-like country continues to 430 M. *Otsutomo*, where the soil is rich, black, and deep; where hosts of morning-glories deck the unfenced pastures, and where big locust trees recall the sunny southland of the United States.

439 M. *Noheji*, a port of little consequence at the S.E. corner of Mutsu Bay, is visible just over the rise at the right, and faces a strip of water called *Noheji-wan*. Snow-sheds and groves of somber firs, then long lines of other evergreen trees and other sheds, dot the country to 443 M. *Karibasawa*, a nondescript station in an idyllic situation whence there is a beautiful view over the smiling land and placid water. Long lines of whispering pine trees flank the shore; white-sailed junks dot the bay; the winsome blue of the water is as tender as that of the Ionian Sea, and the outlines of the distant hills as soft as those of Sicily or Greece. 450 M. *Kominato* is the station for several tidy little hamlets tucked away on tiny bays with crescent shores. The distant hills which shelter the bay make the water as calm as that of a pond, and few views in Japan are more pleasing than those which now break in succession as the train follows the contour of the shore. Directly across the bay, near *Ominato*, is a naval station of the War Department, and pictures taken with telephotographic lenses are inhibited. 456 M. *Asamushi* (*Tookan Hotel*, ¥2.50) has hot springs and is a favorite suburban resort of the *Aomori* folks. The train runs on a sort of trestle above the houses, many of which have clean tin roofs. — The rly. now turns inland (S.W.), traverses a tunnel cut through a promontory leading down to the sea; passes *Nonai* tunnel and station; crosses the *Nonai River;* runs through some pretty orchards and the suburban town of *Uramachi;* and stops at the northernmost terminus of the railways on the main island of Japan, 1170 M. from their southernmost terminus at *Shimonoseki*.

465 M. Aomori (or *Awomori*), in *Aomori-ken*, Mutsu Province, has 48,000 inhabs. and stands at the southernmost point of Mutsu Bay (often called *Aomori-wan*), in lat. 40° 50′ N. and long. 140° 45′ E. of Greenwich. The scattered, unpicturesque and uninteresting town has unusually wide streets — the out-

come of many destructive fires — and it covers a wide area. The mottled lacquer-ware sold in the shops is a local specialty and is known as *Tsugaru-nuri*.

Arrival. Prices of everything in this section of Japan are cheaper than in Tōkyō and the western places. At the Rly. Restaurant upstairs in the station, an acceptable meal can be had at a moderate price. There is a semi-foreign style hotel across the street, and near by a native inn, where a room can be secured for from 3 to 5 *yen*. Meals at moderate rates.

The Steamer Dock is about 5 min. walk beyond the rly. station. Autos and jinrikis are available. A rly. porter will carry one's hand luggage. The Rly. Co. will check trunks through to points in Yezo at no extra charge.

The ships that run daily to (100 M. in about 5 hrs., fare about 10 *yen*) **Hakodate,** and (200 M., in about 12 hrs.; fare about 20 *yen*) **Muroran** (usually an all night run), are clean, comfortable, steady and safe. English is spoken, the (foreign style) food served is good and the voyage usually is a keen pleasure. There are no discomforts. The people one meets are friendly and helpful; hotel and other porters on the Yezo side meet ships to help the traveler to his hotel or train. The different and peculiar phases of the island life are of unfailing interest.

Full information about hotels, rly. fares, the chief cities and sights of Yezo can be had for the asking of the **Japan Tourist Bureau,** or the Traffic Bureau of the Imperial Japanese Government Railways, at Tōkyō.

Travelers planning a trip to Yezo will find the Japan Tourist Bureau of very material help. The (willing) service is free. It saves strangers time and money, and makes travel easier for them. No fees.

Aomori Bay is well protected by the mts. which almost surround it, and the deep water close inshore makes the harbor one of the best in Japan. The rice-fields seen in places are among the northernmost of Japan, since the short summers and long cold winters of Yezo make rice-growing difficult there. It marks the northern limit of the range of the pheasants, monkeys, and black bears. The latter are replaced in Yezo by the true grizzly, a fierce monster which the courageous *Ainu* attack and slay with skill. Fogs prevail over the bay in May, June, and July; while the N.W. winds of Jan.–March sometimes blow with sufficient force to make the channel rough. Deep snows fall in Dec., Jan., and Feb.

The **Tsugaru Strait,** which separates the main island of Japan from Yezo, is nearly 60 M. long from E. to W., 10 M. wide at both entrances (the narrowest parts), and about 30 M. wide within them. It is well lighted and there are no difficulties to navigation. A strong ocean current called the *Nakano-shiwo*, which is constantly directed from the Japan Sea to the Pacific Ocean, runs through the strait, in the direction of its axis, and sometimes kicks up a choppy sea that reminds one of the English Channel. Its velocity is usually about 3 knots, being greatest in mid-channel. Drift-ice is not unfrequently encountered in the winter months, and fogs occasionally retard traffic in summer.

18. From Tōkyō viâ Utsunomiya, Fukushima, Yamagata, and Akita to Aomori (Hokkaidō).

North-Eastern, and Ōu Lines, Imperial Government Railways.

To *Nikkō* (viâ *Utsunomiya Jct.*) is referred to in Rte. 13. At (139 M.) *Kōriyama*, connections are made with the new cross-country line to *Niigata*, on the coast of the Japan Sea. At (168M.) *Fukushima*, the *Ōu Line* diverges to the W., but the main line continues N. to (206 M.) *Iwanuma Jct.*, where it is joined by the *Jōban Line*, which forms the subject of Rte. 17. Travelers can proceed N. to *Aomori* either over this line or over the *Ōu Line*, but those destined for *Sendai* or *Matsushima* must not change at *Fukushima*. Between *Tōkyō* and *Aomori* the rly. goes from Musashi Province into that of Shimōsa, and crosses Shimotsuke, Iwaki, Iwashiro, Uzen, Ugo, and Mutsu

before reaching the top of the main island. Many splendid mts., some of them volcanic, flank the sustainedly interesting and picturesque line, which for some distance out of Tōkyō follows the old *Ōshu-Kaidō*, once the favorite highway of *daimyō* and *samurai* cavalcades. A few of the former 87 post-stations (*Eki*) between *Yedo* and *Aomori* still stand. Beyond *Akita* splendid views of the silent Japan Sea are had from the train. For reference to sleeping-cars and extra-fare trains see p. lxxxiii. Aomori is the port of departure for the Hokkaidō (Yezo). See the preceding page.

TŌKYŌ (see p. 109). For the first few miles after leaving the tawdry metropolitan suburbs the rly. runs N.W. over a flat country where much of the garden-truck sold in the city markets is raised. The lowlands are subject to overflows during the summer rains. From 16 M. *Ōmiya Jct.* the trend is due N. through a number of unimportant towns to 48 M. *Oyama Jct.*, where the branch line from *Takasaki*, on the *Karuizawa* section of the *Shin-etsu Line* (Rte. 6), comes in at the left and continues eastward to 31 M. *Tomobe Jct.* Henceforward the gradient slopes gently upward over a better country, with the fine Nikkō Mts. in view. 65 M. *Utsunomiya* (472 ft.), the point of departure for *Nikkō*, is mentioned in detail in Rte. 13. From *Utsunomiya*, the train proceeds N. over a steadily rising country intensively cultivated and flecked here and there with beautiful flowering trees. Tobacco is a conspicuous feature in the landscape, and many broad fields are given over to the raising of the broad-leaved taro plant (*Caladium Colocasia;* Jap. *imo* — which also means potato). The *Negawa, Inari, Tenjin,* and *Kinu* Rivers are crossed before 73 M. *Hōshakuji* is reached, and the intervening country is rendered picturesque by the many big undershot water-wheels which aid the farmers to irrigate their fields. The rivers often prove bad servants, and are dreaded in the rainy season. The black, loamy soil is favorable to the exacting requirements of ginseng (which in a ferruginous soil takes on a reddish tinge that lessens its value), and at certain seasons the land is dotted with mats or thatched roofs raised about 3 ft. above the plants (comp. *Korea*) to protect them from a too ardent sun. A great variety of fine trees thrive in the region, which is sentineled by lofty mt. peaks.

92 M. *Nishi-Nasuno* (Inn: *Yamatoya*, ¥2) is the usual point of departure for the locally celebrated (13 M.) SHIOBARA MINERAL SPRINGS (jinriki with 2 men, ¥2.20; *basha* for 6 persons and luggage, ¥3.60). The region is known for its beautiful maples and is popular with Japanese. The most frequented of the several resorts is *Furumachi* (Inn: *Fusen-rō*, etc., ¥2.50 and upward) in a picturesque setting, amid hot springs, fantastic rocks, mts. and waterfalls. About 5 M. from *Furumachi* is *Arayu*, whence pilgrims start for the climb up (9 M.) *Keichō-zan* (5880 ft.), one of the peaks of *Takahara-yama*, in the range which separates Iwashiro from Shimotsuke Province. The ascent occupies a long tiresome day and does not repay one for the exertion. — A good view of the *Shiobara Mts.* is had from 95 M. *Higashi-Nasuno*, and steam can be seen rising

from *Nasu-yama* (6300 ft.; serious eruption in 1881) at the N.E. end of the short ridge. 91 M. *Kuroiso* (Inn: *Tabakoya*, ¥4), the starting-point for the (11 M.) *Nasu Springs* (at the base of the active volcano of *Nasu;* guide, ¥3.50; ascent in 3 hrs.), also marks the commencement of a roughish country of steep gradients, brawling rivers, wide curves, and tumbled hills — the latter densely wooded. Beyond (109 M.) *Toyohara*, the rly. reaches a point 1423 ft. above the sea, the highest between *Tōkyō* and *Sendai*. The train now enters the province of Iwaki. 115 M. *Shirakawa* (Inn: *Yanagi-ya*, ¥4), 1269 ft. above sea level, was formerly the seat of a petty *daimyō* whose ruinous castle still overlooks the tidy little town. The *Abukuma River* runs past the upper end of the place and irrigates the broad paddy-fields in the environs. Good peaches are grown in the vicinity of *Yubuki Station*, near which the Imperial Household maintains one of its several game preserves. The good pike which traverses the region is sometimes flanked for miles by fantastic pine trees in imitation of the splendid cryptomeria avenues of *Nikkō*.

139 M. **Kōriyama** (Inn: *Kimura-ya*, ¥4), known for its manufactures of fine silken stuffs, is the point of departure for the *Gan-etsu Line*, which runs W. through beautiful scenery to *Niigata* (Rte. 6, p. 83).

Several good trains daily. *Wakamatsu*, 38 M. *Niitsu* (*Niigata*), 112 M. For fares and other information see the Rly. Time Table. Near (16 M.) *Yamagata* is the *Kozakayama Tunnel*, 1816 ft. long, one of the many that pierce the lofty mts. of the region.

Inawashiro 22 M. is the usual starting point for the ascent of the (dangerous) **Bandai-san**, a volcano with an evil reputation, near the N. end of the (10 by 10 M.) Lake (*Inawashiro* — good salmon-trout fishing) 6000 ft. above sea level. Like *Asama-yama*, *Bandai-san* is not to be trusted. The terrific and totally unexpected eruption of July 15, 1888 (which emanated from the adjacent peak called *Ko* or little *Bandai*), destroyed 4 villages, killed 461 persons, and devastated 27 sq. M. of territory.

Wakamatsu, or 'Young Pine Tree' (Inn: *Shimizu-ya*, ¥4), the chief town (803 ft.) of the *Aizu District* (Iwashiro Province; Fukushima-ken), with 40,000 inhabs., was formerly called *Kurokawa*, and possessed a castle built by the *Ashina daimyōs* — from whom it was taken by *Date Masamune* in 1589. At the time of the Restoration the powerful *Wakamatsu Clan* remained faithful to the *shōgun*, and the capture (Nov. 6, 1868) of the castle by the Imperial army closed the civil war in *Hondō*. Only the massive walls of the structure remain. The town stands near the E. margin of a wide plain known as *Aizu-taira*, 7 M. to the W. of *Inawashiro Lake*. Considerable lacquer-ware is manufactured for export; lacquer trees (*Urushi-no-ki; Rhus vernicifera*) thrive in the region, and their product (known to the trade as *Aizu-urushi*), along with the *Aizu-rō*, or vegetable-wax, is in demand throughout the Empire. *Higashi-yama*, a pretty watering-place 2 M. to the S.E. (Inn: *Shintaki-rō*, ¥4), in a densely wooded ravine through which plunges a mt. torrent, contains several insipid, odorless springs (122° to 131° F.) which burst from the volcanic soil and are led through bamboo conduits into the bath-houses. At *Hongo*, a small town 4 M. to the S.W., some porcelain is made. The mts. which surround the *Aizu* plain are lofty and majestic. — Beyond *Wakamatsu* the rly. descends through a charming country to (45 M.) *Shiwokawa*, thence to *Niigata*.

The **Taira Line,** a branch rly. forming an eastward prolongation of the *Gan-etsu* Line, runs from *Kōriyama* through the picturesque valley of the

Natsui River to (52 M.) *Taira*, a town on the coast line between *Tōkyō* and *Iwanuma* (Rte. 17). For fares, etc., see the Rly. Time Table.

Northward from *Kōriyama* the main line bends broadly to the left and traverses a hilly district where sericulture is practiced on a large scale; the manufactured silk has a reputation for quality. 154 M. *Nihonmatsu*, with silk-mills, is one of the most important silk-producing towns in the region. The ancient and now ruinous castle was built in the 16th cent. by *Hatakeyama Mitsuyasu*, but his descendants were dispossessed (in 1586) by the militant *Date Masamune*. *Niwa* was the last of the *daimyōs* at the time of the Restoration. Onward to (160 M.) *Matsukawa* the rly. threads the beautiful valley of the *Abukuma River*, with charming views. Hills hide these until we emerge beyond the *Hiraishi Tunnel*, whence a splendid panorama opens out far below at the left. Wide paddy-fields and mulberry plantations irrigated by the *Sugawa* mark the approach to

168 M. **Fukushima Jct.** (pop. 43,000), an important city in the prefecture of the same name, in a pretty valley almost surrounded by perennially green hills. The small *Shintō* shrine behind a huge granite *torii* in the N.E. quarter incloses some sculptured and gaudily decorated wood figures of *Udaijin* and *Sadaijin;* of several of the Gods of Good Luck, and a medley of bric-a-brac not usually displayed in such places. The eagle on the portico is boldly sculptured. The quaint carvings on certain of the tile-roofed dwellings of the city impart a temple-like look to them. Foreign influence is a negligible quantity here, and the native life retains many of its ancient features. North-bound travelers interested in the scenery of the *Ōu Line*, may elect to break the journey here and board one of the early morning trains for (302 M.) *Aomori* — a long day's ride. The *Fukushima Hotel*, with foreign beds, and plain but wholesome foreign-style food, is a 3-min. walk from the station (2 min. up the main st., then turn left; jinriki, autos); room, ¥2; meals, ¥2 each (upper rooms best; demand a mosquito-net). Several native inns (the *Fuji-kwan; Fukushima-kwan*, etc., ¥4.50) stand near the station; the *Fukuyō-kwan* is about ½ M. distant, near the P.O. The suburban tramway runs to a number of towns of no interest to foreigners. Foreigners are, however, usually of considerable interest to the yokels of the countryside, who chuckle immoderately and not unusually burst openly into laughter at the sight of one. But they are friendly and serviceable when the stranger needs them.

The Trains of the Ōu Line run first W. then N. from *Fukushima*, through a picturesque region which deserves to be better known to travelers. Heavy snows sometimes delay the train traffic in winter. A specialty of the buffets on the through trains is stewed rice and eels which the train-boy

serves hot for 30 *sen*. Hot milk, fruit, bread, cakes, beer, *bentō* (p. lxxxiv), etc., are sold at most of the big stations. Before following the excellent highroad which for many miles keeps off and on in sight of the rly. line, automobilists should read the 2d paragraph at p. lxxxvi. Beyond 4 M. *Niwazaka* (starting-point for the near-by hot sulphur springs of *Takayu;* and for *Azumayama*, 6360 ft.), the train climbs through densely wooded hills pierced by several tunnels; the most conspicuous of these (the 16th) is *Itaya*, 5343 ft. long, with the far end (at 16 M. *Tōge Station*) 2151 ft. above sea-level. Many of the terraces on which the rails are placed have necessitated elaborate and costly granite retaining walls, in addition to scores of snow-sheds. Not a few of the stations are placed at the end of short spur tracks, off the main line.

26 M. *Yonezawa* (Inns: *Akaneya*, ¥2, and several others opposite the station), with 36,000 inhabs., was anciently an important *Tokugawa* fief and the site of a quaint castle erected in 1238 by the *Nagai* family. Successive struggles for the possession of this fortified structure resulted in its ruination after it passed out of the hands of the powerful *Uesugi* family.[1] The town overlooks a wide plain dotted here and there with hamlets and mulberry plantations. Many of the descendants of the *samurai* of pre-*Meiji* days carry on a considerable trade in silk stuffs, which are manufactured in the region; the fabric known as *Yonezawa-ori* is particularly in demand. — The rly. now crosses the wide valley of the *Yoshino-gawa*, and its several tributaries. The women who work in the fields wear trousers and blouses and are with difficulty distinguished from the men. — 36 M. *Akayu*, at the far side of the valley, possesses hot sulphur springs where rheumatic people foregather. The country through which the rly. now leads is lovely; picturesque hamlets are strung along the splendidly metaled highway like the brown beads of a rosary, and they form symphonies in sepia against a green field. The line bends

[1] The **Uesugi** was a famous *daimyō* family descended from *Fujiwara Yoshikado* (9th cent.). It came into prominence in the 13th generation (14th cent.), and from that time onward history is replete with the deeds of some of its illustrious men. Perhaps the most celebrated of these was *Uesugi Kenshin* (1530–78), a Buddhist bonze with a pronounced military talent. He was brilliant, fearless, and grasping; and, beginning by deposing his brother and assuming the administration of the paternal domains (Echigo Province), he added to these in such a bold and skillful way that ere long he had conquered Etchū, Noto, the island of Sado, and other territorial bits; thus threatening the supremacy and incurring the enmity of the great *Nobunaga* — at that time master of Japan. *Kenshin* did not hesitate to cross arms with his powerful foe, and had he not fallen ill and died at the early age of 48 the history of Japan, as far as *Oda Nobunaga* was concerned, might have suffered a decided change. *Kenshin* left no direct successor. He occupies a high place in the regard of the Japanese, and the temple of *Uesugi Kenshin*, at *Yonezawa*, is dedicated to him. The immense estates of this feudal lord were divided among his adopted sons, the descendants of whom resided at *Yonezawa* (or *Dewa*) till the Restoration. Many of the present families of *Yonezawa* are descendants of the early *samurai*, and certain old customs still exist.

broadly to the right to avoid the steep hills which come down at the left, and soon leaves the valley behind at the right. *Shintō* shrines are as conspicuous by their presence as Buddhist temples are by their absence. Many of the dwellings are seen to have light-brown walls with dark-brown, thatched roofs — a northern differentiation of the old Yamato style of architecture.

Beyond 47 M. *Kaminoyama* (688 ft.), near the *Mai River*, with hot mineral springs, the smiling *campania* becomes a delight to the artistic senses; the odd heights and curious angles of the picturesque roofs; the level fields and the pretty hamlets that snuggle in sequestered dingles of the delimning hills; the attractive streams that meander languidly across the green meadows, dotted here and there with shrines and pines, and sentineled always by sky-blue mt. peaks, combine to produce a charming picture. The highroads look as good as those of the English countryside, and one longs to descend from the train and tramp or motor over their inviting surfaces.

55 M. **Yamagata** (Inn: *Gōtōya*, ¥2), capital of Uzen Province and of Yamagata Prefecture, with 43,000 inhabs. and 8.000 houses, stands on the lower slope of the green hills which rise gracefully behind it, and is an important shipping-point for much of the rich produce of the region. Silk filiature mills are conspicuous features of the place, and many of the industrious inhabitants can be seen at work in their homes sorting cocoons or reeling the silken strands from them. One of the local specialties is a slightly acidulated plum jelly, made in thin layers, packed between corn-husks, and sold (12–20 *sen* a box) at the rly. station. Anciently *Yamagata* was known as *Mogami*, after *Shiba Kaneyori*, who received the Dewa Province in fief from *Ashikaga Takauji* in 1335, and whose descendants took the place and held it until they were dispossessed in 1622. The ruinous old castle is now occupied as a barrack. A popular resort of the townspeople is the village of *Yama-dera* (6½ M. to the N.E.; good road), so called for the cluster of decaying Buddhist temples there said to have been founded by *Jikaku-Daishi* in 861. The rice grown in the vicinity of *Yamagata* ranks with the best in Japan.

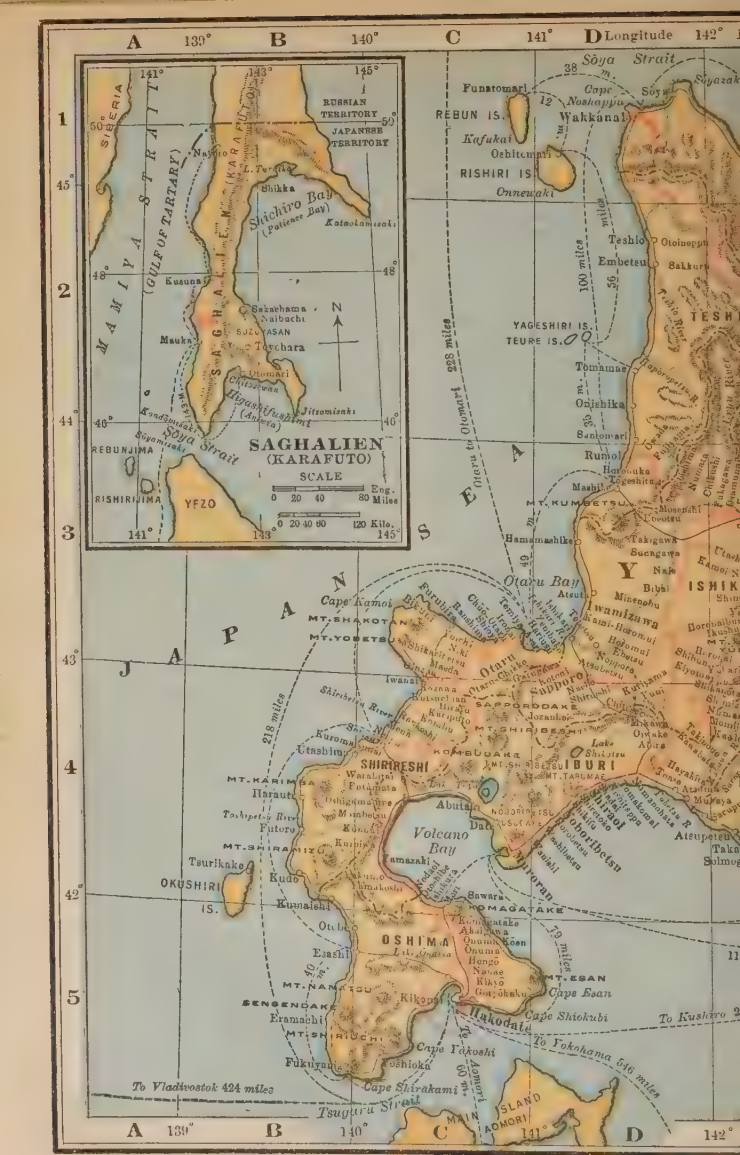
The two lofty peaks seen at the left as the train proceeds N. are *Gwassan* (6200 ft.) and (at the N. of it) *Chōkai-zan* (7200 ft.). Both are prominent features in the landscape as the train descends gradually over a rolling country to 93 M. *Shinjō* (Inn: *Yaginuma*, ¥2), 440 ft. above the sea, and the point of departure for a branch line W. to 48 M. *Sakata* (Inn: *Miura-ya*, ¥2), a small port on the Japan Sea, near the mouth of the Mogami River; and another one E. to 80 M. *Kogoda*, a station on Route 17. — The train now enters a more mountainous region and runs up through narrow valleys and a sparsely cultivated country, flecked here and there with lacquer trees,

glissading waterfalls, gorges, and tunnels. From the *Innai Tunnel*, 1086 ft. above the sea, it descends through other tunnels to 122 M. (and 679 ft.) *Innai Station* (Inn: *Saitō*, ¥2) in Ugo Province, with one-time productive silver mines; the lofty mt. at the far left is *Chōkai-zan*. — 124 M. *Yokobori*, a poor town, is remembered by the Japanese as the birthplace of *Ono Komachi*, a celebrated poetess (b. 834; d. 900), whose beauty and talent in youth, and poverty and wretchedness in old age, form the theme of many native writers. Tier after tier of lovely green hills rise in serried ranks at the left o the somnolent town, which overlooks a flower-decked valley through which a whimpering rivulet flows and chatters unceasingly. The region is a vast, lovely garden and orchard combined; the mulberry trees suggest the delicate gossamer silk which they help to produce, and the fields of waving grain the peace and plenty of a contented people. Beyond 132 M. *Yuzawa* the land flattens out like a Kansas prairie, and is dotted here and there with groves of plume-like bamboos, pines, maples, and fruit trees. The workers in the rice-fields wear wide pilgrim hats of straw, and strips of matting to protect them from the rain. When they walk the hats flap behind like big sunbonnets, the brown mats contrasting sharply with the green of the rice-plants and making the wearers resemble big brown bugs moving hither and yon. Every plain seems to have its corresponding river, some of them as big as the Arkansas; others small but treacherous, when the spring rains are abundant.

186 M. **Akita** (Inn: *Kobayashi-kanzo; Ishibashi Hotel*, etc.; ¥2.50), the capital (pop. 37,000) of Ugo Province and of *Akita-ken* (133 ft. above the Japan Sea and but 5 M. from it — tramway to *Tsuchizaki Port*), stands on the right bank of the *Toshima-gawa* and manufactures silk on a large scale. Fine peach, pear, and apple orchards are features of the environs. *Akita* has been a garrison town since A.D. 733, when a fortress was erected here as a defense against incursions of the *Ainu*. A long dynasty of fighting *daimyōs* dwelt here until the Restoration, at which time the now ruinous castle was held by *Lord Satake*. The name *Akita* was formerly confined to the castle, the surrounding town being called *Kubota*. The fine old castle garden has been converted into a lovely retreat, the *Senshū-en* (N.E. quarter of the town), known for its splendid cherry trees. Certain branches of the native commerce know *Akita* for a special mat-grass (*Nardosmia japonica*) produced here and called *Akita-buki*.

191 M. *Tsuchizaki*, the port of *Akita*. The sea is visible at the left, and the long rows of fantastic pine trees which flank the shore, by leaning inward, indicate the direction of the prevailing winds. Beyond 195 M. *Oiwake*, the line turns inland and flanks the shore of the big (17 M. long, 7 M. wide)

Hachirō Lagoon. From 211 M. *Kado*, it turns inland and traverses a rolling country dotted with many pine trees. Only the sturdiest of these survive the wintry blasts which cross from Siberia and whip the coast hereabout. Long lines of snow-fences point to the severity of the winters. At 222 M. *Hataori*, a branch line diverges (left) to 3 M. *Noshiro* (Inn: *Murai*, ¥2.50), a coast port at the mouth of the *Noshiro-gawa*, and a shipping-point for copper ores from the adjacent hills. — The rly. now curves broadly to the right and runs S.E. to 232 M. *Futatsui*, where it turns again and runs N.E. through a mountainous country said to be rich in copper. At 251 M. *Ōdate*, some coarse lacquer-ware is made. Many hills, some stiff grades, and a series of tunnels mark the line to 279 M. *Hirosaki* (Inn: *Saikichi*, ¥2.50), a garrison town of 38,000 inhabs. in Mutsu Province, the northernmost on the main island of Japan. The mt. which rises to the W. of the town is *Iwaki-san*, or the *Tsugaru-Fuji* (4650 ft.), so called from the *Tsugaru Strait* and for the resemblance of the peak to the matchless *Fuji-san*, of Kai Province. Three rivers, a tunnel, and 4 nondescript stations intervene between this point and 302 M. *Aomori* (see p. 318).


A 139° B 140° C 141° D Longitude 142°
Sōya Strait
Funatomari
Cape Noshappu
REBUN IS.
Kafukai
Oshitomari
RISHIRI IS.
Onnewaki
Wakkanai
Sōya
Soyazaki
Teshio
Otoineppu
Embetsu
Sakuru
100 miles
56
TESH
YAGESHIRI IS.
TEURE IS.
Tomamae
Oshika
Santomari
Rumoi
Horonuka
Tegeshinai
Mashiu
MT. KUMOETSU
Hamamashike
Takigawa
Sunagawa
Naie
Kamui
Y
ISHIK
Otaru Bay
Cape Kamui
MT. SHAKOTAN
MT. YOBETSU
Furubira
Otaru
Sapporo
SAPPORODAKE
MT. SHIRIBESHI
Iwamizawa
Bibai
Mikasa
Ishikari
Shin
Utashinai
Kuromatsunai
Shiribeshi River
218 miles
SHIRIBESHI
KOMBUGAKA
MT. SHIRIBESHI
Lake Shikotsu
BURI
MT. TARUMAE
MT. KARIMBA
Harautai
Futamata
Toshibetsu River
Futoro
MT. SHIRANIZU
Tsuriknke
Kudo
OKUSHIRI IS.
Kunnashiri
Volcano Bay
Abuta
Noboribetsu
Shiraoi
Atsuta
Atsuptetsu
Taka
Solmog
Horan
Sawara
KOMAGATAKE
OSHIMA
Esashi
Otobe
Kikonai
70 miles
MT. NANAETSU
SENGENDAKE
Eramachi
MT. ISHIKUCHI
Fukuyama
Oshioka
Hakodate
Cape Esan
Cape Shikabu
Cape Yokoshi
Cape Shirakami
To Kushiro 2
To Yokohama 516 miles
To Vladivostok 424 miles
Tsugaru Strait
MAIN ISLAND
NIPPON
AOMORI
A 139° B 140° C 141° D 142°
1 2 3 4 5
45° 44° 43° 42°
SIBERIA
141° 143° 145°
RUSSIAN TERRITORY
JAPANESE TERRITORY
50°
48°
46°
Naibuchi
L. Tersha
Shikka
Shichiro Bay
(Patience Bay)
Katoekamisaki
STRAIT OF MAMIYA (GULF OF TARTARY)
Kusunai
Sakehama
Naibuchi
SUZUYASAN
Mauka
Torchara
Otomari
Chikuwan
Higashifushimi
(Aniwa)
Jitomisaki
Kondoisaki
Soyamisaki
Soya Strait
REBUNJIMA
RISHIRIJIMA
YEZO
SAGHALIEN
(KARAFUTO)
SCALE
0 20 40 80 Eng. Miles
0 20 40 60 120 Kilo.

YEZO,
THE KURILES
AND
SAGHALIEN ISLAND
SCALE
0 10 20 30 40 50 60 Eng. Miles
0 10 20 30 40 80 Kilometers
Dotted Red Circles indicate War-Zones
where photographing and sketching are prohibited
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads
OKHOTSK SEA
PACIFIC OCEAN
PACIFIC OCEAN
Rebun
Omu
Mombetsu
Yupetsu
Lake Saruma
Abashiri Bay
Abashiri
Sheri
Cape Notoro
Cape Shiretoko
SHIRETOKO PENINSULA
MT. RAUSHI
KUNASHIRI ISLAND
CHACHADAKE
Betoka
Tomari
Vemperu
Nemuro Channel
Cape Nokke
Shibetsu
Nemuro
Port Hanasaki
Gulf of Nemuro
Hatsuushi
Notsuke
Bekkai
Nemuro Bay
Nemuro Strait
Kushiro
Kushiro River
Shibetcha
Chonai
Tsunanska
Akkeshi
Akkeshi Bay
Kiritappu
Kiritappu Bay
Tokachi
Obihiro
Tokachi River
Shikaoi
Nukabira
Nukabira River
Teshio
Kami-Ainosai
Ainosai
Kami-Pekoro
Kunneppu
Oketo
Lake Kutcharo
Lake Akan
Teshikaga
Kumaushi
Shibetcha
Mt. Meakan
Mt. Pakan
Mt. Yubetsu
Mt. Shari
Mt. Mokoto
Mt. Shiretoko
Mt. Rishiri
Mt. Teshio
Mt. Sorachi
Mt. Tokachi
Mt. Poroshiri
Mt. Kamuikupuri
Mt. Moyori
Perupunei
Hidaka
Hidaka Mts.
Cape Erimo
Hidaka Range
Shizunai
Saruru
Torokko
Shitakoro
Shizunai River
Horobetsu
Horobetsu River
Yubetsu
Yubetsu River
Shiranuka
Shiranuka River
Tokachi Plain
Kushiro Plain
Kushiro Marsh
Kamchatka Strait
Shumshu
Paramoshiri-jima
Onnekotan
Shushikotan
Shimushiru
Kunashiri Strait
Kunashiri
Shikotan
Uruppu
Etorofu Strait
Etorofu
Rubetsu
Nemuro
Tannemoi Strait
Shibotsu
Tomari
Yezo
Nemuro Strait
Chishima Islands (Kurile Islands)
THE KURILES
(CHISHIMA)
SCALE
0 100 200 Eng. Miles
0 40 80 120 240 Kilometers
50 miles
52 miles
96 miles
96 miles
53 miles
54
Tanabori
145°
146°
144°
143°
150°
154°
110°
42°
43°
44°
45°
46°
1
2
3
4
5
F
G
H
I

III. YEZO, THE KURILES, AND SAGHALIEN.

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Yezo, or *Ezo,* for political reasons called *Hokkaidō* (comp. p. cxliii), 4th largest (88 districts; 756 towns and villages occupied by 277,254 families of 4.10 units each) of the Japanese islands, stands beyond the topmost point of *Hondō* (from which it is separated by the *Tsugaru Strait*), between lat. 41° 30 and 45° 30′ N. and long. 139° 50′ and 146° E. of Greenwich, and is bounded on the N. by the Sea of Okhotsk; on the S. and E. by the Pacific Ocean; and on the W. by the Japan Sea. It is approximately 294 M. from N. to S., and 394 M. from E. to W. From the earliest times it has been occupied by the *Ainu* (or *Ebisu*), perhaps the original race of Japan, and by them it was long known as *Watarishima,* or Ferry Island. It came into the foreground of history when *Abe no Hirafu* explored (in A.D. 662) the greater part of it and established a garrison in the present province of *Shiribeshi.* But little was heard of it prior to the 16th cent., when efforts at colonization were made by *Takeda Nobuhiro,* one of whose descendants, *Matsumae Yoshihiro,* had his authority recognized by *Tokugawa Ieyasu* in 1604. The *Matsumae* continued to govern the S.W. part of the island till 1868, with headquarters at the old town of *Matsumae,* now *Fukuyama.*

At the time of the Imperial Restoration *Enomoto Takeaki* formed the project of making Yezo an independent fief of the expiring *Tokugawa* dynasty, and taking the shōgunal fleet he captured *Hakodate, Matsumae,* and other towns, and succeeded in holding the Imperial army at bay for several months. He was forced to surrender in June, 1869, and in the same year the new government divided the island into 9 provinces, called it *Hokkaidō,* placed it in charge of *Governor Kuroda,* and

established a Colonial Development Office (*kaitakushi*) at *Sapporo*. This was, however, abolished in 1881, and the island was divided into three departments (*Hakodate-*, *Sapporo-*, and *Nemuro-ken*), which in turn were suppressed in 1886 and an independent administration called *Hokkaidō-chō* was inaugurated with *Sapporo* as the capital. Prior to this time, American geologists, engineers, agricultural experts, and others were imported, and commendable efforts were made to improve the island. The many fine fruits, berries, grains, vegetables, cattle, horses, etc., for which it is now known are due to that wise initiative. (See p. 351.) The first of the excellent rlys. (of which there are now more than 1000 M.) were constructed by American engineers, and the first effort to develop the immense coal-fields was made in 1874 by *Mr. B. S. Lyman*, an American geologist in the employ of the Imperial Gov't. American apples are now shipped from Yezo to all parts of Japan and the Siberian coast. There are flour-mills, breweries, the largest paper-mills in the Far East, many fish-canning establishments, etc. Sulphur is exported in large quantities. Each of the chief cities has a Chamber of Commerce, a branch of the Hokkaidō Colonization Bank, schools, etc., while extensive harbor-works are under way at several of the ports.

The primeval wildness of Yezo appeals strongly to nature-lovers, and every year brings more and more travelers to this remote corner of the world. The Japanese officials are neither secretive nor exclusive; the Gov't wants to colonize the island, and its beauties lie exposed to the gaze of whosoever would inspect them. Comfortable rly. trains now penetrate to many of the hitherto inaccessible interior points, and coasting-steamers circle the island and touch at the chief ports. Many of the highways are not practicable for jinrikis (which are little used), but are all right for horses, which are plentiful and cheap. The traveler is advised to bring his own saddle, as the native article is uncomfortable. Hunters (comp. p. cii) should also bring their own guns and ammunition, as such are not always obtainable locally. Guides and interpreters are found in all the large towns, and hunting-permits are issued by the local authorities. A special letter of introduction from the Tōkyō Gov't is always useful. The dense forests and swamps are drained by innumerable short, rapid rivers, which are subject to violent freshets and which usually harbor excellent fish.

Geologically *Yezo* differs but slightly from Japan proper; the mt. system may be regarded as a continuation of those of Saghalien and the Kuriles. The mass of the chain running from N. to S. consists of granite and old schists. In the axis of the range running toward the S.W., volcanic formations predominate, with trachytic and basaltic rocks. From many

promontories on the coast, projecting mt. spurs jut into the sea, while between them stretch flat shores with scores of sand-dunes. On the coast of *Hakodate* the Pluto-Neptunian rocks are similar to the formations of the Bay of Sendai and other parts of the main island coast, while in other places the tufa-conglomerates and organic remains are not lacking. Coal is mined in several provinces, and the chief mineral wealth of the island is in its coal-fields — which are estimated to contain 150,000,000,000 tons! The seams are of the Carboniferous system, while those of Old Japan belong to recent formations. The older Tertiary, the Mesozoic formations, the magnesian limestone and red sandstone of the Permian system are but slightly developed. Metamorphic rocks, — the oldest of which are granulite and conglomerate breccia, followed by aphanite, syenite-granite, and diorite, — including the marine terrace deposits, and eruptive rocks of all ages are found. Black and gray clay-schists, associated with green stones and in other places frequently disrupted by strikingly white porphyry veins, or traversed in all directions by quartz veins with iron pyrites, appear in many places and in great thickness. Few if any of the mts. rise higher than 8000 ft. There are numerous prominently active and remarkable volcanoes; the formidable dying craters of *Noboribetsu* are described in Rte. 20, and others in their proper places.

The **River System** centers practically at *Tokachi-dake* (7000 ft.), on the border of *Tokachi* and *Ishikari* Provinces, whence the great rivers of the island radiate to the sea. The *Ishikari*, the largest and most important, flows in a S.W. direction, and after a winding course of 275 M. falls in to *Otaru Bay*, near the small town of *Ishikari*. The *Teshio*, after traversing the province named after it, ends its 140 M. course near the 45th parallel in the Gulf of Tartary. The *Tokachi*, which rises not far from the basin of the *Ishikari*, flows 120 M. S.W. to the Pacific Ocean, into which it falls near *Otsuma-maru*. The less important *Tokoro-gawa* flows 75 M.E. through *Kitami* Province and empties into the *Okhotsk Sea*.

Zoölogically *Yezo* differs considerably from *Hondō*. Wild creatures are represented by grizzly bears, deer, wolves, foxes, hares, wild ducks, teal, quail, snipe, woodcock, etc. The range of the ape and the pheasant extends only to the Tsugaru Strait. Stuffed specimens of the many beautiful birds for which the island is known can be seen at the Sapporo Museum (Rte. 20). The cold waters of the environing seas produce almost everything from the cachelot to the sprat, and the bleaching bones of the former can often be seen along the coast. The fisheries are immensely productive. In autumn, salmon (*Oncorhynchus Perryi;* Jap. *masu*) stream from the sea into the rivers and afford occupation and food for thousands of men. At many of the fishing-stations (that of the

Ishikari River, near *Sapporo*, is interesting) the fish are caught in huge seines which require scores of men to handle; 20,000 or more salmon weighing 10 lbs. or more each are often caught in a single day. The salting, smoking, canning, and shipping of them is one of the greatest local industries. Great shoals of herring frequent the E. shore in March–April and Oct.–Nov., and the oil expressed from them forms, along with cuttle-fish and *bêche-de-mer* (*iriko*), important exports (to China and elsewhere). Certain of the many varieties of edible seaweed which flourish along the Japanese coast are found in Yezo, particularly the circumpolar tangle (*Laminariæ*) and seawracks (*Fucus* species), which prefer cold water and a heavy surf. For this reason sea-algæ add considerably to the value of the Yezo exports.

The **Forests** which for unnumbered centuries have been the primeval, undisputed hunting-ground of the primitive *Ainu*, — shaggy, uncultured men almost as hairy as *Esau*, — possess a distinctive charm. Gigantic bears and tracking wolves lurk in their shadowy, soundless depths, and other wild beasts haunt impenetrable fastnesses where the lumberman's axe has never rung, and where the wealth of vegetation is equal in luxuriance and entanglement to that of the tropics. There seems no limit to these solemn woods, rent here and there with tremendous gorges down which roaring rivers tumble in cascades to the sea; or vexed by upstarting mts. swathed in gloom at their feet and belted with giant trees to their very summits. They stretch to the topmost point of the island and appear to grow denser and more forbidding as they reach into the cold and silent north, away from civilization and into solitude and desolation. Conspicuous among the host of magnificent forest trees are the splendid magnolias (named after *Pierre Magnol*, a French botanist — 1638-1715), or *Hō-no-ki*, ten or more species of which flourish in the foliaceous mt. forests of Japan from *Kyūshū* to *Yezo*. The smooth grayish-white bark and straight trunk (sometimes 6 ft. in circumference and 75 ft. high) remind one of the beech, while the superb white flowers (with a pineapple perfume) make the tree one of the most beautiful objects in the landscape. Chestnuts, walnuts, maples, alders, beeches, lindens, oaks, birches, elms, Chinese sumach, the ash, and a host of trees, oftentimes bound together by white flowering trailers of the *Hydrangeaceæ*, add beauty to the forest. — Fires oftentimes sweep over vast sections and destroy countless thousands of acres of valuable timber. The great fire of May, 1911, burned 2000 houses, killed 16 persons, and for a time threatened the whole island with destruction. Wherever the soil is reclaimed from the forest it is usually of unexampled richness. Rice, the great staple of S. Japan, thrives illy because of the short summer, but wheat, barley, rye, maize, buckwheat, etc., do well. The

excellent butter made by the Trappist Monks at the *Monastère de Notre Dame du Phare*, at Ishibetsu Mura, and the equally fine cheese produced by the nuns of *Notre Dame des Anges*, at Yunogawa, are in demand throughout Japan.

The Climate is somewhat like that of New England, with long cold winters, and short hot summers. The winter at *Hakodate* and the S. part of the island, where the thermometer rarely drops below 5° F., and where it often remains in the neighborhood of 20°, is much milder that at the N., where the cold is of almost Siberian intensity. The snowfall is not so heavy, and the sunny exposure of the port brings many mild winter days. The mean annual temperature is about 10° below that of Tōkyō, but the range in the direction of cold is much greater. The minimum might be put at 20°, the maximum at 88°. The prevailing winter winds at *Hakodate* are from the N.W. and W., and there sometimes rides down upon them an iciness that stings the flesh and nips the unprotected ear. The summer nights are cool, and chilly days are frequent in July. August is the hottest month, but the thermometer rarely rises above 90°. The summer wanes early, and the reddening maples promptly usher in the cool weather. Northward of *Hakodate*, the conditions change with each degree. The records of the meteorological bureau at *Sapporo* show 148 frosty nights against 67 at Tōkyō. While the maximum rainfall (98 rainy days) occurs in *Hakodate* in July–Sept., *Sapporo* has a distinct autumn rainy season, the greatest fall taking place in Oct.–Nov. Though exempt from the dreaded typhoons of S. Japan, Yezo is often swept by heavy gales and drenched under torrential rains referred to as 'typhoon rains.' Extensive irrigation is unnecessary. Heavy snows (4–6 ft. deep) lie on the ground during 6–7 months of the year, and this long cold season limits the period of vegetation to 5 months. The W. coast (several degrees warmer than the E. coast) is ice-bound during the entire winter. The ground freezes several feet deep and does not thaw until late May. The last vestige of snow disappears only under the June sunshine. The N. and E. coasts are foggy and cold even in summer, and the gray, gloomy days remind one of the Maine coast in winter.

The traveler who dislikes cold will perhaps find Yezo most attractive between May 15 and Oct. 1. Americans living N. of *Mason and Dixon's line* will find the crisp winter delightful. The glorious sunlight that glints across the frost-gemmed fields is surcharged with ozone, and the picture of the tall conifers almost buried beneath soft, clinging snow is a tonic to the mind. A horsefly called *abu* makes traveling the woods in Aug. uncomfortable. Residents say June and July afford the best salmon-fishing, and that early autumn is the best for wild ducks. Experienced hunters seek the deer and wolves

in winter. The views at all times are beguiling, but particularly in the spring and autumn when the atmosphere is clearest. Then 'there is light without heat, leaves and streams sparkle, and there is nothing of the half-smothered sensation which is often produced by the choking greenery of the main island.'

The **Aino**, or Ainos (comp. p. cclxii), who call themselves *Ainu* ('men'); who are referred to in Japanese history as *Ebisu* ('barbarians'), and often by foreigners as the '*hairy Ainos*,' and '*hairy Kuriles*'; the degraded lees of the (perhaps) aboriginal race of Japan, and of whom but about 18,000 remain, stand in more or less the same relation to the Japanese Gov't that the Red Indians of North America do to that of the United States. The countless thousands that once roamed over the main island of Japan, with their blood kindred, the *Emishi* (often called *Ebisu*, and *Yezo*), were ruthlessly slaughtered and gradually driven northward to their present cold and cheerless refuge in the Kurile Islands, Saghalien, and Yezo, where they dwell in rude, isolated huts or tribal communities usually near the sea and generally at a distance from the habitations of their conquerors. Their clustered huts are often found inland on the banks of the larger rivers, which, with the sea, supply them with fish; and less frequently in the mts. In some instances, notably that of *Shiraoi*, *Horobetsu*, *Mombetsu*, *Rebunge*, etc., there are mixed *Ainu* and Japanese villages, but there is generally a dividing line between them, as the *Ainu* adhere to their patriarchal customs and adopt only from the Japanese that which they consider essential to their welfare. Besides, Japanese contiguity does not always benefit them. The *Ainu* take kindly to foreigners, especially richly bewhiskered ones, in whom the simple natives see at least a hirsute relationship. Travelers are received courteously, and there is usually a lack of obtrusiveness in any form.

Historical Sketch. The ambiguous oracles of the *Ainu* say their progenitors sprang from one of the three daughters of a certain prince of one of the kingdoms of Asia. Having become the unwilling object of the incestuous desire of her father, the girl left the palace at night, fled to the seashore, and there embarked in a canoe in which there was a large dog. The pair traveled in company many months, finally reaching an unknown place in the East where the young princess gave birth to a boy and a girl whose bodies were covered with hair. These are considered the legendary ancestors of the *Ainu* race. Some believe the episode gave rise to the name *Aino*, which is thought to be a corruption of *Ai-no-ko* ('offspring of the middle,' or a 'breed between man and beast.'). Others say *Ainu* is derived from the Japanese *inu*, a dog, — a contemptuous epithet often applied to them. The descendants of the first curious pair married; some among themselves; others with mt. bears; the fruit of each union being 'nimble

hunters and men of extraordinary valor, who, after a long life spent in the vicinity of their birth, departed to the Far North, where they still live on the high and inaccessible tablelands above the mts. Being immortal, they direct by their magical influence the actions and the destiny of the present *Ainu*.'

It is believed by some that the *Ainu* and the *Emishi* were the people who *Jimmu Tennō* encountered when he crossed from Kyūshū to the Main Island in 660 B.C. Evidences of this aboriginal race are to be found in the relics of the Stone Age in various parts of Japan. 'Flint, arrow- and spear-heads, hammers, chisels, scrapers, kitchen-refuse, and various other trophies are excavated from time to time, and may now be found in the museums. Though covered with the soil of centuries, the exhumed articles seem as though freshly brought from an *Ainu* hut. In scores of instances the very peculiar ideas, customs, and superstitions of both Japanese and *Ainu* are the same, or but slightly modified.' That the two races were antagonistic is shown by the barrows, or *Ainu Mounds*, which the traveler may see in N. Japan, and which contain heaps upon heaps of the bones of the unfortunates slaughtered by the Japanese more than a millennium ago. For centuries after the Japanese established themselves in Yamato the aboriginals maintained a determined resistance against the southern invaders, and in 720 A.D. they made it necessary to call out the militia of nine provinces before they were checked in an assault on the Nipponese stronghold and driven back N. of Sendai. For years they were to the Japanese what the North American Indian tribes were to the settlers of Virginia and New England. In 776 some of the *Ainu* chieftains on the N. frontier opened the strife with such determination that the old *Taga Fort*, built near Sendai as an outpost against them, was taken with all its munitions of war and supplies. They massacred the commandant and most of the garrison, and spread terror through the country as far S. as Tōkyō. They often beat the Japanese on land and sea, and it was not until the 9th cent. that the age-long contest was brought to a close. About 855 a civil war broke out among them, and this so weakened them that when they again rose, in 878, they were comparatively easily dealt with. From the 9th cent. onward the *Ainu* were settled in villages on the footing of ordinary Japanese subjects. It is thought that the prisoners who were transported to several places in the S. of the islands were the progenitors of the *Eta*, who formed a large part of the pariah class of feudal Japan. Dealing in skins of animals and in leather until after it was tanned was anciently considered unclean, and tanning was a monopoly of the *Eta*. So also was the work in connection with the common execution-grounds, and other degrading tasks.

Characteristics. The *Ainu* are uncivilized, shiftless, ignorant, filthy, healthy, amiable, gentle, submissive, and hospitable. Instead of being the morose, sad-visaged aboriginals that some writers picture them, they are, on the contrary, generally good-natured, though reserved and taciturn; trustworthy, courteous in their rude way, and with winning manners that one does not usually associate with savages. They live chiefly by fishing and the chase, and their general manner of life has not materially changed during ages. In stature they are short (the men average 5 ft. 5 in. in height, the women 5 ft.) like the Japanese but chunky and much stronger, with more muscle, greater breadth of shoulders, a better developed chest and torso, with short arms and legs and large hands and feet. The complexion of the men is darker than the light olive of the Nipponese, with a coppery, brownish tint suggestive of the North American Indian. That of the women is a shade lighter. The average woman is unusually well developed, with luxuriant black hair, superb teeth, sparkling eyes, and a light, lithe, springy walk. The features of both are a singular blend of Mongol and European, with a Negroid suggestion emphasized by the short and straight nose, flattish and well rounded at the nostrils, the (sometimes) thickish lips, and the wide but well-formed mouth filled with small, white, regular teeth. The neck is short, the brow high, broad, and massive; while the large, quite deeply set, beautiful and expressive liquid brownish-black eyes, though not placed obliquely, leave nevertheless a suggestion of Tartar ancestry. The eyes are far and away the finest features; singularly soft and kindly, with long, abundant silky lashes. Their voices are soft, low, and surprisingly musical, and when they speak and smile at the same time the timid, gentle eyes beam winsomely, and the expression is as sweet as that of a gracious woman. The voices of the men are devoid of gruffness until their owners are displeased; then they utter a short, shrill screech which betrays the savage.

Their most striking peculiarity is the abundant sloe-black hair which falls in soft, thick, sometimes wavy, masses to the shoulders, where it is clipped. In the case of the older men, this unusual mass of hair on the head is supplemented by astonishingly thick beards and mustaches, the former sometimes 12–14 in. long and imparting a venerable and patriarchal appearance. Many of the men have practically no hair on the breast, and but little on the arms and legs; others show a noticeable growth on the torso, arms, and limbs, and this sometimes stands out short and bristly. As a general rule the majority of the *Ainu* are no more hairy than Russian Jews or certain husky, brawny Scotch gillies, and in many communities of the world they would pass unnoted. The hairiness of the race as a distinctive feature is brought into exaggerated prominence by their proximity to the smooth-skinned Japanese, and is often en-

larged upon by impressionistic writers. There are, however, noteworthy exceptions to the general rule, and these astonish and puzzle the observer. For some unexplained reason many of the *Ainu* who inhabit the tribal communities scattered along the shore of Volcano Bay are darker than those of *Shiraoi*, *Piratori*, and other villages, and considerably more hairy. Here men may occasionally be seen completely but thinly covered with soft, silky hair an inch or more long, but they are the exception and not the rule. When very old and very shrunken they bear an amazing likeness to animals, and inspire one with an aversion difficult to dominate. Many of the young men apparently dislike the notoriety arising from their hirsute decoration, and they carry smoothly shaven faces; in such cases the strongly marked blue-black beard beneath their sun-tanned cheeks, coupled with their piercing eyes and swarthy complexion, imparts a sort of dashing appearance, like that of a Spanish corsair. Many of the women bear a striking resemblance to Spanish gypsies, particularly when they adorn their ears with the big silver hoops of which they are so fond, and put about their necks the large strings of turquoise-like beads (usually a wedding-gift) with hammered silver pendants. 'A curious intensity about their eyes, coupled with the profusion of black hair and singularly vigorous physique, give the men a formidably savage appearance, but the smile, full of sweetness and light, in which both eyes and mouth bear part, makes one at times forget that they are savages. The venerable look of some of the old men harmonizes with the singular dignity and courtesy of their manners, but as one looks at the grand heads, and reflects that the *Ainu* have never shown any capacity, and are merely adult children, they seem to suggest water on the brain rather than intellect. The European expression of their faces is truthful, straightforward, and manly, but both it and the tone of voice are strongly tinged with pathos. They doubtless stand high among uncivilized tribes, but they are as completely irreclaimable as the wildest of nomad tribes, and contact with civilization, where it exists, only debases them. Several young *Ainu* were once sent to Tōkyō, and educated and trained in various ways, but as soon as they returned to Yezo they relapsed into savagery, retaining nothing but a knowledge of Japanese. They are charming in many ways, but make one sad, too, by their stupidity, apathy, and hopelessness.'

Tattooing, a tribal custom which dates beyond the memory of the present-day *Ainu*, and which formerly was a part of their religion, is one of the most striking characteristics of the women; it is begun (the Melanasian method is practiced; see p. clxxii) when the child is about 5 yrs. old, and is supposed to enhance its beauty. The lip is cut with a sharp knife, soot which collects on the mat above the fire is rubbed into the

wound, which is later washed with a decoction of the bark of a certain tree, to fix the pattern, and to give it the blue look desired. As the child grows the pattern is extended, so that when she is ready to be married (at about 17 yrs.) she usually has a large, bow-shaped mustache with tapering, slightly turned-up ends, on the upper lip, and a tiny triangle with the point downward, on the lower lip. Other fancy patterns — bands, circles, a sort of lattice-work, and what-not — are tattooed on the arms and hands from the elbow down to the knuckles, and the heavy eyebrows are connected by a line of tattooing. In the case of the younger and more comely women, the mustachios are strikingly effective, ostensibly converting them — with all their feminine charms — into dashingly attractive young men. Certain of the children are not tattooed — in obedience to prohibitive orders from the Japanese Gov't. The deep blue embellishment is apt to impart an unpleasant look to the old crones, making their shriveled mouths look disproportionately wide and witch-like, — almost stretching from ear to ear. But this even is not so irretrievably hideous as the Japanese custom of blackening the teeth — which is a post-nuptial act, while the tattooing of the *Ainu* girls is done before marriage.

The *Ainu* have no mode of computing time, and do not know their own ages. 'To them the past is dead, yet like other conquered and despised races, they cling to the idea that in some far-off age they were a great nation. With them the art of war seems to have been lost long ago. Their habits, though by no means destitute of decency and propriety, are not cleanly. The women bathe their hands once a day, but any other washing is unknown or not practiced. They never wash their clothes, and wear the same day and night.' Their houses swarm with fleas, and are sometimes permeated by an ancient fish smell very trying to foreign nostrils. As if in defiance of the microbe theory they are a healthy race, with but few chronically ailing people. 'Though the children are often afflicted by cutaneous diseases, these wear off when they are 10 or 12 yrs. old, and they generally live to grow up; they are not carried off by the infantile diseases which plague civilized communities.' The children themselves are grave, gentle, obedient, oftentimes pretty and attractive. When young, they sometimes give promise of an intelligence which generally fails to materialize in later years. They are weaned when 3–4 yrs. old; boys are preferred to girls, but infanticide is not practiced. — Parents seem fond of their children, who in turn are affectionate. They do not receive names till they are 4 or 5 yrs. old. A childless wife may be divorced; if she is not, a second wife is usually taken by the husband. They are said to make faithful and laborious helpmates, and to assist in hunting and fishing, besides their other work. They carry their babies pick-a-back,

as do the Japanese mothers, excepting that the child is supported by a broad band which passes round the woman's forehead.

Polygamy is practiced by the chiefs in some communities, each of which is usually presided over by some patriarch elected by the people. Girls marry when they are about 17; boys at 21. When a man wishes to marry he asks the chief's permission. If the father of the girl consents, the happy youth makes him a present of a Japanese curio — which concludes the betrothal. Marriage immediately follows, and is celebrated by carousals and much drinking of *sake*. The bride receives as her dowry an ornamented *kimono* and some ear-rings. If a man tires of his wife, he can divorce her with the consent of the chief. Conjugal fidelity is a virtue among the women, who are chaste. Five is the usual number of an *Ainu* family: aged parents receive filial reverence, kindness, and support from their children. Present-day marriages between Japanese and *Ainu* are said to be sterile; a fact attributed to the difference in physical constitution occasioned by many consecutive generations of savage life. The people are courteous to each other and to strangers. 'The common salutation consists in extending the hands and waving them inwards, once or oftener, and stroking the beard; a formal salute is made by raising the hands with an inward curve to the level of the head two or three times, lowering them, and rubbing them together; the ceremony concluding with stroking the beard several times. The women have " no manners! "' The indoor occupation of the men is to carve wood articles — knife-sheaths, spoons, canes, and whatnot. They are fond of smoking.

The Ainu Women work hard, but their lot is not as bad as it might be. 'They rise early, sew, split the bark of which their own and their husband's clothes are made; they draw water, chop wood, cultivate the soil (in which the men lend a hand), grind millet and take care of the children. They eat of the same food, and at the same time as the men, laugh and talk before them, and receive equal support and respect in old age. They all understand the making of bark-cloth (from the linden tree) and the weaving of mats, which they sell (along with bear-skins) or trade for *sake* and other necessaries. The men bring in the bark in strips, 5 ft. long, having removed the outer coating. This inner bark is easily separated into several thin layers, which are split into very narrow strips by the older women, very neatly knotted, and wound into balls, weighing about a pound each. No preparation of either the bark or the thread is required to fit it for weaving, but some of the women steep it in a decoction of a bark which produces a brown dye and deepens the buff tint. The simple loom consists of a stout hook fixed in the floor, to which the threads of the far end of the web are secured, a cord fastening the near end to the waist

of the worker, who supplies, by dexterous rigidity, the necessary tension; a frame like a comb resting on the ankles, through which the threads pass, a hollow roll for keeping the upper and under threads separate, a spatula-shaped shuttle of engraved wood, and a roller on which the cloth is rolled as it is made. The length of the web is 15 ft., and the width of the cloth 15 in. It is woven with great regularity, and the knots in the thread are carefully kept on the under side. It is a very slow and fatiguing process, and a woman cannot do much more than a foot a day. The weaver sits on the floor with the whole arrangement attached to her waist, and the loom, if such it may be called, on her ankles. It takes long practice before she can supply the necessary tension by spinal rigidity. As the work proceeds she drags herself almost imperceptibly nearer the hook. In some of the houses two or three women bring in their webs in the morning, fix their hooks, and weave all day, while others, who have not equal advantages, put their hooks in the ground and weave in the sunshine.' The entire loom can be easily fashioned with an ordinary knife. The Japanese buy the cloth for its practically indestructible quality. The AINU CLOTHING is much like that of the Japanese in form. In the winter the men wear skin coats and hoods, and a sort of rude moccasin. Under this a skin or bark-cloth waistcoast may or may not be worn; the coats reach a little below the knee, fold over from right to left, and are confined at the waist by a narrow, cloth girdle, to which is sometimes attached a rude dagger-like knife, with a crudely carved wood handle and sheath. The coat worn by the women reaches halfway between the knees and ankles, and is quite loose and without a girdle. In summer, serviceable and attractive *kimonos* of the fine buff-colored fabric mentioned above are worn. Tightly fitting leggins, either of skin or of bark-cloth, and sometimes straw sandals, are worn by both sexes. The primitive *Ainu* woman keeps her person scrupulously and completely covered; those who have come under Japanese influence are negligent in the matter. Clothes for festive occasions are handsomely decorated with various pleasing geometrical patterns showing white or red on a blue ground. The women love brilliant crimsons and every shade of red, and employ them whenever possible. When in the forests and away from their habitations, the men often go stark naked, clad only in their long beards and the hirsute leggins with which Nature has endowed some of them!

A few shaggy, half-wild, unshod horses, and some hunting-dogs with thick yellow pelts and dispositions mild like those of their masters, constitute the *Ainu* wealth in domestic animals. The men are expert fishermen and their boats are similar in model to those of the Japanese, excepting that they are narrower, more slender, and pointed at the prow; which is

upturned, sometimes gaudily painted, and resembles the boats of the early Norsemen. In addition to the Japanese *ro*, or sculling oar, they also use *kai*, or slender side oars. Their river canoes are usually dug out of logs, sometimes of the wood of the fine native elm (*nire*), but more often from the splendid trunks of the beautiful *Calopanax ricinifolia*. Some again consist of two halves laced together with very strong bark-fiber along their entire length, and with high sides also laced on. This fiber-rope is excellently made, and is twisted in all sizes from small but astonishingly stout twine to anchor hawsers. Two men will fashion a canoe from a rough log in 5–6 days. These canoes may often be seen ascending the Yezo rivers, up which the superb salmon goes to spawn in the fresh water near their source. The men spear them with crude, barbed instruments, or catch them in hand-nets. One man usually stands at the stern to propel the boat, while another stands at the bow, harpoon in hand. Torches are used to attract the fish at night, and the oftentimes stark-naked *Ainu*, hairy, and with flowing beard and matted hair, standing, his spear poised, under the glare of the sputtering pine torch, is a sight one does not soon forget. The men spit the fish with amazing accuracy.

The *Ainu* eat (with fingers and chop-sticks) fresh, salt, and dried fish, seaweed, slugs, wild roots, berries, the various vegetables (usually made into a stew) which they raise in the little garden about their huts; bear-meat, venison, and a special soup made of a putty-like clay, which is boiled with the bulb of an edible lily. The men spend the autumn, winter, and spring in hunting deer and bear, the meat of which they subsist upon; the skins are traded for *sake*, etc., and are given in payment of taxes. They are valiant hunters, and will tackle the ferocious brown Yezo bear when armed only with a knife or a bow and poisoned arrows. The killing of a big bear is regarded as a great feat both from a religious and a material viewpoint, for they worship the bear, but eat him when circumstances favor. 'Gentle and peaceable as they are, they have a great admiration for fierceness and courage; and the bear, which is the strongest, fiercest, and most courageous animal known to them, has probably in all ages inspired their veneration. Some of their rude chants are in praise of the bear, and their highest eulogy on a man is to compare him to a bear. In some *Ainu* villages, especially near the chief's house, there are several tall poles with the fleshless skull of a bear on the top of each, and in most of the interior settlements there is also a large cage, made gridiron fashion, of stout timbers, and raised two or three feet above the ground. Such cages sometimes contain well-grown bears, captured when quite young, in the early spring. After the capture, the bear cub is introduced into a dwelling-house, generally that of the chief, or sub-chief, where it is suckled by a woman, and played with by the children, till

it grows too big and rough for domestic ways. Then it is placed in a strong cage, in which it is fed and cared for, till the autumn of the following year, when, being strong and well-grown, the Festival of the Bear is celebrated. The customs of this festival vary considerably, and the manner of the bear's death differs among the mountain and coast *Ainu*, but everywhere there is a general gathering of the people, and it is the occasion of a great feast, accompanied with much *sake* and a curious dance, in which men alone take part. Yells and shouts are used to excite the bear, and when he becomes much agitated a chief shoots him with an arrow, inflicting a slight wound which maddens him, on which the bars of the cage are raised, and he springs forth, very furious. At this stage, the *Ainu* run upon him with various weapons, each one striving to inflict a wound, as it brings good luck to draw blood. As soon as he falls down exhausted, his head is cut off, and the weapons with which he has been wounded are offered to it, and he is asked to avenge himself upon them. Afterwards the carcass, amidst a frenzied uproar, is distributed among the people, and with feasting and riot, the head, placed upon a pole, is worshiped, and the festival closes with general intoxication.'

Although Gov't has prohibited the use of poisoned arrows in bear-hunting, it is believed that they are still used surreptitiously. When hunting a bear, the *Ainu* goes to his den single-handed, and if he cannot induce Bruin to come forth and settle the matter in the proper way, he crawls in after him — a dangerous proceeding! As the bear rises to strike him, the intrepid hunter dodges under his forepaw, stabs him if possible, then rushes round and attacks him from the rear. This sometimes prompts the bear to rush out into the open and seek safety in flight, but as it emerges from its den, a companion on the outside shoots a poisoned arrow into him, and in a few moments the animal expires. The flesh around the wound is immediately cut away, and the poison does not affect the rest of the meat. Another method of killing the bear is by means of a large bow, fixed across the path in such a way that when the bear walks over a cord which is attached to it, he is simultaneously transfixed. Gov't has also prohibited the use of these arrow-traps, which are a constant menace to foresters and others. The *Ainu* bows are crude, about 3 ft. long, made of stout saplings with the bark on, and there is no attempt to shape or render them elastic. The peculiar arrows are fashioned in three pieces, the point consisting of a sharpened piece of bone with a cavity on one side to hold the poison. 'This point or head is very slightly fastened by a lashing of bark to a fusiform piece of bone about 4 in. long, which is in turn lashed to a shaft about 14 in. long, the other end of which is sometimes equipped with a triple feather. The poison is placed in the elongated cavity in the head in a very soft state, and hardens

afterwards. In some of the arrow-heads half a teaspoonful of the paste is inserted. From the nature of the very slight lashings which attach the arrow-head to the shaft, it remains fixed in the slight wound that it makes, while the shaft falls off.' — The poison is made by macerating the root of the *Aconitum japonicum*, an Asiatic species of wolf's-bane, the blue flowers of which are prominent features in the Yezo landscape. After the root has been pounded to a pulp it is mixed with a reddish earth and then with animal fat, and becomes a stiff, dark, reddish-brown paste. It is sometimes buried before it is used; ten grains are sufficiently virulent to kill a big bear in ten minutes. The *Ainu* claim to know no antidote for it, and if a man is wounded with one of the arrows the part must be excised immediately, else death will follow.

Ainu Dwellings are usually distinguishable by their thatched roofs, which are covered with several superimposed layers of straw that produce a series of ridges, or receding terraces, the smallest cap being at the top. They are usually of a mongrel character when the *Ainu* village happens to be near that of the Japanese, but quite distinctive in the remote districts. Custom does not permit of either variety or innovations, while poverty dictates the interior furnishings. Certain of the houses at *Shiraoi* have raised wood floors, highly polished, like those of a comfortable Japanese house; others being purely of mud. 'The usual appearance is that of a small house built on at the end of a larger one. The small house is the vestibule or ante-room, and is entered by a low doorway screened by a heavy mat of reeds. It contains the large wooden mortar and pestle with two ends, used for pounding millet, a wooden receptacle for millet, nets or hunting-gear, and some bundles of reeds for repairing roof or walls. This room never contains a window. From it the large room is entered by a doorway, over which a heavy reed mat, bound with hide, invariably hangs. This room may be 40 ft. long by 25 ft. broad, or even 40 ft. sq.; the smaller one usually measures 20 by 15 ft.; the separating partition is usually of mud and wattle. On entering, one is impressed by the height and steepness of the roof, altogether out of proportion to the height of the walls.' The dark hollow space of the roof is often filled with milling smoke seeking an outlet, and the superstructure is usually heavily coated with soot. When this falls to the wood floor it is ground in and polished by the constant sliding over it of the occupants, with the result that sometimes a floor may shine like an ebony piano top. 'The frame of the house is of posts, 4 ft. 10 in. high, placed 4 ft. apart, and sloping slightly inwards. The height of the walls is apparently regulated by that of the reeds, of which only one length is used, and which never exceed 4 ft. 10 in. The posts are scooped at the top, and heavy poles, resting on the scoops, are laid along them to form the top of the

wall. The posts are again connected twice by slighter poles tied on horizontally. The wall is double; the outer part being formed of reeds tied very neatly to the framework in small, regular bundles, the inner layer or wall being made of reeds attached singly. From the top of the pole, which is secured to the top of the posts, the framework of the roof rises to a height of 22 ft., made, like the rest, of poles tied to a heavy and roughly hewn beam. At one end under the ridge-beam there is a large triangular aperture for the exit of smoke. Two very stout, roughly hewn beams cross the width of the house, resting on the posts of the wall, and on props let into the floor, and a number of poles are laid at the same height, by means of which a secondary roof formed of mats can be at once extemporized, but this is only used for guests. These poles answer the same purpose as shelves. Very great care is bestowed upon the outside of the roof, which is neat and sometimes pretty, and has the appearance of a series of frills, being thatched in ridges. The ridge-pole is very thickly covered, and the thatch both there and at the corners is elaborately laced with a pattern in strong peeled twigs. The poles, which, for much of the room, run from wall to wall, compel one to stoop, to avoid fracturing one's skull, and bringing down spears, bows and arrows, arrow-traps, and other primitive property. The roof and rafters are black and shiny from wood smoke. Immediately under them, at one end and one side, are small, square windows, which are closed at night by wooden shutters, which during the day hang by ropes. Nothing is a greater insult to an *Ainu* than to look in at his window.

'On the left of the doorway is invariably a fixed wooden platform, 18 in. high, and covered with a single mat, which is the sleeping-place. The pillows are small stiff bolsters, covered with ornamental matting. If the family be large there are several of these sleeping platforms. A pole runs horizontally at a fitting distance above the outside edge of each, over which mats are thrown to conceal the sleepers from the rest of the room. The inside half of these mats is plain, but the outside, which is seen from the room, has a diamond pattern woven into it in dull reds and browns. The whole floor is covered with a very coarse reed-mat, with interstices half an inch wide. The fireplace, which is 6 ft. long, is oblong. Above it, on a very black and elaborate framework, hangs a very black and shiny mat, whose superfluous soot forms the basis of the stain used in tattooing, and whose apparent purpose is to prevent smoke ascending, and to diffuse it equally throughout the room. From this framework pends the great cooking-pot, which plays a most important part in *Ainu* economy.

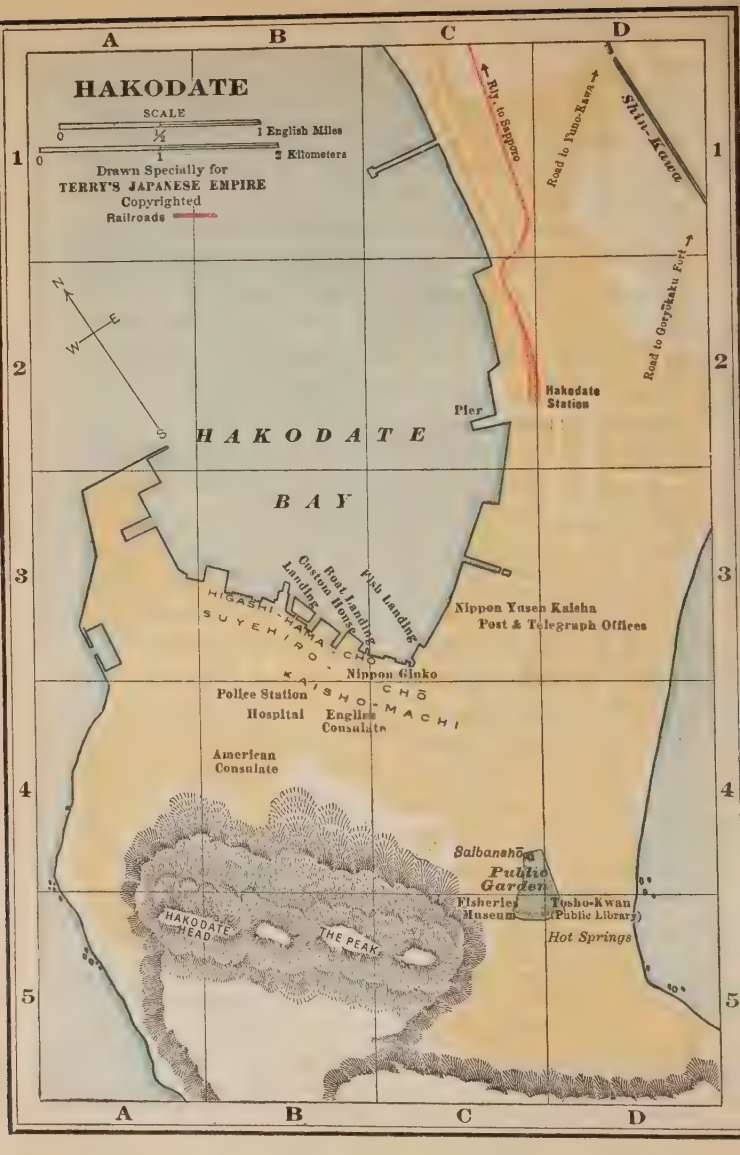
'Household gods form an essential part of the furnishing of every house. Usually, at the left of the entrance, there are ten white wands, with shavings pending from the upper

end, stuck in the wall; another projects from the window which faces the sunrise, and the great god, a white post, 2 ft. high, with spirals of shavings depending from the top, is always planted in the floor, near the wall, on the left side, opposite the fire, between the platform bed of the householder and the low, broad shelf placed invariably on the same side. Except in the poorest houses, where the people cannot afford to lay down a mat for a guest, they cover the coarse mat with fine ones on each side of the fire. These mats and the bark-cloth are really their only manufactures. They are made of fine reeds, with a pattern in dull reds or browns, and are 14 ft. long by 3 ft. 6 in. wide. It takes a woman 8 days to make one. In every house there are one or two movable platforms 6 ft. by 4 and 14 in. high, which are placed at the head of the fireplace, and on which guests sit and sleep on a bearskin or a fine mat. In many houses there are broad seats a few inches high, on which the elder men sit cross-legged, as their custom is, not squatting Japanese fashion on the heels. A water-tub always rests on a stand by the door, and the dried fish and venison or bear for daily use hang from the rafters, as well as a few skins. Besides these things there are a few absolute necessities, — lacquer or wooden bowls for food and *sake*, a chopping-board and rude chopping-knife, a cleft stick for burning strips of birch-bark, a triply-cleft stick for supporting the potsherd in which, on rare occasions, they burn a wick with oil; the component parts of their rude loom, the bark of which they make their clothes, and the reeds of which they make their mats. A penetrating, carrion-like odor of fish-oil not unfrequently hangs around an *Ainu* coast settlement and is apt to make the foreigner who cannot accustom himself to it, uncomfortable. The pots in which the oil is tried out are generally to be found between the houses and the beach. Here, or at the side of the dwelling-houses, one will also note the storehouses — large, square boxes at the top of four high poles — in which meat, etc., is stored out of reach of the dogs.

'There cannot be anything more vague and destitute of cohesion than *Ainu* religious notions. With the exception of the hill shrines of Japanese construction dedictated to *Yoshitsune* (whom the *Ainu* believe lived among them for many years, taught their fathers the arts of civilization, with letters and numbers, and gave them righteous laws, for which reason he is worshiped among them under a name which signifies Master of the Law) they have no temples, and they have neither priests, sacrifices, nor worship. Apparently, through all traditional time, their *cultus* has been the rudest and most primitive form of nature-worship, the attaching of a vague sacredness to trees, rivers, rocks, and mountains, and of vague notions of power for good or evil to the sea, the forest,

the fire, and the sun and moon. The outward symbols of their religion, corresponding most likely with the *Shintō gohei*, are wands and posts of peeled wood, whittled nearly to the tip, from which the pendent shavings fall down in white curls. These are not only set up in their houses, sometimes to the number of twenty, but on precipices, banks of rivers and streams, and mountain passes, and such wands are thrown into the rivers as the boatmen descend rapids and dangerous places. They have no definite idea concerning a future state, and such notions as they have are few and confused. Some think that the spirits of their friends go into wolves and snakes; others, that they wander about the forests; and they are much afraid of ghosts. A few think that they go to a good or a bad place according to their deeds. They appear to have certain rude ideas of metempsychosis, as is evidenced by their prayer to the bear and certain rude traditions, but whether these are indigenous, or have arisen by contact with Buddhism at a later period, it is impossible to say.' They have a decided regard for the truth, and they are mentioned as punctiliously honest, and truthful to a surprising degree. — The chief act of *Ainu* worship is to drink *sake*. This is supposed to please the gods, and the drunker an *Ainu* gets the better the gods are pleased. This gives rise to their most serious and deadly vice; the aim is to be stupidly drunk as often and as long as possible. They ferment an intoxicating liquor from the root of a tree and also from their own millet and Japanese rice, but the Japanese *sake* is the one thing that they care about. 'They spend all their gains upon it, and drink it in enormous quantities. It represents to them all the good of which they know, or can conceive. Men and women alike indulge in this vice. The *Ainu* have few amusements, except certain feasts. Their dance is slow and mournful, and their songs are chants or recitative. They have a musical instrument, something like a guitar, with 3, 5, or 6 strings, which are made from sinews of whales cast up on the shore. Another one, believed to be peculiar to themselves, consists of a thin piece of wood, about 5 in. long by 2½ in. broad, with a pointed wooden tongue, about 2 lines in breadth and 16 in length, fixed in the middle and grooved on 3 sides. The wood is held before the mouth, and the tongue is set in motion by the vibration of the breath in singing. Its sound, though less penetrating, is as discordant as that of a Jew's harp, which it somewhat resembles. They are unwilling to part with them, as they say it is very seldom that they can find a piece of wood which will bear the fine splitting necessary for the tongue.'

The people have a dread of death. 'When it comes, which it usually does from bronchitis in old age, the corpse is dressed in its best clothing, and laid upon a shelf for from one to three days. In the case of a woman her ornaments are buried


HAKODATE
SCALE
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Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
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Rly. to Sapporo
Road to Hino-Kawa
Shin-Kawa
Road to Goryōkaku Fort
Hakodate Station
Pier
HAKODATE
BAY
Custom House Landing
Boat Landing
Fish Landing
HIGASHI-HAMA-CHŌ
SUYEHIRO-CHŌ
Nippon Yusen Kaisha
Post & Telegraph Offices
Nippon Ginko
KAISHO-CHŌ
KAISHO-MACHI
Police Station
Hospital
English Consulate
American Consulate
Saibanshō
Public Garden
Fisheries Museum
Tosho-Kwan (Public Library)
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with her, and in that of a man his knife and *sake*-stick, and, if he were a smoker, his smoking-apparatus. The corpse is sewn up with these things in a mat, and, being slung on poles, is carried to a solitary grave, where it is laid in a recumbent position. Nothing will induce an *Ainu* to go near a grave. A vague dread is forever associated with the departed, and no dream of Paradise ever lights for the *Ainu* the "Stygian shades." Living, they have no history, and perishing they leave no monument.' They possess no alphabet and no written language. Their traditions are oral. They say their ancestors had books which the Japanese took from them, which is unlikely. It is said they can count up to one thousand. The dialect is rude and limited, and is thought to belong to the Altaic family of languages. The Japanese learn it quickly. A few of the *Ainu* speak a clipped Japanese, but their knowledge of other languages is *nil*. The names of many places on the Yezo map are *Ainu*, and the traveler will note that many of the words end in *bets*, *betsu*, or *pets* or *petsu*, 'river'; as: *Nobori-betsu*, Mountain river. Man in the dialect is *Ainu* (also *okkai*); wife is *matchi;* boy, *cuspo;* good-by, *saramba;* village, *kotan;* bear, *hokuyak;* beard, *ticksha;* eye, *shki;* male, *binne;* female, *matni;* and so on. — A museum containing *Ainu* relics stands in Sapporo, and there is also a collection in the Imperial Museum in Uyeno, at Tōkyō. — *Rev. J. Batchelor*, an erudite missionary who has dwelt long among the *Ainu*, is perhaps the greatest authority on them. Of the 360 or more books that have been written (in various languages) about the *Ainu*, the student will perhaps find all he may wish in: *The Ainu of Japan; Ainu Folk-Lore; Sea-girt Yezo; The Koropok-Guru*, or *Pit Dwellers of N. Japan; A Grammar of the Ainu Language; An Ainu-English-Japanese Dictionary;* and numerous monographs on the *Ainu*, all by the authority mentioned above.

19. Hakodate and its Environs.

Arrival. Steamships customarily proceed up the Bay and draw alongside the pier. The customs officers examine luggage on ships arriving from foreign ports only. The examination is prompt, courteous and lenient.

The Railway Station is near by. That part of the port where the hotels, banks and chief business houses are is about 2 M. southwest.

Red-capped rly. porters similar to those at the chief stations in Japan, help travelers with their luggage. Prices are about double those of Japan proper, but the traveller will not find them excessive.

Autos are available at prices higher than those of Japan proper. As they are subject to change, and generally represent the caprice of the driver, one is recommended to come to an agreement with him before employing him.

Hotels. *Gotoken Hotel*, semi-foreign, with foreign food, etc. English spoken. Rates from 6 to 12 *yen* a day, American Plan (room and meals).

Consuls from many nations have offices here. Consult the local directory for addresses.

Hakodate (*hah-ko-dah'-tay*), a new, flourishing frontier-like city with 21,000 houses and 91,000 inhabs., stands near the southernmost point of Yezo Island, in the province of Ōshima, facing the *Tsugaru Strait*, in E. long. 140° 44′ and N. lat. 41° 47′ — practically that of Chicago or Rome. It extends for nearly 4 M. along the curving shore of *Hakodate Bay* and possesses post- and telegraph-offices, a number of schools, a big prison, a marine museum, several foreign churches, a meteorological station, and enough energy to convert it eventually into a much larger and more populous port. It is the financial center of the E. section of the Hokkaidō, and its imports and exports run into large figures. The native business quarter clusters near the rly. station (Pl. D, 2) and is uninteresting. Not far from it is a small but pretty Public Garden overlooking the sea, while stretching to the right is the attractive foreign settlement backed by a range of lofty fortified hills (forts closed to visitors) referred to collectively as the Peak, and as Hakodate Head. The general situation reminds one of Hongkong or Cape Town; the resemblance to the latter being accentuated by the host of wild flowers which grow in the vicinity. A succession of wide, fairly clean (wind-swept) streets lead up from the bay to the pine groves on the slopes of these hills, and are crossed at right angles by higher and more attractive thoroughfares flanked by substantial dwellings like those of Shanghai. The views from some of these vantage-points are superb, and embrace the city and bay, the Japanese town on

the N. side of the sand-pit, and the lofty mts. of the interior. The groves which gird the hills serve as a sort of Brooklyn for many rascally crows that help the street-cleaning department and are as much in evidence (and just as vociferous) as those of certain towns of British India. Here they forgather at eventide, and before they settle themselves for the night their ill-humored wrangling scandalizes the neighborhood. Wandering Ainu are seen occasionally in *Hakodate*, usually in the vicinity of the docks. The water-front presents an architectural hodge-podge which represents Japanese, French, German, American, Russian, English, and Chinese ideas of comfort adapted to a winter climate considerably colder than that of Japan proper. Corrugated tin roofs, iron stovepipes encased in square stone collars and projecting through windows to the street, and snow-sleds hanging against the houses underneath the eaves are things one does not see in *Honshu*. Most of the streets lack sidewalks, and when they are not deep in mud or dust, they are usually covered with snow or ice. Signs placed at intervals throughout the city warn strangers that it lies within the strategic zone and that the War Department will be rude to all and sundry who photograph, sketch, survey, or record impressions of land or sea within a radius of 3500 *ken* (about 4 M.). The local authorities evidently believe in signs, for they have placed them at many points and have loaded them with 'Don'ts' intended for the commonalty. Those in the park are worth looking at. The newness and mayhap the cosmopolitan character of the Hokkaidō has not improved *Hakodate's* Fourth Estate, which appears to lack the culture and gentleness of true Japanese.

The Public Garden (Pl. C, 4) contains the Court-House (*Saibanshō*), the Public Library (*Toshokwan*), and a small Fisheries Museum (open from 8 to 4; 2 *sen*). The *Shintō shrines* which stand at intervals along the shoulder of the ridge behind the port are interesting only for the fine views obtainable from their elevated situation. The drinking-water (not recommended) is brought (7 M.) from the *Akagawa;* the waterworks were installed in 1889. — The suburbs offer but little of interest to the stranger; a locally popular resort, *Yuno-kawa Hot Springs* (*Homei Hotel*, ¥5), 4½ M. E. of the town (tram-cars every ½ hr., 10 *sen*), is near the old *Goryō-kaku* Fort (a relic of *Tokugawa* times). Between it and the city is the penitentiary and a race-track. The Lakes, to which many go in summer, are mentioned in Rte. 24.

Hakodate Bay (5 by 4 M.), the best in Yezo (with 12–15 fathoms of water), is entered at the W. between *Kakodate Head* and *Katoshi-zaki*. When several score ships of different nations anchor below the high peninsula which protects them from the strong winds at the E., the effect is pleasingly

suggestive of Alaska or the Far North. Dense masses of fog often lie over the bay between May and October, and biting winds howl across it from early fall to late spring. During this period snow often lies 4 ft. deep in the *Hakodate* streets and many sleighs are brought into service. There is a wireless station at *Hakodate Head*, and a submarine cable (which crosses *Tsugaru Strait*) at the bottom of the bay (*wan*). The harbor-works under construction will cost 12 million *yen*. The shore-front is often fringed with a forest of masts rising from sea-going junks of many classes — the carriers of the thousands of tons of salmon which enter and leave the port each year.

According to the consular reports 500 or more sailing-vessels and steamers leave *Hakodate* every summer for *Kamchatka*, *Saghalien*, and other points in the North Seas, and return with catches valued at approximately 20 million *yen*. After extracting the roe and shipping it to Russia as true caviar, the Russian merchants sell the rejected fish at almost any price. The value of those thus treated reaches 3 million *yen* a year.

20. From Hakodate viâ Ōnuma, Otaru, Sapporo, Iwamizawa, Oiwake, Shiraoi and Noboribetsu to Muroran.

Hakodate and Muroran Lines of the Imperial Japanese Government Railways.

This practically circular route will enable the hurried traveler to get a cursory view of *Sapporo*, the capital city; the interior of the island; an Ainu Village; and Muroran, and it includes a short steamer trip across the beautiful Volcano Bay. Those whose time is unlimited are recommended to supplement it with the trip to *Kushiro* (described hereinafter) and that to *Wakkanai*, on *Sōya Strait*, at the extreme northernmost point of the island. All are off the regular beaten tracks of travel, and all are replete with interest. Picturesque, romantically beautiful Japan is seen here in another form; stern, gray, cold, and rugged; primeval men in a primeval wilderness. The region bears more or less the same relation to Japan proper that Canada does to Florida; with its semi-Arctic fauna and flora, magnificent scenery, and invigorating climate; but rendered doubly interesting by the mysterious, pre-historic *Ainu*.

Many of the Japanese one meets speak a little English, and strangers have no trouble in getting about.

Several trains leave Hakodate every day for (179 M.) *Sapporo*, the capital of the island. A good plan is to board an early morning train that reaches *Sapporo* in the afternoon. This gives one an interesting daylight ride. Best views from the left side of the train.

A day can be spent to advantage in *Sapporo*, where there is a comfortable hotel (p. 352) and things to see. Good *bentō* with salted salmon as an ingredient, is on sale at the principal stations en route. Also a good jam, or marmalade made of apples (*rinyoyo*), and strawberries (*ichigo-yokan*).

From *Hakodate* to *Muroran* (291 M. beyond *Sapporo*) is 470 M. Trains make the journey in about 12 hrs. (from *Sapporo*); fare from the latter place, ¥22.. 1st cl.; ¥15. 2d cl. By boarding an early morning train one can reach the *Ainu* village of *Shiraoi* early in the afternoon, inspect it between trains, and proceed to *Noboribetsu*, which can be reached early in the evening. An hour or two the next A.M. will suffice for this, and by returning to the rly. and proceeding to *Muroran*, one may devote a little time there before boarding the steamer for *Hakodate* (or *Aomori*).

Hakodate (see above). After the tawdry suburbs are passed the train crosses a rolling country of bad roads, and maize plots larger than one sees in S. Japan. Shaggy ponies laden with creels of vegetables for the city markets amble along the muddy highways; the wretched huts of the natives seem peculiarly unfitted to withstand the rigors of a severe winter. In spring, a host of wild flowers deck the hills, which are enlivened here and there by great color blotches made by the yellow coreopsis. The uninteresting station of *Nanae* is near the site of one of the earliest Gov't Experimental Farms established on the island. The peasants one sees working in the fields look like animated bundles of rags — each man serving as his own scarecrow. From 11 M. *Hongō* the line ascends over a stiffish grade into wooded hills, whence one commands wide vistas over fields brilliant with purple iris and other flowers. Lovely features of the landscape are the beautiful green bushes of the elderberry (*Niwatoko*) laden with crimson berries that form striking contrasts with the glossy leaves. — Beyond the *Tōgeshita Tunnel* (2614 ft. long) two shallow lakes, the favorite resorts of the *Hakodate* people, come into view.

16 M. *Ōnuma* (Inn: *Taiseikwan*, ¥4), and 17 M. *Ōnuma-kōen*. *Ōnuma Lake* (boats to hire) is contiguous to *Junsai-numa*, which derives its name from the pretty waxen lilies or water-buckler (*Brasenia peltata*) that idealize its surface and are gathered for their edible roots. The near-by volcano of *Komagatake* (or *Ōshima Fuji*, 3800 ft.) is usually ascended from this point (guide, ¥3 for the round trip). The trail leads over scoria; the boiling pools in the crater (last eruption in 1856) are inferior to those of *Noboribetsu*, and the views are but a trifle wider than those more easily obtained from the highest hill behind *Hakodate*. The ravines of the lower slopes are choked with wild flowers, prominent among them white hydrangeas.

The crest of the ridge is reached at *Komagatake Station* (570 ft.), whence the train descends over the *Hime-gawa* to a tangled valley, then skirts the shore of Volcano Bay. 30 M. *Mori* (Inn: *Yamaka*, ¥3), an unkempt, evil-smelling fishing-village, is sometimes made the port of embarkation for 24 M. *Muroran* (in 3 hrs.; fare, ¥2.10, Japanese food) on the opposite shore. The small steamers usually leave twice daily, from the pier at the right of the rly. station. The *Torisaki-gawa*, which flows by the town on the N., is a busy

fluvial route down which logs come from the interior. Scores of mats covered with putrifying fish adorn the sea beach, and the smell hangs heavily over the vicinity. For some miles the rly. follows the contour of the shore, passing forlorn hamlets whose roofs are held down by hundreds of cobbles; the people have no passion for pulchritude, and the cleansing qualities of the broad ocean that stretches away at their feet are apparently unknown. Many of the fishing-boats are painted in gaudy colors; have long, upturned stems like Malay proas or those of the Vikings; and are hauled up on the beach by primitive capstans worked by half a score villagers.

Beyond 38 M. *Ishikura* the rly. turns inland and crosses an upland plain sown to potatoes and maize, only to return later to the shore. The bright blue ocean dimples in the sunshine, and the half-wild horses that graze on the silent land add a primeval note to it. Beyond 70 M. *Oshiyamambe* the line crosses territory as wild, as wooded, and as lonely as Kentucky must have been when *Daniel Boone* first saw it. Long snow-sheds alternate with tunnels and tangled jungles, in which small clearings have been made and where rough settlers may sometimes be seen washing river-sand in search of gold. Magnificent trees, wild flowers, and wild grapes are everywhere. Fine streams rush beneath the lofty forest trees, and one sees an occasional fisherman thigh-deep in them, or perched on a mid-stream boulder whipping for the fine trout with which the Yezo rivers abound. Beyond 117 M. *Hirafu*, in Shiribeshi Province, the fine *Shiribeshi-yama* (8000 ft.), often called the Yezo, and the *Hokkaidō Fuji*, comes into the range of vision (right) and marks the highest point in Yezo. In the deep ravines on its sides the snow lingers till late in July. After threading a tunnel and crossing the *Shiribetsu-gawa*, the line ascends over a gentle slope to *Kutsuchian* (Inn: *Kanda*, ¥4), a new town on a plain reclaimed from the forest. The imposing mt. is now seen to good advantage at the right, the eye sweeping up from the base to the (8 M., 5 hrs. on foot) summit. Climbers usually make the ascent (July and Aug. are the best months) from here, and the innkeeper provides a guide for ¥2.50. The triple craters, now quiescent, are of no interest, and the view is circumscribed. — The uninteresting *Yamada Hot Springs* are 5 M. distant. The *Guchiyasu Tunnel* (3330 ft. long) intervenes between this point and 127 M. *Kozawa*, whence the ocean is but 7 M. (tram-car) distant. The train now ascends over a stiff grade through a region of scared and mutilated forest trees — relics of the great fire of May, 1911. The *Inaho Tunnel* (5841 ft.) pierces the pass of the same name, in a region where silver and coal are mined. Beyond is a long narrow valley with hills rising abruptly on both sides, noted for wild flowers in July, and for maples in Oct. After passing 140 M. *Shikaribetsu*, the train traverses

one of the finest fruit-growing regions of the *Hokkaidō;* here thrive apples (considered the best in Japan), peaches, pears, cherries, and other fruits, along with vegetables and grain. When the peaches begin to form they are inclosed separately in paper bags to protect them from insects, and the trees then present the appearance of being done up in curl-papers. A fairly good highroad traverses the valley, past *Niki* and *Yoichi* stations, beyond which the hills recede to a distant horizon and the valley flattens out into a wide cultivated plain. The rly. curves broadly to the right here, and the Japan Sea comes into view at the left; the villagers live by fishing for herrings.

159 M. Otaru (Inn: *Etchū-ya, Kito*, etc., ¥4), the port and capital of *Shiribeshi* Province, with 80,000 inhabs., is one of the most important shipping-points in the Hokkaidō; nearly 200 vessels enter and leave the harbor each year, taking with them coal from the *Ishikari Valley*, dried herrings, rly. ties, and many island products. Five thousand tons of peas are shipped each year to Great Britain. — Steamships of the *Nippon Yusen Kaisha* maintain regular communications with *Hakodate* (207 M.), and the ports between *Otaru* and (196 M.) *Wakkanai*. Also with (1169 M.) *Kobe*, viâ *Yokohama*. For fares see the company folder. The snowfalls of the region are severest in Feb. From Nov. to March the sea is apt to be rough, and westerly and northerly winds blow fiercely. Calm seas prevail during April–Oct. Though second in importance to *Hakodate* as a port city, *Otaru* contains nothing to interest foreigners. — Beyond the city the rly. (sometimes called the *Temiya Line*) runs along a ledge reclaimed from the high bluff at the right and protected from the boisterous sea (splendid views) by a costly stone revetment; as a rule, through trains do not stop at the suburban stations of *Aseari*, and *Hariusu* — both near the sea-wall.

At 167 M. *Zenibako*, noted for its salmon fisheries, the train enters *Ishikari* Province and runs inland over a beautiful wide plain. The big horse-breeding farm at the left just before *Sapporo* is reached is called the *Makomanai;* it bears a strong likeness to a Kentucky establishment, with its attractive stables, fine meadows studded with haycocks, and animated by blanketed horses being led about by jockeys and grooms. A good highway leads hence to the capital.

179 M. **Sapporo** (or *Satsuporo*), capital of Yezo Island, with 71,000 inhabs., stands on a broad, hill-encircled plain watered by the Ishikari River, in Ishikari Province, in lat. 43° 04′ N., and in long. 141° 21′ E. It dates from 1869, is the most attractive city in N. Japan, and represents the first efforts of the Japanese Gov't to colonize the Hokkaidō.

When the Bureau of Colonization was established, and *Count Kuroda* became the Governor of the Hokkaidō, he engaged 40 American experts to

come out and bring with them ample supplies of harvesting machinery and other mechanical appliances, seeds, trees, etc. On their arrival he set to work improving the island, and incidentally the future capital. For this a beautiful level plain with a sufficient slope to insure drainage was selected, and avenues 160 ft. wide running N. and S., and intersecting streets from 100 to 120 ft. wide were laid out and flanked by sidewalks and shade trees. This work was done before a single house was built. The effect secured is pleasing, and no city in Japan is airier, sweeter, or more attractive. It is kept scrupulously clean, and the numerous fine granite and brick edifices in Occidental style impart an air of solidity that is heightened by spacious and handsome parks adorned with statuary. A garrison is located at *Sapporo*, where Gov't maintains the Hokkaidō Agricultural Experiment Station (*Noji Shikenjo*), and the Agricultural College of the Imperial University (*Tohoku Teikoku Daigaku*), opened in 1876 and modeled after the Massachusetts (U.S.A.) Agricultural College. The fruit trees from America now produce bountifully, and the region is celebrated not only for its fine fruit but also for delicious preserves. The Sapporo Beer brewed by the *Dai Nippon Brewery Co., Ltd.*, is likewise known for its excellence. The hills behind the city are criss-crossed with trails that lead to many picturesque spots.

Arrival. The finest quarter of the city is near the rly. station, and the chief points can be reached on foot in a few min. No cabs. Jinriki, 35 *sen* an hr. The best of the several hotels is the *Yamagata-ya* (5 min. walk; jinriki, autos, from the station). Rooms only, from ¥5, according to location (the best are in the foreign wing); meals (foreign food), ¥2 each (salmon — *masu*, a specialty). Japanese food and accommodations in this and in the *Hohei-kwan* (inn), from ¥4.50 a day inclusive.

The best shops are on the main st., *Nishi O-dōri*, which runs S. from the station entrance. On the same thoroughfare is the fine granite home of the Hokkaidō Colonization Bank (*Takushoku Ginkō*); near by is the equally imposing Post-Office, facing a pretty park with a bronze statue of *General Nozayama*. The bronze statue in the park 3 squares W. of this is of *Count Kuroda*, one-time chief of the Colonization Bureau. At the extreme W. end of the city stands *Maruyama Park*, with a *Shintō shrine* called the *Sapporo Jinja*. A joyous festival is celebrated June 15—16 each year. The handsomest of the parks (2 blocks back of the *Yamagata-ya Hotel*) is laid out on the lines of a botanical garden, contains numerous indigenous trees carefully labeled, and adjoins a smaller botanical garden. Within the first is

The **Hokkaidō Museum** (*Hakubutsukwan*), open Wed., Sat., and Sundays, from 8 to 5; admission, 2 *sen*. There is a small collection of stuffed animals and birds from Yezo and Saghalien; bird, fish, and animal traps, prehistoric pottery, mineral specimens, and Ainu relics and belongings (clothing, domestic utensils, models of boats, and what-not), significant of the low order of intelligence of these unfortunate people. The big Yezo (stuffed) bears and eagles are worth looking at.

From *Sapporo* the train runs E. through the suburbs and affords good views of the wide streets of the capital; the big structures at the right and left of the tracks are the brewery and malt-house of the *Dai Nippon Brewery Co.* Sawmills, flour-mills, hemp- and flax-factories, preserving-works, etc., impart a busy air to the outskirts. Beyond the suburban town of *Naebo* the country is highly cultivated. Prominent features in the landscape are the wide fields of hops (*Humulus japonicus;* Jap., *mugura*) of a species differing slightly from the common hop (*H. lupulus*) of America, and in steady demand by the brewers of the country. The farmers support the vines on poles arranged like those of a wigwam. The rly. soon curves broadly to the right and traverses a lovely plain, prairie-like in its extent, drained by shallow tributaries of the *Yaburi River*, and delimned on a far horizon by lofty blue hills. The

double brick-kilns by the wayside are worth a passing glance because of their odd shape. Near 185 M. *Atsubetsu*, the high-road which started so bravely from *Sapporo* loses its metropolitan character and degenerates into a rutty nonentity out of keeping with the magnificent character of the country — which resembles a rich section of Illinois or Kansas. — 192 M. *Ebetsu*, on the banks of the *Yubari-gawa*, contains a big paper-mill (*seishi-jō*) of the Fuji Paper Co.; the river, which here joins forces with the *Ishikari*, furnishes part of the power. The pulp is obtained from the practically limitless forests of the island.

At 204 M. Iwamizawa the rly. goes in a S.E. direction to 228 M. *Oiwake*, where it turns again and runs S.W. toward Volcano Bay. A branch rly. runs N.E. to 27 M. *Yūbari*, with the widely known *Yūbari Collieries*. There are extensive coal-pockets and coke-ovens at *Oiwake*, and the few American cows one sees in the adjacent fields are perhaps the prototypes of vast herds that will some day roam this splendid country. The conspicuous features of the small towns along the line are the immense piles of logs that await shipment southward. Here and there a corduroy road stretches across the marshy lowland; the tangled wilderness is gay with flowers and growing things, and is perchance the home of the great brown bears which the *Ainu* hunt bravely and successfully. The houses one sees are a combination of frame and thatch — a concession to the fierce blizzards which plague the region during many months of the year. The district is newer, cruder, and less tidy than that about *Sapporo*. Many scared and naked trees rise from small patches of reclaimed land, and between them are raised potatoes and maize, the latter as food for the half-wild ponies of the island. The trails through the forests which extend for many miles in the interior are made by *Ainu* hunters.

256 M. *Shiraoi*, a poor village, stands contiguous to one of the largest **Ainu Settlements** in this part of the country.

The traveler pressed for time can leave the train here, visit the *Ainu Village* (called *Kotán*), and later board a train and reach *Noboribetsu* or *Mururoan* early in the evening. Hand-luggage can be checked at the station; 2 *sen* each piece. The station-agent will find a boy to accompany one (25 *sen* ample) as guide; a station-boy is better, as his official position makes him welcome with the *Ainu* and enables one to inspect the interiors of the houses by invitation rather than by intrusion. The people are gentle, submissive, courteous, and harmless. They show less curiosity than the visitor; forbid the children to molest or follow him; respond amiably to salutations, and welcome rather than repulse foreigners. If the traveler will provide himself beforehand with some candies, foreign knick-knacks, a bit of flashy, oroide jewelry for the poor women drudges of the households, or anything that pleases children, their gratitude will be so genuine that he will feel repaid for the forethought. The womenkind will then bring out their wedding finery and deck themselves with it, — great strings of blue beads, hammered silver or metal ornaments, and the like, — and other heirlooms, or tribal treasures, will be displayed for inspection. Usually every charm known to these poor untutored folks is employed to please those who show an interest in them. By proceeding from the station to the main st. of the Japanese town, turning right and walking to the 2d rly. crossing, one will come to the terminus (left) of the main st. of *Kotán*. This runs right through

the frowsy settlement to the sea, where a splendid surf sometimes breaks upon the beach. Flanking this dirt lane are the wretchedly poor huts (60 or more) of the (approx. 200) people, each surrounded by a little garden in which men, women, and children delve diligently. Side lanes cross the main one at right angles, and are in turn flanked by other houses. The interiors vary with the habits or poverty of the owners. Some are as well furnished and comfortable as the poorest Japanese shack; others are mere styes where the blear-eyed inmates dwell amid vermin and destitution. The town straggles along the beach for ½ M.; the deep cauldrons sunk in the sand are used for boiling fish for oil and manure. If the traveler has time to spare he should walk along the beach and inspect the curious *Ainu* boats drawn up there — long, narrow craft, rowed from the side by slender oars. On a foggy day the sea is of a beauty indescribable; gray as a gull's breast, and sometimes broken into great waves which sweep in from the California coast 4000 M. away vainly to thunder their message of civilization at the very doors of the unheeding *Ainu*.

From the platform of the *Shiraoi Station* one may, on a clear day, get a fine view of the (6 M. N.W.) *Tarumae Volcano* (3300 ft.), which after many years of inactivity suddenly blew off its head in 1874, and besides burning the splendid forest which draped its sides, deposited ashes over towns 50 M. away. The *Ainu* still hunt bears in the lower foothills. — Scattered *Ainu* huts are seen along the shore as the train runs by the sea, and are usually distinguishable from those of the Japanese by the superimposed caps of straw which form ridges that gradually decrease in size as they near the apex. Before reaching 270 M. *Shikifu*, we cross the *Uyoro-gawa*, which, before emptying its water in the adjacent sea, turns and follows the shore for some distance, almost within arm's reach of it, yet separated from it by a narrow sand-spit. It illustrates a curious habit of many of the Yezo rivers, which follow this lingering procedure before making the merger. The *Fushicobetsu Tunnel*, 2000 ft. long, is threaded before the train reaches

275 M. **Noboribetsu,** point of departure for *Noboribetsu Onsen*, the small cluster of houses at the Hot Springs 4½ M. in the hills (1½ hr.) at the W.

If there be many passengers on the train the traveler will do well to have the station-agent at *Shiraoi* telephone to the office of the *basha* (see p. xci) at *Noboribetsu* (opposite the station) and have the special *basha* (¥1.40 including luggage) reserved (comfortable seating capacity for 2 pers.; 4 on a pinch). The fare in the regular *basha* (uncomfortable when crowded) is 40 *sen*. The road leads through the main st. and over the hill — turning left beyond the crest. In the rainy season it is execrable — even for walkers. The last mile is through a wild and picturesque region, with a deep gorge and a shallow river at the left, and high hills at the right. The hamlet occupies a narrow plateau at the head of the ravine, and at times is almost enveloped in the sulphurous steam which rises from the hot water. Towering hills inclose it on all sides. The *basha* usually stops in front of the *Takimoto Inn*, where a clean room and Japanese food is provided for an inclusive charge of ¥2 a day. The sulphurous fumes are disliked by mosquitoes and other light militia of the air, and they are conspicuous by their absence. By planning to inspect the springs, etc., on the following A.M., one can board the noon *basha*, reach *Muroran* early in the afternoon, and take a night boat from there.

A 10 min. walk up the gorge behind the inn (the proprietor acts as guide; fees unnecessary) brings one, without dizzy

climbing or perilous scrambling, to one of the most interesting spots in Yezo; aptly termed *Jikoku-dani*, or 'Valley of Hell.' Here, in the highly inflamed, corroded, and disintegrating crater of a moribund volcano, in a place dreadful yet fascinating, near the base of high walls that have been burned and tortured into almost every color of the prismatic spectrum, and now covered by a thin, irregular crust as treacherous as it is hot, are the dynamic, retiring fires of a volcano that has seen better days. Through this rotten crust, where infinite caution is required in picking one's way, and where the stranger should never venture without a guide, burst scalding mud, superheated steam, furiously boiling water, and sulphurous gases that seem to have spurted straight from the white-hot heart of hell itself. The ground is pierced with holes from the size of a lead-pencil to boiling cauldrons 40 ft. in diameter, and from each of these there jerks or puffs, or belches or hisses — oftentimes accompanied by terrifying groans, sighs, or shrieks — sickening emanations and solfataric gases that wound the sense of smell, or burn an exposed hand with diabolical malignity. The gorge is usually filled with the steam that rushes from hundreds of vertical and horizontal vents; in some places with a thin, spiteful wail, in others with the stunning noise of a hundred locomotives blowing off steam in unison. In a small ravine threaded by an angry rivulet of pestiferous blistering sulphur water, is a place where the crust gives way when one ventures on to it, and spitting steam flies out to scald the invader. The stones are crackled with the terrific heat beneath them, and a cane poked into the earth finds no resistance, but when withdrawn is charred and smoking. Some of the streams which rush desperately away from this fuming 'Hell's Kitchen' are dirty gray in color; others are clear (and poisonous); while still others rest long enough in wayside pools to deposit exquisite acicular crystals of sulphur which perish at a touch and disappear as an impalpable powder. Other streams of innocent-looking but white-hot water flow over jade-green beds that sparkle like jewels and are extraordinarily beautiful when the sun's rays strike them. In some places one must keep moving to save one's shoes from burning; in another place, near the center, is a deepish pool, perhaps 25 ft. from the lip, and 60 ft. across, called the *Tetsu-no-yu* ('hot iron spring') where viscous mud and iron of a bluish-gray color boil and blobber viciously and ceaselessly. Every foot of the gorge shows the traces of volcanism. By climbing to a small, near-by ridge one emerges on a terrace whence far below one sees a second crater, called *Oyunuma*, with a lake of boiling mud, and walls streaked with red and yellow, and drab and green. Other jets of steam dart out of the mt. side, and hot water bubbles from a score of roaring vents. The sizable snakes (*hibi*) which infest the place hereabout love the warmth and are harmless.

— Water pours down from this spot to the bath-houses in the hamlet, where promiscuous bathing is practiced. The hills are honeycombed with solfataras and blow-holes, some of which exhale hot air, others cold. There are a number of pretty walks in the neighborhood, but when one gets out of range of the sulphuretted hydrogen, woods-flies become troublesome and interfere with one's pleasure. The maple displays of Nov. vie in beauty with the cherry blooms of April.

Some bold headlands are seen at the left of the train beyond *Noboribetsu Station*, and a fine surf rushes in from the broad Pacific to die on the shingly beach. An occasional *Ainu* hut stands in lonely isolation near the shore. 280 M. *Horobetsu*, a bleak town overlooking the sea, has only its views to recommend it. The group of factories at the right of 287 *Wanishi* constitute the Anglo-Japanese Steel Works; great piles of coal, long docks, and a half-dozen or more big buildings surmounted by lofty steel chimneys give an air of suppressed energy to the place.

291 M. **Muroran,** a picturesque town (pop. 21,000) in Iburi Province, occupies a pretty site at the foot of a green ridge from the crest of which a superb view is obtainable. Fishing is the chief industry of the tidy little port, and the specialties are mackerel, halibut, sprats, herrings, and an auriculate shell of the *Pectinidæ* (Jap. *hotategai*), which is made into buttons. The rly. station is within 2 min. walk of the steamer landing (right). At the left of the exit is a restaurant where foreign food can be had. The *Maru-ichi Inn* (¥2.50 to 5 a day) stands at the left of the station, facing the dock; the *Maruhon* (same rates) is a few hundred yards farther along the street. Between them is the office of the *Nippon Yusen Kaisha*, whose comfortable ships ply daily to *Aomori* (see Rte. 17) and *Hakodate*. Trunks from the rly. station to the dock, 25 *sen*. The company's launch puts passengers on board free of charge.

The Bay, an indentation in the N.E. side of the larger Volcano Bay (23 M. in diameter, 55 fathoms deep), never freezes, and is filled with excellent fish. The picturesque island which rises 120 ft. above the surface and is surmounted by a lighthouse and girt by a reef is *Daikoku-jima*. The bold promontories seen at the left as the ship passes out are very striking; the winds and waves have wrought them into many fantastic shapes, and a myriad sea-birds nest in them. The volcano visible at the N.N.W. is *Usu-dake*. That at the W. is *Komagatake*. The active volcano (1950 ft.) at the extreme E. point of the peninsula bounding the S. edge of Volcano Bay (so-named by *Captain Broughton*, who visited it in 1796) is *Esan*. On dark nights the sky often glows with the reflection of its interior fires. *Esanzaki Point* is rounded on the voyage to *Hakodate* or *Aomori*.

21. From Hakodate viâ Iwamizawa, Fukagawa, Asahigawa and Ikeda to Kushiro.

Hakodate Main Line, and Kushiro Line of the Imperial Japanese Government Railways.

To *Iwamizawa* 204 M.; several trains daily in about 13 hrs. — To *Kushiro*, 457 M. in about 28 hrs. For fares see the Rly. Time Table. Neither line has touristic value equal to that of Rte. 20, but they are of particular interest to those concerned with the tribal life of the *Ainu* as well as with virgin country but recently penetrated by the rly. The towns are primitive.

From the *Port of Hakodate* to *Iwamizawa Junction* is described in detail in Rte. 20. The busy town is the end of a rly. division, with round-houses, car-shops, etc., and several new inns near the station; rates from ¥3–4 a day. From here the rly. runs due N. through a wild, beautiful, and practically primitive country 200 or more ft. above the sea-level, to 245 M. (from *Hakodate*) *Fukagawa* (a place similar in many respects to *Iwamizawa*), where the *Rumoi Line* turns N.W. and traverses an equally undeveloped region to 31 M. *Rumoi*, a growing port on the Japan Sea, and in touch with *Otaru* by small coasting steamers. From *Fukugawa* the main line runs E. for 20 M. to 265 M. *Asahigawa* (2 inns opposite the station; ¥4), 475 ft. above the sea, and the point of departure for the important *Teshio Line*, now under construction (consult the rly. time-card), and which is slowly penetrating the frigid wilds of *Teshio* Province (northernmost of the island group). 167 M. WAKKANAI, on the Sōya Strait, is its ultimate destination. The constantly shifting rail-head, and the steady improvements which the region is undergoing, renders sustainedly accurate information difficult. Fierce forest fires sometimes scourge the region and alter the face of it.

At *Asahigawa* (Inn: *Miura-ya*, ¥4), a clean, thriving town near the center of the island, and which less than two decades ago was an unpeopled wilderness, the main line turns S. and traverses a more developed and progressive country; mountainous in part, well watered, and covered with magnificent forests almost tropical in their density. *Ainu* villages are met with occasionally in the remote fastnesses (usually not far from the coast), but they are as a rule too difficult of access to repay the effort made to reach them. At 327 M. *Ikutora*, the train crosses the *Ikutorashibetsu River* at an elevation of 1288 ft., then climbs higher to *Karikatsu* (1856 ft.), where it enters the sharply slanting *Karikatsu Tunnel* (3009 ft. long), before it descends to the shorter *Shinnai Tunnel*. The big mts. at the far left are *Tokachi-san*, and *Ishikari-san*.

From 392 M. *Ikeda*, the *Abashiri Line* diverges to the N. and runs through a district where most of the peppermint grown on the island is raised. Passing Mt. Meakan, and 87 M. *Nokkeushi Jct.*, the line proceeds to 120 M. *Abashiri*, a grow-

ing port at the E. end of the island, on the Okhotsk Sea. At *Ikeda* the main line continues S.E. over a practically level country to 409 M. *Urahoro*, whence the train ascends (404 ft.) to the *Atsunai Tunnel* (1035 ft. long), then descends to the *Atsunai River*, which it crosses 9 times in as many miles before reaching the port of the same name on the Pacific Ocean. From this point the rly. follows the contour of the coast, threading 3 tunnels and crossing 6 rivers before it reaches its present terminus.

457 M. **Kushiro** (Inn: *Kanekichi*, ¥4), a thriving port at the mouth of the *Kushiro River*, in *Kushiro* Province, 204 M. from *Hakodate* by sea (frequent ships of the *Nippon Yusen Kaisha*), is perhaps destined to become one of the most important seaports on the island. Considerable sulphur is exported, the product coming down the river from *Shipetcha*, where it is refined after being brought from the famous Sulphur Mt. (*Iwō-san*) near *Atosanobori*. Transpacific ships often stop here for the excellent coal from the near-by fields. The thousands of oak and maple logs which come down the river on the spring freshets are shipped to Europe. The *Tokichi Valley*, in the hinterland, is noted for its beans. The ruinous old fort near (2 M.) *Mojiriya* is believed to have been used by the *Ainu* a thousand years ago. Archæologists have unearthed numerous relics of the Stone Age in the neighborhood. — A number of *Ainu* villages dot the intervening country between *Kushiro* and *Nemuro* (Inn: *Yamagata-ya*, ¥4) — a picturesque port on the E. coast, in *Nemuro* Province, known for its extensive crab-canning establishments.

22. The Kurile Islands.

The **Kurile Islands**, or *Kuriles*, so named by the Russians for the smoking volcanoes thereon, are called *Chishima*, or Thousand Islands, by the Japanese, to whom they were ceded by Russia in 1875, in part exchange for a section of Saghalien. They are 18 in number and comprise a lofty, sparsely inhabited volcanic chain extending in a S.W. direction between the S. extreme of Kamchatka and the N.E. part of Yezo, and between the 43d and 51st degrees of N. lat. *Tomari*, the chief town of *Kunashiri-shima* (the southernmost of the group) is almost within view of *Nemuro*, across the Nemuro Strait (50 M. long; 9–20 M. wide), and is a regular port of call for the steamships of the *Nippon Yusen Kaisha's* Hakodate-Kuriles service. Few of the Japanese possessions are less known to foreign tourists, and few are more deserving of being known, since certain of the islands are the paradise of the fisherman, the hunter, the volcanist, the botanist, and the lover of the awe-inspiring and unusual in nature. The environing seas and the splendid island rivers teem with fine fish — chiefly salmon

and salmon-trout. Huge grizzly bears — perchance the forebears of the magnificent fighters of the American Northwest — gorge themselves on these salmon and roam the great forests practically unhunted by man; while the active volcanoes are spouting fountains of fiery beauty, finer than anything in Japan proper, and of a spectacular splendor quite indescribable. From Sept. to Nov. is the best season in which to visit the Kuriles, as the weather is then bright, clear, and with slow westerly winds. The spring is cold and boisterous, and with but little fog, but this prevails almost constantly throughout the summer months, with but few bright intervals. June has been known to have 16 days of fog, July 26, and Aug. 20. From Dec. to Feb. is cold, with N.W. winds. There are, however, many fine days, and during the coldest nights the mercury rarely falls below zero Fahr. Snow falls between Nov. and May, with an occasional fall in June. The climate is decidedly moist, with considerable rain. The *Ainu* who live on some of the islands in a state of almost incredible filth and poverty, protect themselves from the weather by holes dug in the earth and roofed over. When the salmon run up the rivers in the fall to spawn in the upper reaches, and the bears come down to the streams to flirt them out with their paws and fatten themselves for their long winter sleep, hundreds of salmon fishers come over from Yezo along with a few sportsmen from Japan proper, and for a few weeks there is considerable activity, and bear-skins are a drug in the market. Prospective hunters can always get detailed information regarding hunting and fishing from the Hakodate agent (English spoken) of the *Nippon Yusen Kaisha S.S. Line.*

When the ships of the above company drop anchor off the small port of *Chinomiji* in Kunashiri Island (known for its crab-canneries), all hands fall to fishing for crabs, which abound in such numbers that when the nets are hauled up almost as many of the spiny crustaceans hang outside as inside, as if anxious to be canned. The most conspicuous feature of the island (N.E. section) is *Chachadake*, a magnificent volcano (6051 ft. high), a truncated cone in shape, with a second peak rising out of its crater. The culminating peak of the mt. mass which occupies the middle of the island is *Shimanobori* (2933 ft.). Groves of timber and isolated trees grow on the lower spurs of the range, with thick bamboo grass. The coast is rocky, but the waters abound with herring, salmon, and sardines. Bears are numerous.

Yetorofu, 110 M. long and from 2 to 20 M. wide, the largest (pop. about 1500) and richest of the Kurile group, is separated from Kunashiri by the Tannemoi Strait (12 M. wide; 50–80 fathoms deep), and is formed of 8 groups of mts. 3000 to 5000 ft. high, connected by low and comparatively flat valleys. As many as 5 volcanoes are sometimes active at

one time. All the principal settlements and fishing-stations are on the Okhotsk Sea side (N.W.), as this is the most free from fog in summer. Whales are often seen on the Pacific side. *Rubetsu* is the capital.

Uruppu Island, which is divided into 4 mt. groups each nearly 4000 ft. high, has several fine rivers which empty into the Okhotsk Sea. The run of salmon here is of peculiar interest. Many fishermen come hither in the autumn season and establish themselves temporarily to take and dispose of the huge catch. At the village of *Nobetsu* the men use long nets in which they not unfrequently secure 2000 fish at a time. Usually in the afternoon, between 4 o'clock and sunset, when the fish are running strongly, the bay is invaded by schools of Orca whales, or killers, which feed voraciously upon the luckless salmon and provide a singular spectacle of carnage and destruction. During the summer the island is a vast flower-garden, and immense wild roses grow in profusion. The small lakes are well stocked with a species of salmon-trout called *itō*, of which the Japanese are very fond. The scenery on the Okhotsk side of the island reminds one of the Scottish Highlands. Large ice-fields drift across this sea in Feb. and the coast is sometimes ice-bound until May. *Uruppu* is the N. limit in the *Kuriles* of the growth of bamboo grass; the W. side of the islands is generally high and perpendicular, with no beach; ships can approach to within 40–50 ft. of the shore. The old Russian-American Factory which once had its office at *Port Tavano*, on the E. side, is now closed and deserted.

The Chishima Strait, which separates Kamchatka from *Shumshu*, the northernmost island of the Kurile group, is about 4 M. wide. The island differs from the others in that it has no mts., its surface consisting of undulating hills with swampy valleys and a growth of scrub pine, alder, and grasses. Fish are abundant everywhere off the coast, and the lakes and streams teem with unhunted waterfowl. These are features of many of the islets, and the sea-birds comprise fulmars, auks, puffins, guillemots, gulls, shags, sandpipers, and doterel. The land-birds include ptarmigan, snipe, plover, swans, geese, ducks, and divers (particularly where there is much fresh water). Ravens, falcons, wagtails, and wrens are common. Harlequin ducks frequent certain of the islands in great numbers in summer. Sea-lions and leopard-seals are numerous, and fur-seals are found near the *Shrednoi* and *Mushir* rocks. On some of the islands foxes, wolves, and land-otters are found, along with a species of lemming.

Alaid (*Araido-shima*), W. of *Shumshu*, the loftiest of the Kuriles (7640 ft.), is an extinct volcano, with slopes sweeping downward in a graceful curve, and ending in low cliffs; a deserted village stands on the S.E. side where an old lava

stream has formed a small point. *Paramushiru* (or *Paramoshiri-jima*) at the S. of *Shumshu* is mountainous throughout, with 4 splendid volcanoes, the most prominent of which, *Mosotofuji*, or Fuss Peak, rises from a peninsula at the S.W. side of the island, in a magnificent solitary cone 6900 ft. high, and terminates seaward in steep cliffs. About 10 M. to the N. stands the lordly *Chikuratski* (or *Chikuramine*), 6400 ft. In the S. part of the island there are numerous peaks over 6000 ft. high. Nearly all the remaining islands are marked by series of volcanic peaks which are glowing beacons to mariners on the high seas adjacent.

23. Saghalien.

Saghalien, the *Tarakai* of the natives, and the *Karafuto* (an *Ainu* name) of the Japanese (who own the lower half of the island from lat. 46° to 50°), extends nearly N. and S. abreast the coast of Tartary for 520 M., and has a width varying from 15 to 100 M. Its N. part forms the E. side of Amur Gulf, and farther S. the E. shore of the Strait of Tartary, while its S. extremes, *Cape Siretoku* and *Kondō-zaki*, are separated from Yezo Island by *La Pérouse* (or *Sōya*) *Strait* (22 M. across and with an average depth of 20–40 fathoms).

Travelers from Yezo usually land in Saghalien at *Sakaemachi*, 1 M. from the former capital of Otomari (the some-time Russian penal settlement of *Korsakovsk*), at the head of *Aniwa* (or *Higashifushimi*) *Bay*, overlooking a smaller bay called by the Russians *Lososei*, and by the Japanese *Chitosewan*. *Aniwa Bay*, 45 M. long and 53 M. broad, extends along the southernmost part of Saghalien, between *Kondō-zaki* and *Jizō-zaki*, the former a peninsula extending into *La Pérouse Strait*. From *Sakaemachi* trains of the Karafuto Railway Line (3 ft. 6 in. gauge; operated by the *Karafuto-chō*, the vernacular name of the local gov't) run N. to 57 M. *Sakaehama* on the E. coast (daily trains in about 4 hrs.; 2d cl. fare, ¥3; 3d cl., ¥1.62 — no 1st cl.), passing through 24 M. *Toyohara*, the present capital (formerly *Vladimirovka*) where the administrative buildings are. Communications with the E. side of Saghalien is kept up during much of the year by dog-sledges, which the *Ainu* are expert in driving.

Trustworthy early records regarding *Saghalien* are lacking; it attracted the attention of the Japanese early in the 18th cent., and in 1785 the *Tokugawa* Gov't ordered *Hidemochi Matsumoto* to organize an expedition thither and report on the island. That it was masterless is shown by the fact that later the feudal lord of *Matsumae*, at Yezo, was entrusted with the administration of it and it was acknowledged a Japanese possession. Still later, when the Muscovites began to cast covetous eyes upon it, the ruling barons of *Sendai*, *Aizu*, *Shonai*, and *Morioka* were instructed to send colonists thither, who were later placed under the direct control of the high commissioners at Hakodate. Soon after Russia put a sign on the land affirming that the N. half belonged to her, the controversy over it reached an acute stage, and in 1852 a

Russian commissioner was sent to Japan to help mark the border-line. In 1859, *Muravieff* came for the same purpose, but as no definite agreement could be reached, Japan sent (in 1862) a special envoy to the Russian capital, but the settlement hung fire. The treaty concluded between Russia and the *Tokugawa shōgunate* in 1867 was unsatisfactory to Japan, since she held the shadow and Russia the substance. By the terms of the Portsmouth Treaty, however, the S. part (about 20,000 sq. M.) of Karafuto below the 50° was restored (1905) to Japan. The island (pop. 80,000) has long been celebrated for its fisheries. Whales are found off the E. and S. coasts; salmon and herrings abound, and in the deep bay of Aniwa on the S., into which two large streams fall, the Japanese have established an extensive salmon-fishery; the largest is at the head of Patience Bay. The fishing season commences in April and closes in Aug. Of the 27,000 of the Japanese population, four tenths are engaged in agriculture, the remainder in fishing.

The forest-belted mts. of the island are disposed in parallel ridges, running with the meridian, separated by marshy valleys and forming the prolongation of similar ridges of granite and metamorphic schists in the Hokkaidō. Here, as there, strata of the Upper Cretaceous age, inclosing coal-seams, reveal themselves against them, on the W., while on the E. side strata of the Tertiary formation predominate. A marked difference in the geology of Saghalien, compared with that of Yezo, consists in the scarcity of eruptive rocks in the former — which are limited to places on the W. coast. In this connection it is noteworthy that the zone of volcanism which follows the W. coast of the Japanese archipelago, ends in the upper Hokkaidō, while a branch diverges over the *Kuriles* to *Kamchatka.* The W. mt. chain skirts the coast from N. to S. and has a mean elevation of nearly 3000 ft.; its summit, in the center of the range, attains a height of nearly 4900 ft.; and *Mt. Lopatinski* (Bernezet Peak), in about lat. 47° 38′ N., is 3890 ft. high. The passes in this range are in some places less than 600 ft. high. Eastward of the main range there are parallel ranges with a mean elevation of about 650 ft., with gently rounded crests. *Mount Tiara,* in about lat. 50° 10′ N., is an imposing peak about 1950 ft. high, and the only mt. of much elevation in the E. ranges. These mts. never reach the perpetual snow-line, but several rise above the limit of vegetation.

The virgin Forests are of an extent unequaled in any other part of the Japanese Empire. The most valuable of the trees are the several varieties of pines, the larch, white birch, willow, etc. Many chemical substances are obtained from them — resin, wood-alcohol, turpentine, etc. The forests are situated mainly on the high plains or in valleys with a slight inclination

toward the sea; numerous small streams float the felled logs to tide-water. Coal is the chief product of the mines; next to it comes placer-gold, copper, and iron. Oil is found in paying quantities. The coal-fields (under the control of the Saghalien Administrative Office) are numerous, with thick, regular seams. The N. fields lie along the E. slope of the mt. axis of the island and stretch from the mouth of the *Poronai River* to the Russian frontier. Wash-gold is found in abundance in the beds of the rivers which flow from the *Taraika*, *Susuya*, and *Shiretoko* ranges. Iron pyrites is found in great quantities on the *Notoro Peninsula*. It is believed that silver and amber exist. Rice is not cultivated because of the short summers, but the other vegetable products are those of countries with a climate like that of Canada. The bear, wild reindeer, and sable are hunted, and the magnificent Manchurian tiger often visits the N. extremity of the island, crossing over when the Strait of Tartary is icebound. Cattle and horses have been introduced from Russia and Japan.

The Saghalien **Climate** is characterized by extreme humidity, fogs, rains, and snow. Spring, summer, and autumn occupy 2 months each and the winter 6 months. At *Kusunai*, on the W. coast, the foggy and rainy days average 253 in the year, and this locality is considered to be in a favorable position for fine weather; the number of foggy and rainy days on the E. coast is considerably in excess of those on the W. coast. The rainy season is from mid-Aug. to mid-Oct., when destructive floods occur at times. By the end of Oct. the streams and the coast are beset by ice and the whole island is covered by snow 3 ft. deep, which remains until the following April. The leaves begin to come out at the end of April, and the following 5 months are warm or hot; in the height of summer it is light from 4 A.M. till 9 P.M. The principal river is the *Poronai*, which rises in about lat. 50° 30′ N., winds through a broad plain at the foot of the W. range, and enters the sea in the middle of *Patience* (or *Shichiro*) *Bay*, on the E. side of the island. The *Tuimi River* rises near the source of the *Poronai*, runs N., and discharges its waters into the Sea of Okhotsk. Each is navigable by a small boat for about 100 M. The winter winds which blow down the valley of the *Poronai River* are bitterly cold, and the temperature of *Patience Bay* in Jan. is said to be quite 20° colder than in the same latitude on the W. coast. The ice along the shores of this bay will bear sleighs as late as April. The great cold of the E. coast is caused in a measure by the ice which comes in from the Okhotsk Sea and packs up along it. Broken masses sometimes remain heaped round the E. headlands until July.

The inhabitants of the Russian end of the island consist almost entirely of immigrants: Russian (many of them released exiles), *Giryaks* (Tartars), *Ainu* (from Yezo), and *Oroks*.

The chief occupation of the people is fishing and hunting, the articles of export being otter, fox, sable, bear, deer, and seal skins. Robben (*Tuyulenya*, or *Seal*) Island, $11\frac{1}{2}$ miles S.W. of Cape Patience, has a seal-rookery on the E. side. The Russian Fur Company's station is near the S.W. end. The island is the resort of thousands of puffin and other sea-birds which breed here. Sea-lions congregate in considerable numbers on *Opasnost Rock*, near *Kondō-zaki*. The noise of their bellowing and barking can be heard some distance at sea, and in foggy weather it warns the seamen of the island's proximity.

The hunter inured to low temperatures (the thermometer sometimes registers 24° F. below zero on the W. coast) will find game numerous. Bears and fine and valuable foxes are unusually plentiful, as are also grouse and hares. In this remote and rarely visited corner of the world whales, seals, salmon, and a host of marine creatures can be caught with little difficulty.

Yachtsmen who seek the most primitive places will sometimes find deserted huts that serve for temporary headquarters on the shore of the Gulf of Tartary — across which hunters sometimes come from the opposite ports of Siberia. It should be remembered that the half-savage *Giryaks* (or *Ghiliaks*) of Saghalien do not readily distinguish between their own and others' property — perchance due to the myopia with which many of them are afflicted.

The residence of the governor-general of Russian Saghalien is at *Alexandrovski*, N.E. of *Cape Jonquieres*. But little English is spoken in this region, and strangers are sometimes regarded with suspicion. Most of the Japanese settlers have retired to *Karafuto* in order to be under Japanese jurisdiction.

IV. WESTERN JAPAN.

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24. From Yokohama viâ Kōzu, Gotemba (Fuji-san, Shōji) and Shizuoka to Nagoya (Kyōto, Ōsaka, and Kobe).

Tōkaido Main Line of the Imperial Government Railways.

Frequent, excellently-equipped, comfortable local and express trains with good Dining, Sleeping, Observation cars make this delightful trip daily, touching at *Shizuoka, Nagoya, Kyōto, Ōsaka, Kobe* and other important cities. For data relating to fares, time, etc., consult the Rly. Time Table.

Between *Yokohama* and *Kobe* (routes 24, 26, and 36) the rly. traverses 25 tunnels, crosses 76 rivers and the provinces of *Sagami, Suruga, Tōtōmi, Mikawa, Owari, Mino, Ōmi,* and *Yamashiro* before entering *Settsu.* At times the train skirts portions of the lovely coast of the Pacific Ocean and affords adorable views (best from the left side of car) of the sea and *Fuji-san* (right side of car). It crosses and re-crosses the old *Tōkaidō,* which at present is much used by automobilists. The highest point of the line is at *Gotemba* (1598 ft.), near the base of *Fuji.*

Yokohama (see p. 10). The rly. bears round to the left, circles the port, and runs toward the W. through a succession of flat valleys cut up into rice-fields that are a mass of sticky mud in early spring, a carpet of vivid green in summer, and half-submerged, repulsive plots in winter. The thickly wooded green hills protect the region from the chill N. winds, and late in the fall and very early in the spring the straw-thatched native houses are embowered in flowers and have purple sweet-flags growing in bands 2 ft. wide along their ridge-poles. The big push-carts on the flanking highway are usually filled with sturdy onions, edible lilies, or *daikons* for the Yokohama markets. Beyond *Hodogaya* the grade slopes upward through the *Shimidzuyado Tunnel* (701 ft. long) to a valley hemmed in by graceful pine groves, bamboo, maple, cherry, and other trees. Hereabout the peasant women wear skin-tight trousers when working in the slime of the paddy-fields, and squads of them may be seen knee-deep in the malodorous muck from whose sticky black mass grows the excellent native rice. The line soon crosses the broad automobile road which links Yokohama to *Kamakura, Dzushi, Yokosuka,* and *Misaki.* Beyond *Totsuka,* where the fertile *Seki Valley* is entered, the auto road strikes off left in order to be nearer to the sea, and the rly. continues on through hills marked by numerous cuts and admirable retaining walls of speckled granite. Albeit the land hereabout has been intensively cultivated for more than a thousand years, — perchance with little or no rest, — the constant addition of fertilizers has made it amazingly rich and productive.

10 M. *Ōfuna Jct.,* is the point of departure for *Kamakura* and the places described in Rte. 2, p. 28. The near-by *Caves of Taya-no-ana,* with some crude carvings on the soft walls, are of no interest. An electric car-line (station at the left of the rly.) runs S. from (12 M.) *Fujisawa* to (2 M.) *Katase,* the nearest point on the mainland to *Enoshima* (p. 34).

The Buddhist Temple (*Yugyō-ji*, of the Zen sect), ½ M. from the *Fujisawa Station*, is of less interest to foreigners than to Japanese, some of whom believe that the abbots have special powers of healing. *Kugenuma* (Inn: *Taikō-kwan*), a bathing-resort (for natives) 1½ M. to the S.W. of the station, is prettily situated. On the lowlands between the pine-clad hills hereabout many luscious (American variety) peaches are grown for the Yokohama and Tōkyō markets. The *Hakone Mts.*, with Fuji as the culminating point, are soon descried at the right. There are extensive Golf Links at (17 M.) *Chigasaki*, a seaside resort, and good sea-bathing. The *Baniu River*, which flows out of *Lake Yamanaka*, on the N.E. side of Fuji-san, is now crossed on a bridge 2126 ft. long which cost 77,700 *yen*. 28 M. *Hiratsuka*, amid pine groves, is the starting-out place for the (9 M. N.) locally celebrated *Afuri-jinsha*, a *Shintō* shrine on *Ō-yama* (4400 ft.), near some pretty cascades. The country hereabout is hilly, pine-clad, and with a good auto road across it; the sea is visible at the left.

22 M. *Ōiso* (Inn: *Tōryō-kwan*, ¥2.50), a popular bathing-resort with many picturesque Japanese villas overlooking the sea, has some unusually big pine trees; the views of the distant Fuji are entrancing. Orange groves are features of the country, which produces an unusual number of lovely flowering trees interspersed here and there with the berberidaceous *Nandina domestica*. Beyond *Ninomiya* the land takes on a sub-tropical aspect which is heightened by many palmettoes, bamboos, and wide fields of maize and broom-corn.

29 M. Kōzu (or *Kodzu;* Inn: *Kōzu-kwan*, ¥2.50), a picturesque town overlooking the beautiful Sagami Bay (fine beach), is the getting-off place for *Miyanoshita* and *Atami*. The tram-cars which leave from the shed at the left of the station (hard by the inn) go to *Odawara*, *Yumoto*, and other near-by places Rte. 5, p. 55). From this station the rly. ascends through the *Sakawa Valley* to the foothills of the *Hakone Range; Fuji* rises grandly at the left, above *Futago-yama*, *Myōjingatake*, *Kami-yama*, *Kintoki-zan*, and minor peaks. The lesser hills are green to their summits, and the intervening valleys are carefully cultivated. The several small rivers which cross the country hereabout and beyond (35 M.) *Matsuda* are seen to have required extensive and costly riparian work and cyclopean stone walls to keep them within bounds during the rainy season. The rly. climbs steadily through a labyrinth of hills, flecked with wild flowers, to 39 M. *Yamakita*, a mt. village near the brawling *Sakawa River*. A product of this stream, in the shape of a small silvery trout seasoned with vinegar, cooked with rice, and called *sushi*, is sold at this and other stations (16 *sen*), and though unsavory and unpalatable to foreigners, it is much liked by the Japanese. The stiffish up-grade now

leads through several tunnels of the *Hakone Mts.* and across a number of rivers and picturesque gorges spanned by spider-like suspension bridges and idealized by plunging waterfalls. Beautiful glimpses of *Fuji,* thrusting its glistening cone up through cottony clouds that look like ghostly wreaths or snow exhalations, are observed from the right side of the train. From this distance the sacred mt. looks strangely white and spectral against the cobalt sky, and it shimmers with a blinding white beauty unlike the impression it usually conveys. Many of the streams which slither down from its frosty heights are made to turn big overshot water-wheels that help the farmer at his tasks and hull his rice. Greater power has been secured from them by the influential Fuji Cotton Spinning Mills Co., whose series of factories and the clustering homes of hundreds of their operatives are seen from *Oyama Station.* In its efforts to reach the plain 600 ft. higher, the train now follows the sinuous course of the river — crossing and re-crossing it until it emerges on the extensive highland dominated by *Fuji's* gigantic shadow, and by the huge lateral ridges which lead from it to the right and left.

52 M. **Gotemba** (1589 ft.), a starting-point for the ascent of *Fuji-san* (comp. p. 45); sometime the seat of a hunting-lodge erected by the *shōgun, Minamoto Yoritomo* (whence the name: *Goten,* a palace; and *ba,* site or spot), anciently was much in favor with the *Kamakura Regents,* who foregathered here to make up the hunting-parties (a popular motive with artistic decorators and often referred to in Japanese history) called *Fuji no maki-gari.* From the platform of the nondescript station, the traveler gets an uninterrupted view of the splendid mt. from its wide, swelling base, to its serrated summit. It is seen to the best advantage in early spring or late autumn when a snowy mantle resembling spotless ermine extends from the cusped crest far over its shoulders and down its sides. Isolated patches of this snow remain in the deep ravines (invisible from the rly.) until midsummer, and when the last have disappeared the aspect of the mt. is much like Vesuvius when seen from Naples. At this time, too, the station is usually thronged with staffed pilgrims bound for, or away from, the sacred peak. — The line now enters Suruga Province and continues along a splendidly rolling country delimned at the left by the *Hakone Range.* With a good field-glass, one can pick out the *Otome-tōge,* beyond which lies *Lake Hakone.* Some 6 M. to the S. of the rly., in a beautiful sequestered valley at the base of the *Hakone Range,* embowered in fine old cherry trees, is the Leper Hospital (founded in 1888 by *Père Testevinde,* a noble French Catholic missionary), known as the *Léproserie de Gotemba.* Clustering near the chapel erected by the self-denying priests who built it, and who spend their lives caring for the hundred or more unfortunate leper inmates of the place,

is a little settlement to which all suffering bodies are welcome. — The common Japanese name for the quite prevalent leprosy (caused by the Lepra bacillus) is *Raibyō* (or *kattai*). The euphemistic name is *Tenkeibyō* ('Heaven-sent disease'). A similar hospital (both peculiarly deserving charities) is located at *Kumamoto*, in *Kyūshū*.

The slope is now perceptibly downward; the streams flow S. and W., and the roughish plain across which the train dashes at top speed has a rugged beauty in pleasing contrast to the customary soft island scenery. The land seems to tip toward the S. as if courting the sunshine, and it affords a magnificent panorama over a vast area. *Fuji* dominates it like some huge hoary-headed sentinel, and the long lava-flows which seam it are the records of the sacred mt. when it was a puling infant. In the lower reaches of the wide valley plums, peaches, early cherries, magnolias, and beautiful *Camellias japonicas* may often be seen commingling their fragrance and charm in early March. The streams which pour down from *Fuji's* flanks irrigate the orchards and gardens, turn many a mossy waterwheel, and give life to the flax-fields. — About a mile N. from 55 M. *Sano* (*Sano Hotel*, ¥4 a day, Am. pl.; English spoken) is a cluster of 6 waterfalls called *Sano Bakuen;* and 1 M. beyond them a picturesque spot called *Keiga-shima*, with some curious rocks. The highest of the falls (*Fujimi*) is 44 ft.; the pool into which they tumble collectively with a thundering roar, contains trout. Good pheasant shooting in season. The Agricultural Experimental Farm is near the rly. station.

59 M. *Mishima Jct.* is the point of departure for several small towns on the Izu Peninsula. Chief among them is *Ōhito* (12 M.; several trains daily; fare, 66 *sen*, 1st cl.), whence a good road leads S.E. to (3 M.; jinriki and *basha*) the *Shuzenji Hot Springs* (*Shuzenji Hotel*, ¥1 a day, Am. pl.) — a popular resort (for Japanese). The springs contain sulphur and carbonate of soda. Eight miles distant (S.E.) are the *Yugashima Hot Springs*. The volcanic mts. which stretch across the narrow peninsula from E. to W. are known by the generic term *Amagi-san* — which in reality is the name of the culminating point (4760 ft.). *Shimoda*, a small port farther along, facing the lower end of *Sagami Bay*, is said to be the first port stopped at by *Commodore Perry* in 1854. The best-known town is *Atami*, on the N.E. coast, 13 M. E. of *Mishima*, and described at p. 64. — The rly. now turns W. and soon reaches 66 M. Numazu (Inn: *Sugimoto-ya*, ¥2.50), a monotonous town with the remains of a *daimyō's* castle built by *Takeda Katsuyori* in 1579. Of the 3000 houses comprising the town, 2500 were destroyed by a fire in March, 1913. The seashore town (3 M.; tramway) of *Ushibuse* (Inn: *Mishima-kwan*, ¥2.50) is popular with Japanese. Near by is the prettily situated *Shizuura* (Inn: *Hoyō-kwan*, ¥2.50), with a lovely stretch of beach cele-

brated in song and story, and a villa occupied by the Empress and Emperor during several weeks of the short winter. The peaches grown in the neighborhood are excellent, and the views of *Fuji-san* adorable. The BAY OF ENOURA is one of the most charming in the entire region.

West of *Numazu* the rly. curves to the right and passes through miles of peach orchards upon which the snowy *Fuji* looks down in frigid silence. Pears, edible lilies, and tea are raised, and considerable rope is made at the open-air rope-walks one sees from the train. 70 M. *Hara.* 76 M. *Suzukawa,* one of the starting-points for *Lake Shōji* (p. 43), and for the ascent of *Fuji* viâ *Ōmiya.* The skirts of the sacred mt., which from here resembles a colossal bump rising from the plain, stretch almost to this point, and along the graduated slope the eye travels quite up to the rim of the cone — which on its S. side exhibits much less snow than at the N. The picturesque ridge which overlooks *Suruga Bay* at this point is clothed with fantastic pine trees; the beach which lies below and stretches to the *Fuji River,* is known as *Tagonoura,* and is very lovely — with the Japanesy charm that appeals to the native poet.

79 M. *Fuji Station* is 20½ M. from the summit of the mt. by the *Ōmiyaguchi* route; the *Sengen Shrine,* dedicated to the goddess of the volcano, is 5½ M. to the N. The light rly. which bears off to the right goes (viâ 5 M. *Ōmiya*) to 15 M. *Kamiide* (p. 45), whence it is to be extended (as the *Fuji-Minobu Rly.*) to (49 M.) *Kōfu* (p. 392). A lateral line goes from *Ōmiya* to (3 M.) *Suzukawa.* The shallow but turbulent *Fuji River* (one of the largest on the line) is now crossed on a 9-span steel bridge (cost 283,000 *yen*) 1867 ft. long. Trackers haul boats upstream against the strong current, and many logs descend the rapids to be sawn into lumber at *Iwabuchi.* The great width of the river at this point, where it enters the sea, illustrates the vast extent of land the Japanese could reclaim if their rivers were kept within bounds. In flood-time, the current of this dashing stream has a velocity of 27 ft. per second, and its annual pranks cost many lives and vast sums of money. The sea and the point of land known as *Mio-no-Matsubara* are now visible at the left.

82 M. *Iwabuchi* (Inn: *Tani-ya,* ¥2.50, at the station), the terminus for travelers descending the rapids of the *Fuji-kawa,* is also the starting-point (by river) for *Minobu* (p. 393). From the right of the train as it proceeds W. one sees the peerless and almost superhumanly beautiful *Fuji* as it rises like a serene apotheosis toward the winsome blue sky. Coupled with the wonderful sea flanked by a fringe of graceful pines it forms a picture of infinite charm. Many of the farmsteads hereabout are embowered in orchards with fields of waving sugar-cane stretching away from them. Beyond 85 M. *Kambara,* the *Yui-gawa* is crossed and the roar of the near-by sea drowns the

clatter of the train. High hills flank the rly. on the right, and blue mts. wall the distant horizon. From a terrace along which the train runs its daring course, one looks down upon a sea that is a miracle of beauty, and upon splendid breakers that pound and break like glass upon the shore. Quaint brown fishing-hamlets stud the beach, and from them put forth many quaint junks manned (and womaned) by semi-nude brown folks who get their living from the sounding sea. For miles the rly. follows the profile of the hills, flanking the good automobile road below and watched by the ever-jealous *Fuji.*

88 M. *Okitsu* (Inn: *Tokai Hotel*, semi-foreign, ¥4 a day, Am. pl.), a picturesque town near a lovely beach. The 600 or more cherry trees planted about *General U. S. Grant's Tomb* (New York City) came from here, and were shipped in 1912. The bronze statue at the right of the station commemorates *Marquis Inoue.* The aforetime brilliant *Seikenji* (a temple of the *Zen* sect) is now faded and neglected, but the views therefrom are charming. — Stuffy little boats leave *Okitsu* at intervals during each day for the sandy peninsula (2½ M.; fare, 60 *sen*) of Mio-no-Matsubara, a spot tenderly enshrined in the native mind for a quaint legend in which a poor fisherman, a beautiful dancing fairy, and a robe of feathers play conspicuous parts.

92 M. *Ejiri* (Inn: *Fukuzumi-ya*, ¥2.50) is about 1 M. (light rly.) from *Port Shimizu*, on *Suruga Bay*, whence much of the *Shizuoka* tea (p. cix) is exported. The chief product of the surrounding country is green tea; the hillsides are covered with the low, knob-like bushes, which at times sweep down and compete in the lowlands with the rice grown there. During the picking season the fields are gay with the brightly colored costumes of the women who snip off the young leaves. The *Tomoye-gawa* is crossed before reaching

99 M. **Shizuoka** (Inn: *Daitokwan Hotel*, 2 min. from station, English spoken, ¥5 a day, Am. pl.), chief city of *Shizuoka-ken, Suruga* Province, with 54,000 inhabs. Prior to the Restoration, the historic town — sometime the residence of the governing *daimyōs* of *Suruga* — went by the names *Sumpu, Funai*, and *Fūchū.* The imperial army marched through it on its way to Yedo in 1868, and after the (late) Mikado was restored to his throne *Keikei* (*Hitotsubashi Yoshinobu*), the last of the *shōguns*, went into retirement here. Here the great *Tokugawa Ieyasu* dwelt before he founded Yedo, and hither he came to spend his last days in peace. *Shizuoka* means 'Hill of Peace,' and this illusive quantity was apparently maintained by the numerous *Hatamoto* or immediate vassals of the *shōgunal* household. The military greatness which was once a feature of the place has departed; the descendants of the sometime swashbuckling *samurai*

employ their energies in making lacquered articles and bamboo-work. A specialty is the delicate bamboo plaiting sometimes used to cover the very thin eggshell porcelain teacups made in the province of Mino. The basket-work is celebrated locally; the best tea, much of which is exported to America, comes from the near-by village of *Ashikubo*. Literatists know *Shizuoka* for the many old treasures of Japanese literature which the discerning *Ieyasu* caused to be printed here. A number of relics of the man are preserved in the *Rinzai-ji*, a Buddhist temple (Zen sect) on the outskirts of the city, near a pretty landscape garden. The great *shōgun* is said to have learned to write here, and to the temple treasury he gave, in his old age, some pieces of lacquered ware and other things. His old castle is now in a ruinous state. His wife is buried in the *Hōdai-ji*. The old *Sengen Temple*, in a garden in the N. suburbs, at the foot of *Shizuhata-yama*, is dedicated to the (*Shintō*) goddess of *Mt. Fuji*. A gaudy procession in honor of this divinity is held in the city from April 1 to 5.

From an ecclesiological viewpoint the old **Temples of Kunōzan** are more interesting than any of the city fanes. They occupy a magnificent position on the summit of *Kunō Mt.* 6½ M. E. of *Shizuoka* (1 hr. by jinriki; single fare, 45 *sen;* return, 75; 30% more in bad weather), overlooking the sea, and 900 ft. above it. Here, in 1582, *Ieyasu* razed a castle which had been erected by *Takeda Shingen* in 1568, and built a temple which was to serve as his tomb in 1616. The body was removed to the fine Nikkō mausoleum a year later, but the temples remain. They are much after the style of the Nikkō structures, with great vermilion gateways and florid polychromatic interior decorations enriched by numerous wood-carvings. More than a thousand steps have been cut out of the rocky hill, and as one laboriously climbs the zigzags the views in retrospect are delightful. Splendid trees adorn the graduated terraces; a fee of 20 *sen* is charged to see the main temple — which will hardly repay the hurried traveler for the time spent in visiting it. Similar, and more extensive, views can be had at *Maya-san*, near Kobe.

Soon after leaving *Shizuoka* the wide *Abe River* is crossed on a steel bridge 1829 ft. long; the *Kunōzan Promontory*, the calm waters of *Suruga Bay*, and the lovely, hazy shore of the *Izu Peninsula* beyond are seen at the left. The *Sekibe Tunnel*, 2864 ft. long; the *Isonohama Tunnel* (3179 ft.); the *Hanazawa* and the *Seto Rivers*, and several unimportant stations are passed before *Shimada* is reached. Just beyond it the line crosses the wide *Ōigawa* on a 16-span steel bridge (3332 ft. long) which cost ¥409,216. Though insignificant in the dry season, the river often becomes a raging and destructive torrent in summer. It rises in *Shirane-san* (*Kai* Province), is there called the *Tashiro-gawa*, and it forms the dividing-line be-

tween *Suruga* and *Tōtōmi* Provinces before ending its 112 M. course at *Suruga Bay*. Anciently the native boats were too frail to stem the surging current, and travelers on the old *Tōkaidō* at this point were carried across the stream on small platforms or barrows called *rendai*. The habit of the naked coolies of stopping in midstream and haggling with their apprehensive fares formed one of the favorite themes of the old color-print makers.

The line now slopes sharply upward and is marked by extensive earthworks; at the top of the hill (407 ft.) the *Makinohara Tunnel* (3273 ft. long; cost 213,617 *yen*) is traversed and the train descends (into Tōtōmi Province) through tea and tobacco plantations. Three rivers are crossed before 131 M. *Kakegawa* (Inn: *Fujiya*, ¥3 a day) is reached. Lovers of old *Shintō shrines* usually descend here for the locally renowned temples of *Akiha*, on the summit of *Mt. Akiha*, 24 M. to the N.W. Nondescript stations, wide rice-fields, and tea and tobacco plantations mark the line to the *Tenryū River* (comp. p. 391), which is crossed on a 19-span bridge (3967 ft.; one of the longest in Japan; cost 507,000 *yen*). 150 M. *Hamamatsu*, or 'Coast Fir' (Inn: *Ogome-ya; Hana-ya*, near station, ¥2.50), with 33,000 inhabs., the chief town of *Tōtōmi* Province (*Shizuoka* Prefecture),was formerly called *Hikuma*, and in the 16th cent. was an important *daimyō* stronghold under *Tokugawa Ieyasu*. The ruins of the old castle built by him in 1571 lie about 1 M. from the station. The suburbs contain many lotus-ponds that are a flaming glory in Aug. Considerable drawn-linen work is produced in the region roundabout. Wide rice-plains stretch beyond to 158 M. *Maisaka*, where there is a big lagoon called *Hamana Lake*, or *Hamana Ko* (5 M. from E. to W. and 7 from N. to S.). The great breakers which curl in from the sea at the left are beautiful and they perchance gave the place its name. Japanese know it by its ancient title of *Tō-tsu-awa-umi* (of which *Tōtōmi*, the name of the province, is a contraction), or 'The remote foamy sea,' in contradistinction to *Chika-tsu-awa-umi*, or 'The near foamy sea' — anciently the name of the present Lake Biwa. The small and locally popular island is *Benten-jima*. The rly. crosses the lagoon on a long causeway. — The bronze statue surmounting a (100 ft.) hill ½ M. to the right of (170 M.) *Futagawa Station*, and approached by a fine road flanked with splendid trees, is called the *Iwaya no Kwannon*, and dates from 1765; the views from the rock are extensive.

169 M. *Toyohashi* (Inn: *Senzai-rō*, ¥3), a garrison town (pop. 44,000) in *Mikawa* Province (*Aichi* Prefecture), was formerly called *Yoshida* — a name by which many persons know it still. A castle was erected here in the 15th cent., and was stormed and taken by *Ieyasu* in 1564. A long dynasty of *daimyōs* held it under the *Tokugawa* régime. — The branch rly. which runs

hence to 17 M. *Nagashino* touches at stations of no importance to foreigners. At 5 M. *Toyokawa*, there is a locally celebrated *Shintō* shrine. At 10 M. Tojō, the 60-foot waterfall called *Ushinotaki* is worth looking at if one happens to be in the neighborhood. A great battle was fought near *Nagashino* in the 16th cent. and the soil is heavy with the bones of the slain warriors. The (4 M.) Buddhist temple of *Hōraiji*, on *Mt. Hōrai*, calls for no particular mention.

Many charming, pine-clad islands come into the range of vision after the train passes the seaside town of 175 M. *Goyu*. Beyond 181 M. *Kamagōri* green hills wall in the plain, and lines of fantastic and decrepit old pine trees flank the picturesque shore. The shadowy mts. of *Iga* and *Ise*, and the diminutive province of *Shima* (with its pearl-divers, p. cxx), wheel into the range of vision beyond 186 M. *Kōda*, where the tea plantations of the hills have capitulated to lowland fields of rice. 191 M. *Okazaki* (Inn: Kagiya, ¥2.50), the chief town (pop. 25,000) of *Mikawa* Province, is celebrated as the birthplace (1542) of *Ieyasu*, founder and greatest of the *shōguns* of the *Tokugawa* line. The remains of the *Okazaki Castle* (2½ M. from the station), in which he was born, are still to be seen. The tram-cars, which leave from the right side of the station, go to several suburban towns. The rly. now curves broadly to the left, then crosses the wide *Yahagi-gawa*, which rises near the frontier of *Mino* and *Shinano*, traverses *Mikawa*, and falls into the *Gulf of Owari*. It is celebrated in history as the *Washizuka-gawa*, and on its shores *Nitta Yoshisada* defeated *Ashikaga Tadayoshi* in 1335. — The branch line which diverges S. from 204 M. *Ōbu* goes to (10 M.) *Taketoyo*, a small port on the E. shore of *Ise Bay*. The many factory chimneys of 215 M. *Atsuta* (a suburb of *Nagoya*, 2 M. by tram-car) now come into view. The *Atsuta-daijingū*, supposed to have been founded here in A.D. 686, and reconstructed (in 1893) in the pure *Shintō* style, after the manner of the noted *Ise Shrines* at *Yamada* (Rte. 35), is said to contain the precious sword (*Kusa-nagi no Tsurugi*) which, with the mythological mirror and jewel, comprise the Imperial Regalia that *Susano-o-no-Mikoto* found in the tail of the *Yamato no orochi*, or 8-headed serpent. The spot is of less interest to foreigners than the great festival held here in May of each year, with the aim of estimating the forthcoming crop of cereals. — After passing the big gov't arsenal (right), the train enters the extensive suburbs of 218 M. *Nagoya* (see below). For a continuation of the journey to Kyōto see Rte. 26, p. 395.

Nagoya (nahng-oh′-yah), 6th largest and one of the most prosperous manufacturing cities (see the accompanying plan) of the Empire; a bright, busy, cheerful place on the N. shore of *Atsuta Bay* and the right bank of the *Shōnai River;* capital of *Owari* Province, with 430,000 inhabs., is noted for its pro-

duction of cloisonné, porcelain, clocks, fans, embroidery, lanterns, and lacquered wares, and for its many cotton-spinning, silk-weaving, and other mills. Several rly. lines center here, and steamships connect the city with other Japanese ports. Foreigners know it chiefly for its splendidly preserved castle (one of the finest in Japan), which *Tokugawa Ieyasu* made his *daimyōs* construct when he gave the province in fief to his (9th) son *Yoshinao* (in 1610). The place came into history early in the 14th cent., when a family of the name of *Nagoya* resided there. *Shiba Yoshimune*, governor of the province, built the first castle about 1525, but the martial *Oda Nobunaga* wrested it from him in 1532. After this was razed and the present castle built on the site, the place became the seat of the great *daimyōs* of the *House of Owari*, the family of which ranked as one of the Three August Families (*Go san-ke*) permitted to supply a successor to their kinsman the *shōgun* in default of an heir. It is one of the most comfortable places E. of Kyōto to break the journey between Yokohama and Kobe, particularly in mid-April, when the city is in an unusually joyous mood. At this time the annual festival (said to have originated with the great *Owari Clan* during the *Tokugawa* régime) of the *Tōshōgū Shrine* is celebrated with great pomp. Portable sacred cars (*mikoshi*) carried by stout men, escorted by robed *Shintō* priests on horseback, and followed by scores of men in ancient armor and mediæval accouterments, assisted by fantastically clad youths and maidens, parade the streets, and bridge the gap between the 16th and the 20th centuries. Thousands of lighted lanterns aid in the illuminations after dusk and present a bewildering sight. The Nagoya Dances, performed by *geisha;* the Azalea Show in May, and the Chrysanthemum Exhibit in Oct.–Nov. attract many Japanese and some foreigners. The city was rather roughly shaken by the great *Mino-Owari* earthquake of 1891, and a number of buildings were demolished.

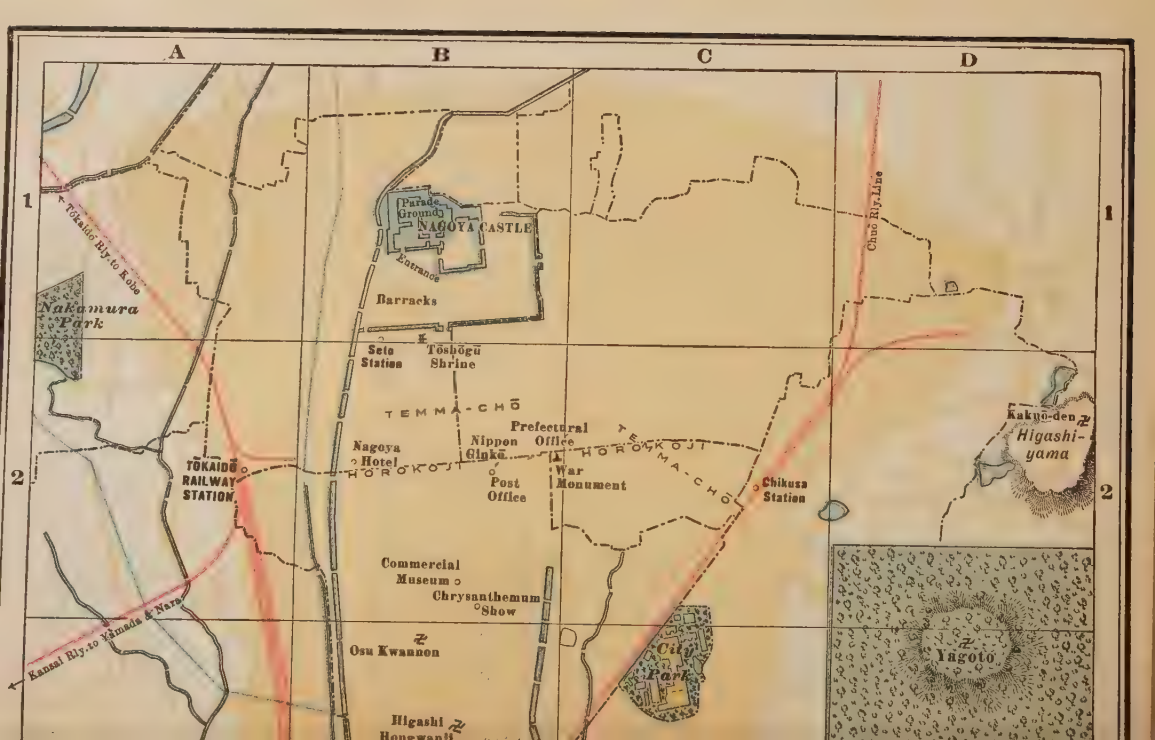
The Station of the *Tōkaidō Railway* is at the W. edge of the city (Pl. A, 2) where trains on the *Kansai Line* (to *Yamada-Ise*, see Rte. 35) arrive and leave. The *Chikusa Station* (Pl. C, 2), an auxiliary station of the *Chūō* or *Central Line* (Rte. 25, p. 384), is at the E., and that of the tram-line to *Seto* is near the castle gate (Pl. B, 2).

Electric Street-Cars run to many points in the city and the suburbs, and give a cheap and rapid service.

Autos ply for hire and are always available. Rates about those of other Japanese cities. By telephoning ahead to the *Nagoya Hotel*, the traveler can be sure that a commodious car will be waiting for him at the station.

Hotels. The **Nagoya Hotel* (Tel. address, '*Hotel Nagoya*') is near the rly. station (see the accompanying plan) and is recommended for its good, clean, well-appointed rooms and dining-room (all modern conveniences), its good food and service, and the evident desire of its English-speaking manager to serve his foreign guests and make them comfortable.

Rates. Rooms only, from 6 *yen* and up. Meals in the Restaurant *à la carte* at moderate prices. Room and board (American Plan) from 12 *yen* and up.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1
2
Tōkaidō Rly. to Kobe
Nakamura Park
Parade Ground
NAGOYA CASTLE
Entrance
Barracks
Seto Station
Tōshōgū Shrine
TEMMA-CHŌ
Nagoya Hotel
HOROKOJI
Nippon Ginko
Prefectural Office
War Monument
Post Office
TEMMA-CHŌ
HOROKOJI
TŌKAIDŌ RAILWAY STATION
Chikusa Station
Chūō Rly. Line
Kakuō-den
Higashi-yama
Commercial Museum
Chrysanthemum Show
Kansai Rly. to Kuwana & Nara
Osu Kwannon
City Park
Higashi Hongwanji
Yagoto

NAGOYA
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Atsuta Jinja
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The Bank of Japan (*Nippon Ginkō*) has a branch at Sakae-machi, Naka-ku; — The *Mitsui Ginkō*, at Temma-chō, Nishi-ku. — The Police Station is at Nishi Shin-machi; the Post-Office, in Sakae-machi Sanchome.

A good idea of the products of *Nagoya* and their selling prices can be obtained at the Commercial Museum. A day is sufficient for the inspection of the Castle and the chief sights hereinafter described. Permits to see the cloisonné and porcelain factories can be had of the hotel management. The Potteries of Seto are similar to those of Kyōto, and are of interest chiefly to porcelainists. There are several Foreign Missions in *Nagoya*, and dates of church services and other information relating to them will be found usually posted in the hotel lobby. — The main business street is *Hirokōji* (Broadway), which links the *Tōkaidō Rly. Station* at the W. with the *Chikusa Station* at the E. Electric street-cars run its entire length. The *Kinenhi*, or War Monument (near the *Nippon Ginkō*), was erected in 1901 and commemorates the soldiers of the Third Imperial Army Division who died in the Japan-China War. Chief among the several city parks is *Nakamura Park*, in the W. suburb, where there are cherry blossoms in April and scarlet maples in Nov. A popular resort, similar to *Asakusa* in Tōkyō, is the *Osu Kwannon Temple* court, near the center of the city. The Kōshoji at *Yagoto*, in the E. suburb, is likewise popular: the grounds are said to have been laid out originally on the plan of *Kōya-san* (Rte. 28), and during the reign of *Tokugawa Yoshinao*, pilgrimages were made to it and it was called the *Kōya-san* of *Owari*.

The Harbor, at the S. end of the city, about 4 M. from the hotel (tramway), has two breakwaters each over a mile long, and an inner harbor with 25 ft. of water at low tide; the extensive docks, etc., were completed in 1907 and cost 3 million *yen*.

The Dog Shows held from time to time (usually in the Aichi-ken Commercial Museum) attract certain travelers. *Nagoya* dog-fanciers make a business of breeding Japanese Spaniels (*chin*) or pugs, which are produced by careful in-and-in breeding, dieting, and the selection of the smallest of their kind. Good specimens are by no means common, and are never seen running about the streets unattended. While mongrels which later develop long legs and other undesirable features may be had at the bird-stores for ¥8–10, dogs of good pedigree cost from ¥50 to ¥200 each. They are extremely delicate, and a change of food and climate is often fatal. Sea-captains who make a business of taking them to foreign countries (where they are very expensive) often lose a big percentage of the dogs in transit. Dried bonito, a little rice, and less water, usually constitute their meager diet. Worms are their greatest enemies. The first dogs of the kind ever seen in America were (4) presented to *Commodore Perry* (for *President Fillmore*) by the Mikado in 1854. Essentially toys, the mature pugs are good only as pets. They are lovable, gentle, and affectionate. The points are: Head: large, broad, slightly rounded skull; neck short and moderately thick. Eyes: large, dark, lustrous, tearful, rather prominent and wide apart. Muzzle: strong, wide, short from top to nose; jaws upturned, teeth hidden; end of tongue visible; nose short with wide end, and open nostrils. Ears: small, V-shaped, well-feathered, set high and wide apart, carried forward. Body: compact, squarely built, cobby, the body and legs forming a square. Legs: light in bone, small, slender, and well-feathered. Feet: small, cat-foot in form, the feather increasing the length, never the width. The tail is carried over the back in a tight curl, and it is profusely feathered. Coat: plentiful, long, and straight, rather silky, free from wave and not too flat. Color: distinctly defined black and white, or red and white, Blenheim markings preferred. The best weights range from about 4 to 8 pounds, the smaller the better. The scale of points runs as follows: Head, size, and shape of skull, 10; shortness of face and muzzle, 10; eyes, 10; ears, 10; coat and markings, 15; legs and feet, 10; tail, 10; size and symmetry, 20; width of muzzle, 5. Total, 100. A valuable dog should always be accompanied by a written pedigree. A very homely woman is often referred to in Japan as having 'a face like a sneezing *chin*.'

The *Castle (*Tenshu Kaku*, or *O Shiro*), a cyclopean, 5-storied, fortified structure in the N. quarter of the city (Pl. B,1), within a series of (dry) moats and in beautiful grounds

now smaller than of yore, was begun in 1611 and completed 2 yrs. later under the superintendence of *Katō Kiyomasa.* Ostensibly a voluntary gift from a score or more feudal barons to their *Lord Yoshinao,* it was in reality constructed almost entirely by forced labor, which *Fukushima* of *Aki, Katō Kiyomasa* of *Kumamoto,* and *Kuroda* of *Chikuzen* chiefly had to furnish. The crafty *Ieyasu's* manifest aim was so to impoverish the great *daimyōs* that they would be unable to wage a successful war against him, and in this he practically succeeded. The huge, magnificently preserved structure is approximately 150 ft. high, with immensely solid walls 15–18 ft. thick, and 244 windows. *Hinoki* is the wood most employed. The 1st and 2d floors measure 120 ft. from N. to S. and 108 from E. to W.; the 3d is 90 by 72; the 4th, 72 by 54; the 5th, 54 by 42; 151 steps lead from the ground to the top floor, from the windows of which extensive views are obtainable.

A SPECIAL PERMIT, easily obtainable through one's Minister or Ambassador at Tōkyō, is necessary to gain admittance to the castle. Without it it is useless to try to get in, for fees are not accepted and a gate-keeper (officer in the army) must be passed before the castellan is reached. Furthermore, as the fortress (which in reality is the *Nagoya Detached Palace* of the Imperial Household) is under military control, ulterior motives might be suspected and trouble provoked. The permit is good only for the person whose name appears on it, so that the traveler accompanied by a lady should have her name appear thereon, else she will be refused admittance. When the pass is issued at Tōkyō a record is sent to the castellan and is entered in his book, to be checked when the permit is presented. The precaution is perhaps aimed to keep out undesirables and to have an exact record of those admitted. The custodian is not permitted to deviate from the rule, which is obeyed with military punctiliousness. The hours of admission are: Oct. to March, 9 A.M. to 3 P.M.; April to Sept., 8 to 4. Shoes do not have to be removed; smoking is rigorously prohibited, as is photographing, sketching, or the making of notes. An interpreter from the hotel may be useful.

The buildings at the right and left of the wide *Hommachi,* where it terminates at the castle wall (*kabe*), are the legal tribunals (*kōsoin*). The spacious esplanades hereabout are used as drill-grounds; the barracks stand near by. A tramway now runs through the outer moat (*hori*), and the inner one is seen to be grass-grown. The white watch-towers at the corners of the huge inclosing walls are called *sumiyagura.* The traveler passes through the wide gap in the big wall and proceeds left to the Main Gate. The handsome metal-studded gate at the right is opened only for the Emperor. The officer's lodge, where the traveler's permit must be shown first, is just within. The fir tree beyond the lodge is said to be a thousand years old. Continuing up at the right, to the castellan's office, the visitor signs his name in the castle register, and is then conducted (by a castle guide, no fees) across an inner moat, through a small gate, to

The CASTLE APARTMENTS, of interest chiefly for the decorations by *Matahei* (p. ccxxviii) and various artists of the *Tosa* and *Kanō* schools (p. ccxxvii). Covers for shoes are provided at the

entrance. The 1st suite, called the *Toranoma*, or tiger rooms, contains sliding panels with decorations of tigers and bamboos by *Kanō Tanshin* (1653–1718), and *Kanō Sanraku* (1559–1635). The locally celebrated 'sleeping tiger' (by *Sanraku*) is a pudgy beast on a small panel near the floor at the left of the entrance.— When viewed from different angles his bulk seems to diminish or increase, and the natives regard this as a marvel of skillful painting. The beautiful slab of wood in the *tokonoma* of the 2d apartment is close-grained *keyaki*. The flower-panels of the *chigai-dana* (shelves) are well done. The big central *fusuma* at the left of the room portrays a blind tiger standing by its cub. The omission of the eyes was intentional, as the beast is thought (by easy critics) to be painted so true to the life that if its eyes were left in, so it could see, it would leap out at any one coming within reach of it! — The visitor is now conducted over the 'nightingale floors' (p. clxxx) of an adjoining corridor to some big cedar doors adorned on both sides with tigers amid bamboos, by *Sanraku*. In the next corridor are some perky tigers by *Kanō Eitoku* (1543–90). The two smaller doors at the right are embellished with pines and brightly colored leaves by *Tosa Mitsuoki* (1617–91). The civet-cats (*jakō-neko*) on the reverse of the big doors are believed to look straight at whosoever regards them from whatsoever angle. In the *Jakōnoma*, or Civet-Cat Room, some of the panels are decorated (by *Mitsuoki*) with these animals; others bear peach- and apple-blossom designs. *Daimyōs* formerly assembled in this room at the call of their master the *shōgun*.

The decorations (pine and maple trees, apple blossoms, pheasants, etc.) of the following rooms are by *Mitsuoki* and *Eitoku*. The pierced panels with their admirable carvings are said to be each made of a single piece of wood. The *Taimenjo* (Reception Hall) contains some admirably painted sliding panels by the inimitable *Domo no Matahei*. The handsome black-lacquered ceilings are of a checker-board style known as *gōtenjō*. The landscape views on the huge panel at the back of the alcove are taken from *Arashiyama* and *Atagoyama* at Kyōto. The redoubtable *Oda Nobunaga* once lived in this suite. The owl and oak-tree decorations of the cedar doors of the corridor are by *Mitsuoki*. The large wall-panels of the adjoining corridor, with graceful willow trees and white storks on a gold ground, are the work of *Tosa Mitsunobu* (1434–1525), one of the most celebrated painters of the *Tosa* school. The plain sunken squares of the coffered ceiling here are of choice cryptomeria wood from Satsuma Province. The cedar doors showing a waterfall beneath arching trees (as well as the opposite ones with hedges) are by *Kanō Koi*. The same painter decorated the panels of the Winter Room, which we now enter, and which is usually set aside for the lodging of

titled visitors. The snow-laden trees with blue magpies (*onagadori*), and the immense plum tree (about 40 ft. long) are excellently done. The rooms beyond this suite (for the special use of the Emperor and not shown to visitors) contain some *fusuma* decorated with birds and flowers by *Kanō Tanyū*, and some pierced *ramma* carved by *Hidari Jingorō*. The attractive little garden in the formal Japanese style differs but little from other similar landscape gardens.

Returning to the entrance, we now proceed to the castle proper, perched high on its symmetrical and massive foundation. *Katō Kiyomasa's* name is incised in the 3d big stone from the bottom at the corner. The entrance is through a small castellated structure at the left, thence along a narrow inclosed causeway called *hashi dai;* formerly decorated with armor and exposed at all times to a destructive fire from the defenders of the donjon. The darksome interior with its huge beams and forbidding walls is more like a dungeon than a castle. The vaulted guard-room is entered through iron-studded doors opening on to a series of steps that lead to the upper floor. At the top of each flight of ponderous stairs are heavy sliding horizontal doors that bar one's upward progress and recall stories of a giant's keep. At regular intervals, within, are triangular loopholes for cannon, and elongated slits down which boiling water or oil could be poured upon the heads of assaulters. At each of the four corners of the top floor are sliding windows with seats where guards kept constant watch out over the environing plain. In the center is a table with scores of lines radiating in all directions, like sunbeams, with the names of towns, roads, and passes whence enemies might come. The views out over the countryside are magnificent, and they embrace the city, the mts. of *Ōmi Echizen*, *Hida*, *Tōtōmi*, *Ise*, and *Iga*, as well as the lordly *Fuji*, which rises like a milky opal against the proud bosom of the sky. The 60 ft. well within the castle goes by the usual name *Ōgon sui*, or 'golden water,' from the common belief that gold was thrown into it to keep it in a potable condition.

Mediæval in construction, the fortress is equally so in comfort. A gloomier habitation could scarcely be imagined. War, defense, and extreme solidity were the ideas in the minds of its builders, and while it was never subjected to a sustained assault, the formidable Gifu earthquake of Oct., 1891, succeeded only in opening an insignificant crack in its massive sides. The superimposed, copper-bronze roofs, and their many gables covered with the green patina of age are strikingly handsome and graceful. A line of gilded *Tokugawa* crests adorns the upper ridge, at each end of which, twinkling in the sunlight, stand the famous gold dolphins (*kin no shachi-hoko*), their tails in the air, and protected by steel wire nets (comp. Castles, p. clxxxiv). A good field-glass will aid the traveler to a better

view of them. In 1873 the one on the N. side (8 ft. 5 in. high) was loaned to the Vienna Exposition, and while it was being brought back to Japan, the French Mail Steamer *Nil* was wrecked off the Izu coast and the dolphin remained in its native element from Feb., 1874, to July, 1875. The one at the S. is 8 ft. 3 in. high. Their exact weight and value (estimated at ¥350,000) are unknown. The dolphins on the smaller castle are of copper-bronze.

The **Aichi-ken Commercial Museum** (*Hakubutsukwan*), in Monzen-chō, near the center of the city (Pl. B, 2), — a prefectural institution aimed to promote commerce and improve the commercial conditions of the *ken*, — is open daily (except Monday) free to visitors, from 9 to 4 in winter and 8 to 5 in summer. In the well-appointed rooms of the fine new building constructed specially for it (cost, 370,000 *yen*), one may inspect an interesting collection of the varied products of *Nagoya* and vicinity — silks, lacquered wares, porcelains, cloisonné, etc. The wholesale price is usually marked on each article, thus giving the traveler a fairly correct idea of what the real values are. English is spoken by the management, which welcomes foreign visitors and furnishes, free, information relating to manufactured goods and their makers. Before leaving the grounds one should see the pretty garden, with its locally celebrated *Sarumen Chaseki* or 'Monkey-Face Room,' built by *Oda Nobunaga* (*Toyotomi Hideyoshi's* master when the latter was a boy, and to whom he owed his diplomatic training). Certain knots in the roughly hewn uprights of the diminutive room bore, in the eyes of *Nobunaga*, a whimsical likeness to the notoriously Simian-like face of the homely lad, whence the name. The 'Pine Moon Cottage' built by the 12th *daimyō* of *Aichi* Prefecture, is also interesting, as on the ceiling of the main room is a curious painting in sepia (by some artist of the *Kanō* school) of the 12 signs of the zodiac. In another room are 300 different decorations by various artists, all collected by the *daimyō* in question.

Aichi Ken, the department of which *Nagoya* is the chief city, with 1,874,000 inhabs., is known for its manufactures of musical instruments, straw and chip braids; fishing-nets, rope; the sweet *sake* called *mirin;* and *Arimatsu-shibori*, a variegated cotton cloth exported in large quantities to China and Malaysia.

The **Higashi Hongwanji**, a huge Buddhist temple (of the E. branch of the *Shin-shū*) in the S. quarter of the city (Pl. B, 3), occupies the site of an earlier fane built in 1573 on the site of the first Nagoya Castle. The present structure dates from early in the 19th cent., and the wide inclosing walls behind a small moat impart the aspect rather of a fortress than of a temple. Entering through the E. gate, one continues beneath some fine old cherry trees that idealize the inclosure

with their pinkish-white blossoms in early April. The row of low buildings at the left are lodging-houses for the pilgrims, who cook their rice in the great kitchen of the apartment adjoining the temple. The Main Gate (*sammon*), with triple portals and great swinging doors finished in natural *keyaki*-wood, though badly weather-beaten and defiled by the many pigeons that nest in its sculptured niches, is still an attractive example of early Buddhist architecture. The usual dragons, waves, flowers, arabesques, and what-not form the motives of the maze of carvings, while some of the numerous sculptured, pierced wood panels have superimposed peonies in high relief upon them. The huge upright columns are set in elaborate bronze sockets that rest on granite bases. Minor bronze enrichments almost cover the structure, which admits one to a large yard that serves as the playground for the children of the neighborhood.

The immense double-roofed temple, consecrated to *Amida* and flanked by handsome bronze lanterns, has a noteworthy portico almost covered with sometime excellent wood carvings of elephant-heads, turtles, and the like. The commanding antefixes of the main roof resemble triple cannon and impart a militant air to the structure. The extraordinarily massive *keyaki*-wood pillars of the drafty interior (108 by 120 ft.) are in some cases 3 ft. in diameter, with ponderous cross-beams deeply and elaborately carved with conventional lions and dragons. All the brilliant decoration of the interior is centered in the *naijin*, beyond the chancel rail, and when the slanting rays of the setting sun search out its charms, the effect is dazzlingly rich. The superbly carved and gilded *ramma* (three in the center and three at each side) of the architrave are unusually excellent examples of this style of work. The central panels each carry two splendidly sculptured *tennin* moving with flowing and recurved draperies amidst clouds, with smaller groups of phœnixes and peacocks above, the motives being extended to the upper and lateral panels. The richly carved and gilded central altar (*shumidan*) contains a supple and graceful image of *Amida* that looks placidly down upon the customary altar fitments. The reliquary at the right enshrines a portrait of the founder of the sect. The *kakemono* at the left portrays *Rennyō-Shōnin* (or *Etō Daishi*), reformer of the *Shin-shū*, and founder (1415–99) of numerous *Hongwan* temples. The unusually plain ceiling is coffered.

The *Taimenjo*, a spacious Assembly Room at the right of the main temple and connected thereto by a short corridor, has a coffered ceiling with panels decorated in blue, and some pierced *ramma* with some skillfully disposed groups of excellently sculptured and highly decorated tigers, birds, and flowers. The noteworthy *fusuma* here, with landscape views on a gold ground, and the big cedar doors decorated with irides-

cent peacocks, are by some unknown artist. It is worth while continuing through this room to the great kitchen (*daidokoro*) with its ponderous, rough-hewn beams, and big cauldrons where visiting pilgrims boil their rice. On the return, the bonze conducts one to the end of a long corridor and to a suite once occupied by the late Emperor and overlooking a pretty landscape garden. The tiny *chaseki* in the severe *cha-no-yu* style resembles a doll's house and is shown only to special visitors. The adjoining suite contains some rather indifferent *fusuma* embellished with Chinese figures.

The traveler with time to spare and a taste for bizarre rather than meritorious sculpture, may like to look into the Buddhist temple of KAKUŌ-DEN, at *Higashi-yama* (Pl. D, 2), in the E. suburb. The collection of small figures here, known as the *Go-Hyaku Rakan*, or 'Five Hundred Disciples of Buddha,' was formerly housed in the old *Dairyū-ji*. With the exception of 18 strongly carved figures in the natural wood, ascribed to *Tametaka* (a modern artist), all are about $2\frac{1}{2}$ ft. high, are painted in painfully lurid colors, and are said to be upward of 250 yrs. old. The 16 statuettes called *Jū-roku zenji*, or the 'Sixteen Buddhist Priests,' are considerably older than the rest and are attributed to some unknown sculptor of the 12th cent. The Gods of the Four Directions were given to the temple by the 3d *Tokugawa shōgun*. The 500 shabby, unwashed figures are ranged about the temple on several tiers; the variety of features and expressions is remarkable. The Japanese say that 'a little careful searching will enable any man to find the likeness of his father.' The traveler with any pride of race will accept this dictum with mental reserve, for a coarser, more degraded lot of ugly faces could scarcely be found in any rogues' gallery. All Eastern nationalities appear to be represented, and there are not two faces or attitudes alike. Some are portrayed laughing; others weeping; some leer and look unutterably stupid; one figure has deeply set eyes, an aquiline nose, and thin lips; another a pug nose, squinting eyes, and a broad, grinning mouth. Some ride astride animals and birds; others have halos, one eye, a hook nose, or three eyes. Idiots with drooping heads and hanging lower lips look out with fishy eyes, and maniacs glint hatred at one, from cunning eyes that make one shiver. Nearly all the figures look the worse for drink, and the admission fee of 10 *sen* fixes correctly their artistic value. — The chief treasure of the temple is what purports to be one of Buddha's bones, presented in 1902 by the King of Siam to the Emperor of Japan.

The **Potteries of Seto**, in *Seto* town, Kasugai district, province of Owari, lie about 12 M. N.E. of *Nagoya*, and are reached by the tram-cars which run at frequent intervals from the *Honmachi gomon* (or *Seto*) Station near the castle. The traveler interested in Ceramics may inspect the process of manu-

facture throughout, but if he be pressed for time he may see practically the same work in certain of the Kyōto potteries. The wares now made at *Seto* (5000 men employed) are known to the trade as *Seto mono*, a name that has gradually come to mean earthenware or porcelain. The first pottery was established by *Kato Shirozaemon* (comp. p. cclii), one of the first masters of Japanese Ceramic art, in the 13th cent. The district is one of the most important in Japan, with a School of Ceramics and a Pottery Museum, the latter of interest to porcelainists. The *Seto* porcelain, which is of a more glassy nature than *Arita* ware, less tough and more easily broken, covers a wide range and includes almost every variety of article for household use. There is a charming variety of glazes, and the best pieces, usually much prized by the natives, are bought for the home markets. Fine *Seto mono* is made of practically the same ingredients (kaolin, gray-white feldspar of granite, blue-white quartz, etc.) as the *Kiyomizu-yaki* (see p. cclvi), and they can scarcely be distinguished one from the other.

25. From Nagoya viâ Shiojiri (Matsumoto, Shinonoi, Niigata) and Kōfu to Tōkyō.

Central (Chūō) Main Line of the Imperial Government Railways.

To *Tōkyō*, 253 M. Several fine, speedy, modern, and excellently-equipped trains with good dining-, sleeping-, and other cars, make the trip daily in about 14 hrs. One the tourist should not fail to take, as it is one of the most interesting in Japan. For fares and other information consult the Rly. Time Table.

The solidly built line parallels the historic Nakasendō ('Road between the mountains'; 280 M. from Kyōto to Tōkyō) over the lofty mt. ranges of Central Japan, and traverses a little-known region celebrated for its wild beauty. The charming scenery comprises a succession of stupendous mts. (known as the Japanese Alps), deep gorges down which dash roaring, foaming rivers, dense forests, and sequestered valleys, flecked here and there with primitive villages whose simple inhabitants still dream the dreams of Old Japan. The glimpses of rural life are delightful. From *Nagoya*, in *Owari* Province, the rails cross *Mino*, *Shinano*, and *Kai*, before entering *Sagami*, then *Musashi*, on Tōkyō Bay. Fifteen yrs. were required to build the road, which presented the most serious engineering difficulties of any in Japan. When completed it was found to have cost 43,319,629 *yen*, exclusive of rolling-stock, or upward of 171,000 *yen* a mile (against approx. 40,000 *yen* for a line built on a level plain). For 224 M. it traverses a rocky, mountainous region in which there are 194 tunnels and 350 bridges. Sixty-five important rivers are crossed on wide bridges, conspicuous among them that over the *Kiso-gawa*. Some of the tunnels are built on a tremendous slant, and are marvels of engineering skill; the *Sasago*, 15,275 ft., is the longest in Japan. The *Kobotoke*, 8350 ft., has one end 135 ft. lower than the other. The *Torii Tunnel*, besides being 5428 ft. long, represents the highest point (3189 ft. above sea-level) reached by any rly. in the Empire. Several of the minor tunnels are unusually long — The *Uto*, 5429 ft.; *Ōhikoge*, 4489 ft.; *Fukazawa*, 3627 ft.; *Makigane*, 2359 ft., etc. The rly. is of great strategic as well as commercial value, forming as it does a short cut between the big trading ports of the Inland Sea and the Pacific Ocean, and the wealthy prefectures of *Niigata*, *Nagano*, and *Yamanashi* — the former known for its vast production of oil and rice, and the others for raw silk and various things.

Nagoya (see p. 375). The rly. half-circles the city, crosses the *Horikawa* to the *Chikusa Station*, then runs northward

over an ascending, well-watered country, past *Ozone* and *Kachigawa* to 15 M. *Kōzōji* (264 ft.), where it penetrates the hills, enters *Mino* Province, and follows the *Tamanogawa* upward between high green mts. Fourteen tunnels are threaded before the plain (415 ft.), on which M. 22 *Tajimi* stands, is reached. The region roundabout (often referred to collectively as *Hokeizan*) is known for its many potteries, scattered over a radius of several miles, where the celebrated *Seto mono* or *Seto yaki* is made. Specimens of this fragile ware are sold at the stations hereabout, in the form of dainty, cream-colored tea-pots (*dobin*) decorated with black ideographs and accompanied by handleless cups, hot water, and a tiny cambric bag of native tea — the complete equipment costing 4 *sen*. Hard by the station (1 M.) is the well-known Buddhist temple (said to have been founded in the 14th cent.) of *Eihōji*, on *Hokeizan*. Japanese are fond of boating on the adjacent *Toki River*, whose banks are covered with lovely wild azalias in early May. — Beyond a series of tunnels (chief among them, the *Makigane*) are the unimportant stations of *Tokitsu* (picturesque foot-bridge at the right, between high bluffs); *Mizunami* (a shipping-point for the fine gray speckled granite quarried in the adjacent hills); *Kamado*, and *Oi* (985 ft.). From 50 M. *Nakatsu*, on the river of the same name, comes much of the firewood used in *Nagoya;* the small town stands near the N.W. base of *Ena-san* (7466 ft.), a bulky mt. on the border-line between Mino and Shinano Provinces. Climbers customarily make the easy ascent (one day up and back; guide, ¥5) from here, for the sake of the magnificent views. The silk-mills in the town give employment to the majority of the population.

The scenery now becomes wild and picturesque; the rly. runs through deep, somber valleys between lofty hills; into tunnels cut through the heart of towering mts., and over titanic granite culverts spanning confluents of the Kiso River. This stream (135 M. long), one of the *San-dai-kai*, or 'Three Great Rivers,' of Japan (the others being the *Tone* — and the *Shinano-gawa*), dominates the land like a tempestuous spirit and tears down through the gorges like a wild thing, bearing on its tortured bosom (in autumn and winter) thousands of peeled logs that batter the cañon wall and the rounded boulders in midstream on their swirling voyage to the sea. For many miles, the rly. keeps in sight of the river, as if mistrusting it; now rushing beside it on some spider-like bridge suspended between shoulders of the solid hills, now creeping high above it, along some ticklish terrace just wide enough for the rails and for the splendid old *Nakasendō*, which winds like a broad white ribbon over the mts. Tucked away in green gashes in the hills are picturesque dwellings, their feet washed by the river, their roofs covered with thin shingles held down

by scores of cobblestones. Groups of them stand far up the broad slopes as they do in Switzerland and the Austrian Tyrol, while still higher are the isolated huts of charcoal burners, advertised by the blue-black smoke curling above them. Tussocks of sword-like bamboo grass dot the slopes, which here and there sparkle with Alpine flowers. Interesting features of the river are the immense piles of logs which, wedged in between stones and rocky walls, form booms that scores of agile men with long poles work desperately to dislodge. Sometimes, too, one has the fugitive chance to see one of these booms break suddenly, and rush violently downstream while the men scamper to safety across the treacherous, churning mass. The Japanese lack of nerves is often exemplified here on the long, dizzy, slender foot-bridges of piano wire, strung high above the river, with shingles as cross-pieces, but which the men and women traverse with the swaying agility of tight-rope walkers. From hidden timber-camps on the higher slopes of the mts. wooden troughs or chutes lead through lateral gorges to the river, and down them slide endless lines of barkless trees.

Beyond 55 M. *Sakashita*, the *Azumi-bashi*, a spider-like bridge suspended 80 ft. above the river, is seen at the right. Between high granitic hills at the left a fine view is had of the stream as it sweeps in magnificently, from a broad bend. The train edges along a meager terrace cut bodily from the mt. side, far above the old pike. Certain of the slopes which hereabout have shown signs of erosion, have been sheathed with broad stone revetments that would do credit to a knight's castle. Far below them are superb retaining walls finished like jeweler's work and protected from the ravenous river by gabions in the form of long cylindrical baskets (called *jakago*, or 'serpent-baskets') of wickerwork, filled with cobblestones, tied with tough withes, and laid in sinuous rows along the bank of the stream. Beyond 61 M. *Midono* (1443 ft.), a poor town in Shinano Province (sometimes made the starting-point for the *Tenryū River* rapids; see p. 391), the rly. passes through the *Hanamaki Tunnel*, then runs along the top of a huge wall built at enormous expense; the river plunges along far below, bearing its ever-present burden of logs. Upward of 50,000 trees (pine and fir forming the bulk of them) are said to be started downstream every fall and winter, and the numerous sawmills visible from the train now use steam as an aid to the rapid deforestation of the mts. Vast quantities of timber of exceptional size and quality is produced; chiefly the beech, horse-chestnut, maple, walnut, and Spanish-chestnut — referred to frequently as the 'Five Trees of Kiso.' The house-roofs hereabout have wide, projecting eaves, like the dwellings of the Swiss peasants, and are weighted down with large stones to protect them against the high winds. Snug up

beneath these eaves hang curious farming implements, vegetables, and the miscellaneous articles usually seen in a store-room. The birds in wicker cages are thrush-like ouzels (*tsugumi*), which are used as decoys for others, and are mentioned at p. ciii.

71 M. *Suhara.* Many mt. streams plunge down the slopes hereabout and some are made to turn big overshot or undershot water-wheels that furnish power for hulling grain. Patches of pollarded mulberry trees dot the fields, and most of the house lofts are given over to the rearing of silk-worms. During the short winter, the snow lies deep over this region, which is rugged and strangely unlike the soft, effeminate Japan of the Inland Sea. At the left of the line is a locally celebrated feature, a primitive aërial ferry, *Tsuri-goshi* (lit., 'Suspended chair'), in the form of a series of stout piano-wires swung high above the stream, and over which, by means of another drag-wire, cool-headed travelers draw a cage like the body of an open palanquin (a contrivance in which only a steeple-jack would care to travel). The small waterfall of *Ono-no-taki* is soon seen at the right, sliding gracefully over a stone ledge to a quiet pool below. Near by, at the left, is the locally famous Bed of Awakening ('*Nezame-no-toko*') amid a bit of river scenery which some writers enthusiastically rank with the finest in Japan.

At a bend in the river, where some picturesque rocks confine the stream to a narrow channel, stands an old Buddhist temple, the *Rinzen-ji*, while below it is a stone platform whence one commands a sweeping view of a really charming bit of scenery emphasized by the furiously swirling river. According to one tradition, *Urashima Tarō*, the fisher-boy (see p. cclix), awoke here from his fantastic dream, and the credulous country folk will, provided they can get a listener, point out the very spot where the unfortunate lover of the Sea God's daughter opened his precious casket. They will strongly combat the more reasonable theory that the 'awakening' implies that the casual traveler will 'sit up and take notice' when he sees the beauty of the place.

75 M. *Agematsu* (Inn: *Hakuchi*, ¥ 2.50), a sequestered town in the midst of a labyrinth of hills (many pretty excursions), has numerous sawmills and quaint water-wheels and is usually made the point of departure for the (10 M.; 6–7 hrs.) ascent of *Komagatake* (Foal Mt.; a name applied to numerous peaks in Japan). The bulky granitic mass (9500 ft.) rises grandly at the N.E., and besides forming the culminating point of the *Kiso Range*, separates the *Kiso Valley* from that of the neighboring *Tenryū River.*

Guides (necessary, comp. p. xxvi) can be found in the village (consult the innkeeper) for ¥6 for the round trip. A number of poor rest-houses provide shelter by the wayside. Travelers bound for the rapids of the *Tenryū-gawa* sometimes cross the summit and descend to the villages of *Ina* or *Akao*, near the E. base, in the *Inakaidō* District. Forests of horse-chestnut, beech, fir, and other evergreen and deciduous trees belt the lower slopes, and later merge into pine groves. Higher up one finds the creeping-pines which are characteristic features of the tops of many Japanese mts. The bronze image on one of the ridges passed in the ascent commemorates *Shimmei Reijin*,

the first pilgrim-mountaineer to climb to the summit. The *Shintō* shrine at the top is dedicated to the Spirit of the Mt. The highest point, *Shakujō-gatake*, is so called from its fancied resemblance to the staff or crozier carried by wandering Buddhists. The view from the summit is grand; embracing a score or more lofty peaks, some of them smoking volcanoes.

Many queer-looking peasants plod along the broad highway beyond *Agematsu*. The lofty, bare, sacrosanct *Ontake*, astride the border-line between Shinano and Hida Provinces, is seen at the far left. For the time being, the scenery loses much of its grandiose character. — 82 M. *Kiso-Fukushima* (2647 ft.), end of a rly. district and the most important town (pop. 5000) in the district, stretches along both banks of the *Kiso River*, which here (a few miles from its source near the *Torii-tōge*) is a shallow, nondescript stream flowing placidly between bald and monotonous hills. The bare slopes hereabout advertise the evils of deforestation. — An up-grade and 4 tunnels are features of the line to the poor town of *Yabuhara*, where wood combs (said to have been invented by the wife of *Izanagi-no-Mikoto*) are made. Beyond it, the immense stone walls built by the rly. to protect its track from landslips seem to cover the entire country. A stiffish uphill pull brings the train to the *Torii-tōge* and tunnel mentioned above. The conspicuous pass (*tōge*) — the watershed of the *Kiso-gawa* (which empties into Owari Bay) and the *Shinano-gawa* (which flows into the Japan Sea near *Niigata*) — derives its name from the huge granite *torii* (p. clxxxii) which is supposed to mark the 'front entrance' to the holy *Mt. Ontake* — whose dark, serrated cone rises a score or more miles to the left.

Ontake ('August Mt.'), or *Mitake*, one of the loftiest (10,400 ft.) and most sacred (2d to *Fuji-san*) of the Japanese peaks, and to which many thousands of pilgrims go each year, is usually approached from *Kiso-Fukushima*, 23 M. from the summit, at the S.E. — whence it can be reached in 10-12 hrs. on foot. Guides are plentiful (¥4), as about every person in the neighborhood has made the ascent. Throughout the summer months, an almost continuous stream of ant-like pilgrims toil up the mt. side to pray before the picturesque shrine on its summit. An alternate way (often used in the descent) is by the so-called 'back entrance,' viâ *Ōdaki* — a 3 hrs. walk from *Agematsu* through lovely scenery. The customary trail from *Kiso-Fukushima* is through the (7 M.) village of *Kurosawa* (whence a road branches off to *Agematsu*). The *Iwo-haiden* shrine marks the actual base of the mt. Here pilgrims may buy staffs and have their garments stamped with the seal certifying that they have made the ascent of the holy peak. There are several rest-houses on the slope, each marking the successive stages to the top. Six large and 2 small craters are features of the summit, one containing a lake in which pilgrims soak cloth or paper to take home with them. The shrine, from which a magnificent panorama is obtainable, is surrounded by stone and bronze images, ideographic tablets, and what-not, laboriously dragged up the steep incline.

From *Torii-tōge* — the highest point on the *Kisokaidō* — the train descends through several tunnels and past unimportant stations in surroundings which recall vistas in the Rocky Mts. of the U.S.A. The views of the towering mt. range at the left are splendid. A broad upland plain stretches

away at the left of the small station of 106 M. *Seba,* beyond which is

108 M. Shiojiri (2451 ft. Inn: *Kawakami,* ¥2.50), on the great watershed between the N. and S. half of Central Japan, 144 M. from *Tōkyō* at the E., and 42 from *Shinonoi* at the N.

Tōkyō passengers who find themselves in the through car for *Shinonoi* or *Nagano* must change here into a Tōkyō car or train, while those bound for either of the two above-named places should make sure that they are in the right car. The *bentō* sold on the station platform usually contains good fish.

The train of the *Shinonoi Line* to *Shinonoi Jct.* (on the *Shin-etsu Line,* Rte. 6, p. 65) makes the run in about 3 hrs. and traverses a mountainous country dotted with upland plains devoted to the cultivation of the great staple, rice. The chief town on the line is (8 M.) *Matsumoto* (Inn: *Marumo,* ¥2.50), an important commercial center on a broad plain (in *Shinano* Province) surrounded by magnificent mts. Its early history is associated with the exploits of the redoubtable *Takeda Shingen,* who in 1549 besieged the castle (erected in 1504 by *Shimadate Sadanaga*) and made himself master of the region. *Oda Nobunaga* took it later, and during the *Tokugawa* régime the original name, *Fukashi,* was changed to *Matsumoto. Toda,* with an annual income of 60,000 *koku* of rice, ruled as *daimyō* at the time of the Restoration. Raw silk is now one of the chief products. The river which flows through the city is the *Sai-gawa,* a tributary of the *Chikuma-gawa,* which later becomes the broad *Shinano-gawa.* The inclosed, paddle-wheel boats one sees anchored in mid-stream are primitive rice-mills which get power from the current. The *Asama Hot Springs,* in the N.E. suburbs, have good baths and are popular resorts.

From *Shiojiri* the *Tōkyō* line diverges to the right (E.) and follows the *Nakasendō* on an up-grade through 3 tunnels; the last, the *Utō,* 5429 ft. long, on a sharp incline. Sweeping views at the left as we emerge. Beyond *Ono,* with its silk-mills, the valley narrows and becomes very picturesque. The houses of the peasantry are nearly all adapted to silk-worm culture and the product is worked up at the numerous mills at *Okaya,* which we soon pass. Many of these filiature mills stand on the banks of the *Tenryū-gawa,* from which a certain amount of power is obtained through lines of large undershot water-wheels that present an odd sight and look like the discarded paddle-wheels of old steamboats. Upwards of 500 girls are employed in the mills, which are usually two- or three-storied, white, with slender steel chimneys and many windows. Among the choice fruits (which the Japanese usually pick green) raised in the neighborhood are excellent quinces (*marumero*) — which are preserved and made into jelly. The broad lake in the horseshoe-shaped pocket of the hills at the right is *Suwa.* The exquisite mt. peak vignetted in the V-shaped saddle between two of the hills (one of the most charming little vistas in Japan) is the matchless *Fuji.*

126 M. *Shimosuwa* (Inn: *Kameya;* natural hot baths; ¥3), 2616 ft., near the base of (5300 ft.) *Wada-tōge,* on the N. shore of *Lake Suwa,* in *Shinano* Province, was formerly the castle town of the *Suwa daimyōs* and was called *Takashima.* After *Takeda Shingen* vacated the castle in 1553 it

passed to other hands, to be burned by *Nobunaga's* soldiery in 1582, and reconstructed by *Hineno Takayoshi* in 1590. *Tokugawa Ieyasu* reinstated *Suwa Yoritada* in his family domain in 1601, and thenceforward his descendants occupied the old keep until the Restoration. Many of the kinsmen of the aforetime feudal barons are now engaged in sericulture, and the silk produced in the neighborhood and spun in the local mills ranks with the finest in Japan. Legend intimately associates the town with *Kami* (upper) *Suwa* at the opposite end of the lake. An improbable narrative (translated from the *Kojiki*) relates that the forebears of the Japanese anciently made their winter home at *Shimosuwa*, and their summer residence at *Kamisuwa;* erecting a spring shrine (*Haru-no-miya*) at the latter place, and an autumn shrine (*Aki-no-miya*) at the former. Thenceforward elaborate festivals marked the days on which the august deities are supposed to have shifted their abode. Time was when the symbolical transfer was made in a gayly decorated boat which, laden with the paraphernalia of the twin shrines, was conducted across the lake amid pomp and gorgeous display. Later the upper shrine was transferred bodily to *Shimosuwa*. One of the pair now stands near the inn, the other about ½ M. away, and both at the respective ends of a triangle each of whose sides is 8 chō long. A clumsy, bulky car weighing several tons, constructed of massive timbers in imitation of the sacred ship of former days, and drawn at a snail's pace by hundreds of men clad in queer costumes, starts over the road between the shrines Feb. 19 and Aug. 1 of each year, and several days of jollity are usually required to bring it safely to port. The curious mediæval procession, a bizarre survival of feudal times, attracts thousands of country folks, and the inns are always crowded. The governor presides, and there is general rejoicing. — The region roundabout is volcanic and there are several hot mineral springs (sulphur, alum, etc.) in the neighborhood, with temperatures ranging from 113° to 150° F. — A few min. run along the left shore of the lake brings the train to

130 M. *Kamisuwa* (Inn: *Botan-ya, Suwa Hotel*, etc., ¥2.50 and upward) on the S.E. shore, also with hot springs whose waters are piped into the inns. Sericulture is also the special occupation of most of the people here, and in many of the houses one sees the womenkind sitting before pans of warm water in which cocoons are immersed, winding the sericeous product of the worms on to primitive reels.

Lake Suwa, or *Suwa-ko* (3½ M. east and west; 2 M. wide; about 30 ft. deep, and 2598 ft. above sea-level), sometimes called *Ga-ko*, or Goose Lake, one of the best known skating-resorts in Japan, often freezes, in Jan.-Feb., 1 to 2 ft. thick, and hither many Tōkyō (9 hrs. by rail) and Yokohama people repair to enjoy the short season. The rly. company sells round-trip tickets from Tōkyō at reduced rates (usually ¥5, 2d cl.), and certain of the tourist agencies (*T. Minami & Sons*, 3, Rogetsucho, Shiba Tōkyō; *Thos. Cook & Son*, Yokohama, etc.) plan trips (including rooms and meals at the

inn) for an inclusive charge of about ¥5 a day. The best skating is near *Shimosuwa* — out of reach of the biting winds which tear over the saddle of the pass (at the S. end) and ruffle the water so that it does not freeze smoothly. Here, too, hot water and gases often spurt up from the lake-bed and make dangerous air-holes. When warm weather prevents the ice from forming, skaters repair to *Yamanaka Pond*, about 1½ M. from *Shimosuwa*. *Suwa-ko* lies in a beautiful inclosed valley between bulky mts. and receives its waters from *Wada-tōge*, *Tateshima*, and other heights. Carp (and shrimps) abound and the natives catch them in winter through holes in the ice. In summer, the shallow reaches of the shore are flecked with pondweed and other water-plants. Formerly its waters covered the fine rice-plain which stretches away westward, but owing to the deepening of its natural outlet, the *Tenryū River*, it is gradually diminishing.

The **Tenryū River,** which rises in *Lake Suwa* and flows out of its W. side later to pour its waters into the *Tōtōmi Nada* near *Hamamatsu* (on the Tōkaidō), 135 M. distant and 2598 ft. below, is one of the best-known of the Japanese rivers and is celebrated for its fine rapids. Though somewhat difficult of access, the stream is popular with persons fond of rapid-shooting. The usual custom, for travelers coming to *Shimosuwa* from Tōkyō or Yokohama, is to proceed on foot or by jinriki (in 2 days, with 2 men, at an approx. cost of ¥10–15) to (47 M.) *Tokimata* (Inn: *Ume-no-ya*, ¥2.50), where the rapids begin. The intervening towns are 22 M. *Ina* (Inn: *Tomiya*), and 28 M. Iida (Inn: *Shōgodō*). At *Tokimata* the innkeeper will (if advised beforehand) arrange for a boat.— An alternate way, the best for travelers ascending the *Nakasendō* from *Nagoya*, is to alight at *Midono Station* (Inn: *Ina-ya*, ¥2; see p. 386) and do the 25 M. to *Tokimata* on foot (in about 12 hrs.) or in a jinriki (2 men necessary; ¥9, in about 11 hrs.) — which the station-master will have ready if the traveler will advise him in advance. The road is mountainous (guide necessary if the trip is made alone) and there are some stiffish climbs. The inclusive cost of the journey from Yokohama and return, for 3–4 pers. (3 days' steady going) is approx. ¥50 each. The cost of a boat for a similar party for the 90 M. trip (10–12 hrs.) down the river is ¥50–60. [A fortnight is sometimes required to haul the craft back upstream.] Four boatmen (*sendō*) generally accompany each craft (*fune*), but when the river is high (dangerous) they often refuse to go. The boats (usually 45 ft. long, 3½ wide, and 2½ deep) resemble exaggerated canoes made of flexible cryptomeria boards, dovetailed and further secured with wooden pegs. Elasticity rather than rigidity is aimed at, since the craft often scrapes over the river-bed or bumps into rocks. Three of the *sendō* employ oars of evergreen oak 9 ft. long, and the steersman one 12–15 ft. long. The traveler with time to spare may, by waiting a day or so at *Tokimata* (good trout-fishing in the river), get passage down the rapids in an ordinary passenger boat (infrequent service) for ¥4–5. Where a special boat is hired, a clear understanding should be reached with the boatman before embarking, and the exact point of disembarkation be agreed upon. Otherwise an attempt may be made to put one ashore at a point where the rapids end, miles from a station, where rikishas may not easily be obtained. The traveler should insist upon being landed at *Kashima* (12 M. from *Hamamatsu*, 3 hrs. by jinriki, ¥2; or 2 hrs. by *basha* or tramway, 50 *sen*), or at *Nakano* (4½ M. from *Hamamatsu*, ¥1 by jinriki in 1½ hrs., or by tramway). — A start from *Tokimata* should be made about 7–8 A.M. so that a short halt may be made at *Nishimoto* (11 A.M.) for luncheon, and *Kashima* reached about 6 P.M. Vaseline or some similar substance, as a protection for the face against wind- or sun-burn, will be found useful; likewise goggles. There are 30 or more rapids, and the vertiginous downward course is through magnificent scenery. The river flows first through *Shinano*, then crosses *Tōtōmi* Province. About 3 M. below *Tokimata* it enters a rocky cañon, then for 5–6 hrs. it races seaward over a long series of rapids between scarped ravines and perpendicular walls that rise sometimes a thousand or more feet above it. The boatmen are skillful and accidents to foreigners are rare; 50 or 60 natives are drowned in the river each year. The last portion of the trip is uninteresting, with a sluggish current.

From *Kamisuwa* the rly. continues across the valley in a S.E. direction to 135 M. *Chino*, a poor town where consider-

able isinglass is made; acres of the small wood frames containing the product cover the ground roundabout. The rly. now climbs into the hills and affords magnificent views (right) of *Fuji-san*, the *Kai Komagatake*, *Hōōzan*, and other bulky mts. 142 M. *Fujimi* (3224 ft.) stands on the elevated watershed between the *Fuji-kawa* and the *Tenryū-gawa*. From the *Hara-no-chaya*, or 'Tea-house of the Plain,' which stands here, one gets entrancing views of Fuji and of the great range of bulky giants that rise in pointed grandeur against the horizon. The region is like a vast park, with glorious views and inspiriting mt. air. Four tunnels are threaded on the downward glide to 148 M. *Kobuchizawa*, beyond which the line skirts the lower (S.) flank of *Yatsugatake;* passes 156 M. *Hinoharu*, and traverses the *Anayama Tunnel* (1591 ft. long) at an elevation of 1881 ft., to 163 M. *Nirasaki*, in the valley of the *Kamanashi-gawa* — whose wide bed glistens with the white granitic particles washed down from the rocky giants above. Superb views of the N. side of *Fuji-san* (the opposite of those from *Gotemba*, on the *Tōkaidō*) are had at the right.

172 M. **Kōfu** (1001 ft.), the present capital of *Yamanashi* Prefecture and of *Kai* Province, with 50,000 inhabs., was formerly called *Fuchū* (Chinese: 'Chief town'), and during the *Kamakura shōgunate* was the residence of the *Ichijō Daimyō*. Inns: *Sadokō Hotel; Bōsenkaku*, etc., native; from ¥3 and upward. The clean and attractive city stands on a broad and productive plain dotted with mulberry plantations and vineyards — the grapes (*budō*) enjoying a national reputation for excellence. The beautiful rock-crystals (p. cxxii) for which Kai Province is noted are found in the near-by mts., and are sold in the local shops (best specimens in the Tōkyō or Yokohama curio-establishments). *Kofu* is known for its silken fabrics and for its excellent dried persimmons (*Kōfu-kaki*) which come into the market in Nov. The big stone monument at the rly. station commemorates the completion of the *Sasago Tunnel*. A *matsuri*, of considerable local importance, is held yearly on April 15, when the townspeople pray that the *Fuefuki-gawa* may not overflow its banks and inundate the plain. The foothills of the surrounding mts. afford many delightful excursions; *Mt. Mitake*, at the N., once had magnificent temples, but these are now decayed and are of scant interest. The entire country roundabout is intimately associated in history with the exploits of the celebrated *Takeda Shingen* (1521–73) who made *Kōfu* his chief stronghold.

Takeda Harunobu, the eldest son of *Nobutora*, who afterwards took the name of *Shingen*, stands out prominently as one of the most picturesque figures of his time. Dominating, fierce, and of piratical instincts, he rebelled against his father (who built the castle at *Kōfu* in 1519 and ruled the province therefrom), and after deposing and imprisoning him, assumed the government of *Kai* Province and embarked on a war with neighboring *daimyōs* which endured for 20 yrs. Being a fighter and a skillful strate-

gist, he erelong became the master of that extensive territory embraced within the provinces of *Shinano*, *Kai*, *Hida*, a part of *Kōzuke*, and *Suruga*. He warred against the powerful *Ieyasu*, aided the warrior-priests of *Hiei-zan* in their frantic but ineffectual efforts to rid themselves of the implacable *Oda Nobunaga*, and was finally killed in *Mikawa* Province while besieging the castle of *Noda*. Apprehensive lest his death interfere with the realization of his plans, he ordered that it be concealed and that his body be placed in a stone coffin and sunk to the bottom of Lake Suwa. The former command was obeyed, but instead of being buried in the lake he was interred in the *Eirinji Temple*, near *Kōfu*, where his tomb may still be seen. The Japanese regard him as a splendid type of the impetuous feudatory princes of the Middle Ages — those turbulent times which preceded the lasting peace established by the great *Ieyasu* and maintained by his long line of *Tokugawa shōguns*.

Kōfu is sometimes made the starting-point for the descent of the Rapids of the Fuji River, viâ *Minobu* to *Iwabuchi*, on the *Tōkaidō*.

The **Fuji-kawa**, one of the most important of the Japanese rivers, is formed by the union of the *Fuefuki-gawa* and the *Kamanashi-gawa*, whose waters flow down from the high mts. which form the boundary of *Kai* Province. After draining the plain on which *Kōfu* stands, and skirting the N., then the W., base of *Fuji-san*, it discharges into *Suruga Bay*, 75 M. distant and 1000 ft. below. Travelers who intend to shoot the rapids proceed customarily (by tramway, in 2 hrs.; fare, 30 *sen*) to (12 M.) *Kajikazawa* (Inn: *Yorozuya*, ¥2), a town just beyond the S.W. limit of the plain, where a boat with 4 men is hired (¥11–12) for the (7–8 hrs.) trip to (45 M.) *Iwabuchi*. Regular mail-boats (*Yūbin-bune*) which carry passengers (¥1.50) leave daily and may be availed of. In flood-time all boats (*kobune*) are prohibited from starting until the waters recede to a certain level. Scores of boats carry merchandise hence to the rly. and the sea, and on the downward journey one is scarcely ever out of sight of lithe craft speeding down the rapids or being laboriously hauled up by chanting boatmen. At certain points the scenery is wild and picturesque, with inspiring views of *Fuji* and other lofty mts. At one place a locally famous *Tsuri-bashi*, or Suspension Bridge, is passed (left). It is 165 ft. long, constructed of stout piano-wire, and is suspended 30 ft. above a swift tributary of the river which here forms an islet near the bank. The cool-headed peasants navigate it speedily and with unconcern, but foreigners find the passage a trying one, since near the center the bridge sways in a sickening way.

Leisurely travelers interested in Buddhist temples may like to land at *Hakii* village (midway of the journey; the boatmen will stop for the night for ¥3–4 extra) and visit (2 M.; ¾ hr. walk) the *Kuonji*, founded by *Nichiren* (p. cci) in 1273. The dreary town of *Minobu* (Inn: *Matsuya*, ¥2) stands in a valley between lofty mts. and has a few poor shops dedicated to the sale of rosaries and pseudo-relics of the famous bonze. The temple is the headquarters of the *Hokke-shū* and has repeatedly been scourged by fire. That of 1875 destroyed all the old buildings. Some of the newer ones erected in 1880 were burned in 1911. Those that remain are decorated in exuberant colors and differ so little from other fanes of the Empire that they are scarcely worth a special visit. A picturesque and representative type of the temples of this sect is mentioned at p. 108. *Nichiren's* ashes are preserved in a crystal reliquary (shown for a small fee), and on the chief festival in May, they are revered by the many pilgrims who foregather here.

Beyond *Kōfu* the rly. dips into a small valley dotted with vineyards, then ascends past *Isawa* and *Kusakabe Stations* to 183 M. *Enzan*, beyond which the 4th tunnel is *Ohikage*, 4489 ft. long; the 5th, *Fukazawa*, 3627 ft. long; the 6th, *Yokobuki*, 1403 ft., and 7th, *Tsukuse*, 1135 ft. — Beyond 192 M. *Hajikano* the train crosses the *Nitsukawa* and enters the famous *Sasago Tunnel*, which is nearly 3 M. long, 2153 ft. above the

sea, and pierces the heart of *Sasago Mt.* (3500 ft.), at the junction of *Kai*, *Sagami*, and *Musashi* Provinces — which latter we soon enter. 196 M. *Sasago.* The train now descends into the valley of the *Sasago River*, past several villages where silkworms are reared.

202 M. *Ōtsuki.* A tramway runs hence through the valley of the *Katsura-gawa* to (12 M.) *Yoshida* (about 2 hrs.; 48 *sen*), at the N. foot of *Fuji-san*, and the point of departure for *Shōji;* Rte. 3, p. 40. The scenery is now attractive. The train crosses several narrow ravines, at the left of one of which is seen the locally celebrated *Saru-hashi*, or Monkey Bridge (112 ft. long, and 150 ft. above the river), a spider-like affair which only an educated monkey would be willing to cross without inward trepidation. A series of long tunnels and several rivers mark the line hence to 211 M. *Uenohara.* 216 M. *Yose* is the usual starting-point for the descent of the rapids of the *Katsura-gawa.* The 6th tunnel beyond is the *Kobotoke*, 8350 ft. long, and 981 ft. above the sea. From this point the line descends sharply to 222 M. *Asakawa*, a favorite place with *Tōkyō* holiday-makers, who go hence (¼ hr. by jinriki, 20 *sen*) to *Takao-zan*, a lofty hill (1600 ft.) where there is a Buddhist temple (1 hr. walk from the foot) in a fine grove of cryptomerias and maple trees. During the annual festival in April, the place is usually crowded. The old highway, visible at times from the train, is the *Kōshū-kaidō*, which links *Tōkyō* with *Kōshū* (*Kai*) Province, and over which, in feudal times, many a picturesque *daimyō* procession wound its way.

225 M. *Hachioji Jct.* (460 ft.), 28 M. from Tōkyō, is an important silk-manufacturing center. A branch rly. runs hence in a S.E. direction to 26 M. *Higashi-Kanagawa*, across the bay from Yokohama. 230 M. *Hino*, near the *Tamagawa*, is a popular resort of *Tōkyō* people; cormorant-fishing (see p. 396) is practiced here between May and Sept. A covered boat (*yane-bune*) can be hired for ¥2–3; the fishermen wade out into the stream, and the small trout (*ayu*) which the cormorants catch may be cooked in a near-by inn. From 231 M. *Tachikawa Jct.* a branch rly. runs to (and beyond) 11 M. *Ōme*, where considerable cotton is manufactured. From 235 M. *Kokubunji Jct.* a rly. branches N. to 18 M. *Kawagoe*, a sometime important town with a *daimyō's* castle built in 1457 by *Ōta Mochisuke.* — 239 M. *Sakai*, is also a favorite resort of Tōkyō merry-makers, who congregate at (1 M.) *Koganai*, where a fine avenue of cherry trees extends for nearly 3 M. along the *Tamagawa-jōsui* (the upper stream of the *Tamagawa*, whence Tōkyō gets a part of its water-supply) and presents a charming sight in early April. In 1735 the *shōgun*, *Yoshimune*, had 10,000 cherry trees brought hither from *Yoshino*, in Yamato, and from the flowery banks of the *Sakura-gawa* (Cherry River) in Hitachi, and planted here;

multitudes of people come to see them in season and to stroll beneath the lovely pink-and-white canopy.

241 M. *Kichijōji* is near a lakelet called *I-no-kashira*, whence, in olden times, the Yedo Castle drew its water-supply; *Ieyasu* is said to have visited the place in 1600 and to have found the water so excellent for making tea that he ever afterward used it for that purpose. Picnickers come here in April to see the cherry blooms, and in May the azaleas. At *Horinouchi*, 1 M. to the S. of (245 M.) *Nakano*, there is an old Buddhist temple (the *Myōhōji*, of the *Nichiren* sect) with some good sculptures and an effigy of *Nichiren* said to have been carved in 1261. 247 M. *Ōkubo* has azalea gardens which are worth seeing in the season. 248 M. *Shinjuku* is also a station on the Tōkyō Belt Line. 252 M. **Tōkyō.** (See p. 109.)

26. From (Yokohama) Nagoya to Kyōto (Ōsaka and Kobe).

Tōkaidō Main Line of the Imperial Government Railways.

Yokohama-Kobe Rte. (24) continued from p. 375. From **Nagoya** the train runs N.W. over a broad rice-plain in the province of Owari. The rly. leading S.W. runs ultimately along the shore of Ise Bay to Yamada-Ise and is referred to in Rte. 35. In the immediate environs of the city are many fine lotus-ponds which produce lovely flowers in Aug. and edible roots later. The splendid old castle is seen to fine advantage at the right. The land is excellently watered and very prolific; certain of the streams are choked with blue water-lilies (*Castalia scutifolia*), and in late autumn, after the rice is harvested, the submerged fields are almost covered with the familiar starwort, the minute *Salvinia*, and its ally the *Azalla pinnata*. The barley, wheat, and rape which are sown in rows at the end of Oct., often cover the unsubmerged portions with a lovely green in winter, and when the rape begins to show its first blooms (in early April) the region takes on a beautiful golden-yellow tinge. — The *Bisai Rly. Line*, which diverges left from (227 M.) *Ichinomiya*, goes to (16 M., fare, ¥1,20) *Yatomi* on the *Kansai Rly.* — The many pollarded mulberry trees one sees hereabout advertise the fact that the inhabitants of the mt. valleys of the province support themselves by rearing silk-worms. Considerable broom-corn and bamboo are also raised, and some pottery is made in the neighborhood. Beyond (234 M.) *Kisogawa* the line crosses the broad *Kiso River* on an 1874 ft. bridge that cost 3 million *yen*. The boats that glance up and down its blue surface look very pretty with their white, crinkly sails — some shaped like dragon-wings, others with black ideographs in the center or a black triangle at one corner. The oddly shaped craft moored in midstream are not house-boats, as one might deduce, but are primitive rice-mills operated automatically by power obtained from the current

through the crude paddle-wheels at the side. The smooth pike (excellent for motor-cars) visible from the train is the old *Nakasendō*. Many a glinting bicycle glides along it, and one notes that most of them are of English manufacture — the American article (once imported in quantities) having worn out its welcome by repeated cheapening of quality.

235 M. **Gifu** (Inn: *Tsunokuni-ya; Tamai-ya*, both near the station; ¥3), the chief city of Mino Province (capital of *Gifu-ken*), with 42,000 inhabs., produces quantities of paper lanterns, fans, and parasols; a silk-crape made of an admixture of silk from domestic and wild silk-worms; and a remarkably tough paper called *Mino-gami* (Mino paper), — much used for sliding-doors, etc. Foreigners usually associate *Gifu* with the great earthquake of 1891, and with Cormorant Fishing.

Cormorant Fishing (*Ukai*) has been practiced in China from time immemorial and was introduced hence to Japan perhaps in the 8th cent. Mature birds (*Phalacrocorax carbo;* Jap. *U*) are usually about 3 ft. long and 5 ft. in extent, with a heavy body, long, sinuous neck, a stout, hooked bill about as long as the head, a naked gular pouch, stout, strong wings, and 14 stiff tail-feathers denuded to the bases. The plumage is a dark gray verging into black. The birds are dextrous divers and fishers and are trained and employed in catching fish in various parts of Japan. Their unclean habits produce evil consequences and an odor particularly offensive to sensitive noses. After the shy birds are caught (in winter, on the coasts of the neighboring Owari Gulf, with decoys and bird-lime), they are easily trained and they soon develop surprising intelligence. They lay eggs (which are often hatched under barnyard hens) when 3 yrs. old and work well until they are 15 or 20. A single master-boatman (*Ushō*) can easily oversee a gang of 12 birds (the customary number employed), and although hundreds may be out upon the water each knows its own master. Each seems also to know its number and rank, particularly the latter — for which it will wrangle shrewdly and which it maintains with a comic dignity. *Ichi*, or No. 1, the dean of the corps, is the last to be put into the water, the first to be taken out, the first to be fed and coddled, and the petted member to whom the most fish is customarily given. The others stand beside him on the gunwale of the boat, according to their rank, experience, and ability. Whatsoever bird gets into the wrong place is promptly and unceremoniously pecked out, and roundly scolded by the birds *en masse*. Each wears a ring around its neck to prevent its swallowing large fish. Round the body is a cord attached to a short strip of stout bamboo by which it is lowered into, or taken from, the water. A thin fiber rein, about 12 ft. long and not easily tangled, completes the harness by which the awkward but efficient bird is guided and kept in hand. The fishing-boats are picturesque. Each carries a large iron basket filled with blazing pitch-pine, hung out on an iron rod from the bow, to light the work and attract the fish (*ayu*, a species of trout) — which gather about it as moths about a lamp. Pleasure-boats (*yūsen*) can be hired from ¥1.50 to ¥7, according to the number in the party and the size of the boat. Trips are often arranged from, and by the management of, the *Nagoya Hotel*. Fishing (to fish with cormorants is *U no mane wo suru karasu*) takes place on the *Nagara River* (a stream where cormorants fish is usually called *U-gawa*), near *Gifu*, every night (except on moonlit nights or when the river is too high) between 6 and 12 o'clock, from mid-May to mid-Oct. The fishing begins about 3 M. above the town (which marks the lower end of the course) and the boats drift down to it. A well-trained bird will catch from 100 to 200 fish in an hr.; when its pouch contains 6 or 8 fish it is drawn aboard, relieved of them, and sent back for more.

'When the fishing-ground is reached' (writes *Major-General Palmer, R.E.*),' the master lowers his 12 birds one by one into the stream and gathers their reins in his left hand, manipulating the latter thereafter with his right as occasion requires. The *kako* (sailor) starts in with his volleys of noise (to

keep the birds up to their work), and forthwith the cormorants set to in the heartiest and jolliest way, diving and ducking with wonderful swiftness as the astonished fish come flocking toward the blaze of light. The master is now the busiest of men. He must handle his 12 strings so deftly that, let the birds dash hither and thither as they will, there shall be no impediment or fouling. He must have his eyes everywhere and his hands following his eyes. Specially must he watch for the moment when any of his flock is gorged, — a fact generally made known by the bird itself, which then swims about in a foolish, helpless way, with its head and swollen neck erect. Thereupon the master, shortening in on that bird, lifts it aboard, forces its bill open with his left hand, which still holds the rest of the lines, squeezes out the fish with his right, and starts the creature off on a fresh foray, — all this with such admirable dexterity and quickness that the eleven birds still busiling about have scarce time to get things into a tangle, — and in another moment the whole team is again perfectly in hand. All this while we have been drifting down, with the boats about us, to the lower end of the course, and are again abreast of *Gifu*, where the whole squadron is beached. As each cormorant is now taken out of the water, the master can tell by its weight whether it has secured enough supper while engaged in the hunt; failing which, he makes the deficiency good by feeding it with the inferior fish of the catch. At length all are ranged in their due order, facing outwards, on the gunwale of each boat. And the sight of that array of great ungainly sea-birds — shaking themselves, flapping their wings, gawing, making their toilets, clearing their throats, looking about them with a stare of stupid solemnity, and now and then indulging in old-maidish tiffs with their neighbors — is quite the strangest of its class I have ever seen, except perhaps the wonderful penguinry of the Falkland Islands, whereat a certain French philosopher is said to have even wept. Finally the cormorants are sent off to bed in their individual baskets.' — Live specimens are exhibited in the Kyōto Zoölogical Garden.

Lovers of the delicious Japanese persimmon[1] will find the dried product produced near *Gifu* (and shipped hence all over Japan) of exceptional flavor. Few, indeed, are the homes in *Gifu* Prefecture that do not possess one or more whirring little silk-reels, and many youngsters of the town itself spend their spare time decorating the paper lanterns which are shipped hence to all parts of the world. The traveler who by chance is forced to remain in *Gifu* for any length of time, can spend some of this to advantage visiting the beautiful (20 M. to the S.W.)

[1] The Japanese Persimmon (*kaki*) ranges in size from a plum to a big apple, and foreigners often become as inordinately fond of it as they do sometimes of the evil-smelling, equatorial *Durian*. Some specimens of the *kaki* are nearly spherical, others are oblong, others heart-shaped. In color of the outer skin they range from light orange-yellow to deep orange-red. Some are eaten in a soft, doughy condition (like the well-frosted persimmon [Algonkian *putchamin*] of the S. of the United States), while others are gathered when still hard, to ripen afterward. Though the former appeal more strongly to the American taste, the latter are more highly esteemed by the Japanese, who call them *tarugaki* because they are converted from astringent into sweet fruit by being ripened in an old *sake* tub. When over-ripe and dried in the sun, pressed flat, and then put away in boxes, the sweet *kaki* assumes the status of a dried fig and is used like it. The white powder which covers the dried fruit is natural sugar that has exuded from it. — The Persimmon Tree (*Diospyros Kaki*) is one of the most important, beautiful, and widely distributed trees of Japan. It is a stately product, something like a pear tree, with handsome bright green leaves almost as large as those of the magnolia. These come in May, to be followed by the blossoms in June, and the fruit in Sept. and Oct. The wood is somewhat similar to Indian ebony, and is used largely in joiner-work, for veneer, and in the making of boxes, cabinets, etc.

Yōrō Waterfall (100 ft. high) near the village of the same name. The *Empress Genshō* is said to have visited the spot in A.D. 717 and to have been so charmed with it that she changed the name of the era (717–24) to *Yōrō* — a Chinese word signifying 'one who supports the aged.' Cherry blossoms, maples, hunting, fishing, and fine views are among the allurements, as well as a lake (*Shimo-ike*, 3 M. to the S.E.) which is a breeding-ground for ducks and wild geese. These assemble here in such numbers that the natives capture them in nets. The shallow reaches of the water are sometimes completely covered with the lovely lavender blossoms of the *Pontederia*.

From *Gifu* the rly. turns due W. and traverses a region as level as a Kansas prairie; the blue mts. which cut the sky-line at the left divide Mino Province from Ise and Ōmi. The fine *Nagara-gawa Bridge* (1515 ft. long), which we now cross, replaced the one crumpled and wrecked by the great earthquake of 1891; at the first shock the three central spans were tumbled into the river, the massive concrete and stone supports snapping like pipe-stems under them. 243 M. *Ōgaki*, is the usual starting-point for the *Yōrō Waterfall* mentioned above. The old castle ½ M. left of the rly. was built in 1535 by order of the 12th *Ashikaga shōgun, Yoshiharu*. The long range of bulky mts. which wall in the horizon at the right as we proceed westward are referred to as the Japanese Alps. The line now slopes upward to (501 ft.) 252 M. *Sekigahara* ('Barrier of the plain'), celebrated as the scene of a titanic and decisive battle (in 1600) for political supremacy between the forces of *Ishida Mitsunari* and *Tokugawa Ieyasu*. The view narrows as the train enters a valley clothed with bamboo, mulberry, evergreen, and deciduous trees. Many of the house-roofs are held down by heavy stones, and the peasantry follow the custom of stacking straw between convenient trees. The *Imasu Tunnel* (990 ft.) is traversed before *Kashiwabara* is reached, beyond which the valley broadens and the grade descends to 259 M. *Nagaoka*, a shipping-point for the fine gray granite quarried in the neighborhood. The historic *Hiei-zan* and the lofty hills that almost surround Lake Biwa are now seen ahead.

266 M. *Maibara* (Inn: *Izutzu-ya*, near the station, ¥3 — small refreshment room on the station platform), 383 ft. above the sea, in *Ōmi* Province, is the starting-point of the *Hokuroku Line* to *Tsuruga, Fukui, Kanazawa, Naoetsu*, and the intermediate places described in Rte. 32. Travelers to Japan from Europe, over the Trans-Siberian Rly. to Vladivostok, join the *Tōkaidō* Rly. here. — The sedgy reaches of the upper shore of the picturesque *Lake Biwa* soon come into view at the right, and in summer are idealized by many pond-lilies; the mts. which wall in the distant horizon look like dim blue wraiths. The rly. runs for some distance along the shore, then

turns inland, traverses the *Bushiyama Tunnel*, and emerges on the lake at

270 M. *Hikone* (Inn: *Rakuraku-tei*, ¥5). The quaint town (pop. 20,000) is of interest to foreigners chiefly for the old castle (permit from the innkeeper; small fee to the caretaker) which stands on a hill (now a public garden), commands an extensive view, and was the one-time home of the patriotic *Ii Kamon-no Kami* (see p. 22). — The rly. which branches S. from *Hikone* goes to (27 M.) (fare ¥2.04) *Kibukawa*. — From (295 M.) *Kusatsu* a short rly. runs through *Kibukawa* to *Tsuge*, a station on the *Nara-Nagoya-Ise Line*. — Soon after leaving *Kusatsu* our train threads two tunnels, crosses a rich alluvial plain, and comes within sight (left) of the Long Bridge of Seta (*Seta no Kara-hashi*).

This somewhat commonplace, iron-studded, wood bridge derives its name from the near-by village of *Seta*. The longest span (called *Ō-hashi*), which reaches from the shore to the island in the river, is 575 ft.; the other (*Ko-bashi*) is 215 ft. The original structure dated from very early times and was the scene of many stirring episodes. In the great struggle for supremacy in A.D. 672, the *Emperor Temmu's* general, *Murakuni Ogori*, defeated *Chison*, the partisan of *Kobun*, here; and in 736 *Kusakabe* burned the bridge in order to cut off the retreat of *Oshikatsu*, who was defeated and slain. *Kiso Yoshi-naga* was beaten here in a hotly contested fight in 1181, and here the indomitable *Oda Nobunaga* pitched his camp after ordering the destruction of the *Hiei-zan Monasteries* in 1571. After the traitor *Akechi Mitsuhide* cowardly assassinated *Nobunaga* in 1582, he fled hither, but the castellan of *Seta* burned the bridge, seized all the boats, and prevented his escape. — The small *Shintō* shrine on the river bank is dedicated to *Fujiwara Hidesato*, a 10th-cent. military hero.

300 M. *Ōtsu* is an extension of the lake-shore town of *Hama-Ōtsu*, mentioned in Rte. 27.

See also the *Hiei-zan Trip* at p. 498A. This can be reversed and taken from Ōtsu.

Travelers bound for the **Miyako Hotel**, at Kyōto, can, if they so desire, descend from the train here, get aboard a tram-car of the Keishin Line, and disembark (about 30 min. ride) at the *Keage*, in Kyōto, 2 min. walk from the *Miyako Hotel* entrance. Telephone ahead and the Hotel manager will have a luggage porter waiting at the tramcar station. See the Plan facing p. 400.

The train now enters the *Ōsakayama Tunnel*, emerges in the historic *Yamashiro* Province, and descends between hills clothed with thick growths of pine and bamboo, and heavy with the bones of long dead emperors and other imperial personages. 306 M. *Yamashina* is the point of departure for the historic old temple of *Daigo-ji* (Rte. 27).

The train hurries through the downward sloping suburbs to the *Kamo-gawa Bridge* (396 ft.), then draws in to the (311 M.) KYŌTO STATION with its motley throng of priests and pilgrims from almost every corner of the Empire. For a continuation of the journey to Ōsaka and Kobe, see Rte. 36.

27. Kyōto and its Environs.

Railway Stations. The Main (*Shichijō*) or *Kyōto* Station (*suteishon*) is at the S. edge of the city (Pl. C, 5). Trains from Tōkyō, Yokohama, Nagoya and other E. points, and Ōsaka, Kobe, Shimonoseki, Nagasaki, etc., at the W. Also from and to *Nara*. The **Miyako Hotel** restaurant upstairs is good and cheap. English spoken. Foreign style. Hotel runners with hotel motor-cars meet trains and will take care of luggage, etc. Trustworthy. The *Nijo Station*, in the West Central quarter (Pl. B, 3) is the starting point for trains on the *Sonobe Rly.* (p. 533). All the stations are modern, well-equipped, and clean.

Taxicabs ply for hire. As rates are apt to be variable, the wisest plan is to use the hotel car, the prices of which are fixed and moderate. By telephoning ahead the hotel manager will have a car waiting at the station.

Jinrikis are being rapidly replaced by the speedier and more satisfactory (cheaper where there are several in a party) motor-car. There are printed tariff sheets, but the stranger will do well to come to an understanding with the jinriki-man before employing him.

Electric Tram-cars (*densha*) connect the rly. stations with the hotels and various parts of the city, and afford a cheap and easy means of getting about. Transfers are given. The city maps given away at the hotels explain the system and help strangers to understand and use them. To reach the **Miyako Hotel** board a car that starts from a point 100 or more yards at the right of the Main Station, and ask for a transfer to *Keage* (kay-ahgn'-he), 2 min. walk from the hotel entrance. Other cars pass in front of the *Kyōto Hotel*. Fares are low. Interurban lines ply in various directions.

Motor-Cars for excursions and sight-seeing trips of any nature can always be hired to better advantage from the hotels. The rates are steady, the cars usually are in good shape, and the drivers are trustworthy.

Hotels. The city hotels are excellent, with all modern conveniences and comforts. The widely known and liked * **Miyako Hotel** (Tel. address '*Miyako, Kyōto*') is exceptionally popular with English, Canadian, and American travelers. It stands in one of the healthiest and most beautiful sections of the city, on the tree- and flower-decked slope of charming *Higashi-yama*, in the N.E. quarter (Pl. E, 3), near the chief temples, the finest landscape-gardens, the best shops, etc. Superb views over the city and its mountain environment. Many plunging mt. streams in the immediate vicinity. Cool and thoroughly delightful.

The fine new wing added in 1928 contains the best modern plumbing, large, airy rooms, with private baths, steam heat, spacious lounges, elevators, telephones, etc. A charming blend of American comfort and Japanese charm. Known far and wide for its excellent food and perfect service. Recommended.

Rates range from 12 to 15 *yen*, American Plan, for a single room with private bath, and from 15 to 35 *yen* for a double room with private bath. Reduction for a long stay.

The scholarly manager of the hotel, *Mr. Moriske Hamaguchi*, has had a wide hotel experience in the United States, has a host of American and English friends, and is a mine of information relating to Buddhist art and lore, landscape-gardening, and the myriad fascinating historical associations that are linked with the old metropolis. The traveler so fortunate as to enlist his friendly services in a personally-conducted tour of the neighborhood, with its magnificent temples, will learn much about the alluring undercurrent of Japanese life in the one-time Imperial capital.

The * *Kyōto Hotel* (Tel. address, '*Kyho, Kyōto*'), a fine, new, imposing concrete, fire- and earthquake-proof structure completed in 1928, stands opposite the new City Hall, in Kawaramachi-dōri (Pl. D, 3), near the center of the city, is modern in every respect, with spacious, airy rooms with private baths, elevators, telephones, public and private dining-rooms, reading-rooms, luxurious lobby, etc. English spoken. Known for its

IMPERIAL ENTHRONEMENT CEREMONY AT KYŌTO

The Grand Exposition that will be held from Sept. 20, to Dec. 25, 1928, to commemorate the Ceremony of the Imperial Enthronement (in Nov.), will be one of the most elaborate, most novel, and most interesting of modern times. Feudal Japan will come to life again; the *Tycoon*, the *Shōgun*, and the *Samurai* will again stalk the streets of the ancient capital; the people will don the quaint costumes of their forefathers; Kyōto will be reconstructed; the arts and crafts of Old Japan will be seen in the making, and to the foreigner the sight will be worth going round the world to witness. It will be a unique and brilliant spectacle.

The Exposition Grounds will cover 9 acres in the heart of the city, and in the many buildings erected for the purpose will be displayed objects covering the entire range of Japanese art, history, progress, development, etc. Also the objects to be used in the Enthronement Ceremony.

The Kyōto authorities are making elaborate plans to entertain the foreigners who come to witness the strange sight which will be of a gorgeousness hitherto undreamed-of. Nature will collaborate with art for the occasion, for in Nov. the turning maples will be in their prime, and Kyōto in her glory.

good food and service. Highly spoken of. Recommended. The widely known managing director, *Mr. J. Inouye*, has had a long experience in catering to foreign travelers, and any hotel conducted by him always ranks with the best. For rates (which are approximately the same as those quoted above) and other information, address the management.

Shops. The Kyōto Shops are celebrated for the beauty and diversity of their wares. As headquarters whence many of the shopkeepers throughout the Empire draw their inspiration and their supplies of silks, embroideries, brocades, porcelains, lacquered-wares, damascene-wares and art objects in general, Kyōto is peculiarly satisfying to the lover of exquisite things. While the specialties for which the city is renowned are displayed in many of the highways and byways, the stranger will always save time, money, and subsequent disappointment by making his purchases of reputable dealers whose names are synonymous with fair dealing, and who are always willing to stand back of their guarantee.

In some instances the traveler in Kyōto can have the uniquely interesting experience of seeing the things he wishes to buy in the process of manufacture, and thus test, to his own satisfaction, the quality of the stuff and the work that enters into them. Certain of the workshops rank with the city's most interesting sights. Visitors are always welcome and they are never made to feel any obligation to buy. In most cases the ruling sentiment in the manufacturer's mind is an intense pride in his art, which in many instances has been practiced by his forebears for many generations, and whose excellence he deems it his duty to maintain and hand down to succeeding generations.

The following list of shops has been compiled with special reference to the character of the dealer and the quality of his goods. English is spoken in all of them. Most of those listed have small displays of their wares in the lobby of the *Miyako Hotel*. All are unreservedly recommended as the best in their class.

Silks, Brocades, Embroideries, Kimonos, Underwear, and a host of silken things that charm women, can be inspected at the **Daimaru-ichi** (*K. Kumagai*, proprietor; ask for him or *Mr. W. Inouye*) in Shimmonzen Street (Pl. E, 4). Suppliers to many of the great department stores of England and America. Fixed prices.

S. Nishimura, Sanjō Karasumaru (Pl. C, 3). Ask for *Mr. S. Kuwana*. The silk-weaving mills of this great house produce some of the most beautiful and valuable silks and brocades made anywhere. A bewildering assortment of everything in plain and fancy silks that one can wish for. Many of the finest silks displayed in London and New York have their origin here. Appointed special suppliers to the Imperial Japanese Household. Fixed prices.

In both of the above-mentioned stores (which are unhesitatingly recommended) there are Dress- and Shirt-making Departments where one can order almost anything made with the assurance that it will be promptly (and exquisitely) done and forwarded to any address. Quality and workmanship guaranteed, at surprisingly low prices.

Damascene-Work in intricate and beautiful designs can be seen in the making at the highly reputable, long-established (1841) atelier of *O. Komai*, at No. 33 Furumonzen Street. English spoken. Displays at the Shimmonzen St. (No. 262) Store, and at the Miyako Hotel. The finest damascene-work in the Orient is made here. The interesting process is described in detail at p. ccxlvii.

Lacquer-Work. The best of its kind can be seen in the making at the extensive workshops (300 persons employed) of *H. Nishimura*, in Okasaki Park, Pl. E, 3. The process of manufacture is described at p. ccxliii. Since its establishment in 1657, the Nishimura Co. has been special purveyor to the Imperial Japanese Household, to the world's greatest museums, to many world travelers, and to a host of private collectors. Some of the exquisite pieces of gold lacquer made by this house centuries ago are now almost priceless. An amazing excellence and an almost unthinkable fidelity to detail in manufacture are features of the Nishimura products.

In addition to a long list of beautiful and valuable things in almost every conceivable design, less elaborate objects of daily use in thousands of Japanese homes originate here — soup-bowls, plates, cake-boxes and

stands, tea-cups and saucers, and whatnot. The best pieces are superior to porcelain in that they are impervious to heat and cold, to liquids, to careless usage, and to many agencies that destroy fragile things. Even the beautifully decorated pieces are cheaper than porcelain, and far more serviceable. Sets of the red or black and gold lacquer soup-bowls with their corresponding plates, make beautiful and desirable souvenirs, which at the same time are cheap and useful. The showrooms at the above address are well worth seeing. Ask for *Mr. Nishimura*, or *Mr. K. Nakamura*.

Curios and Art Objects. The two best shops in Japan are located here, and their displays are more extensive and more fascinating than the collection in the Imperial Museum.

The **Yamanaka Art Gallery**, in the Awata District, 5 min. walk from the Miyako Hotel (Pl. E, 3), contains an unusually extensive collection of beautiful Chinese, Japanese, Korean, and Indian art objects including paintings, rugs, porcelains, jades and many semi-precious jewels; wood, ivory and metal carvings; bronzes, tortoise-shell wares; cabinets; screens; furniture inlaid with madreperle; jade; chalcedony, crystals, amber, and such a host of things that a catalogue would be required to list them. The proprietor, *Mr. Yamanaka*, an art collector of great wealth and greater discernment, is one of the foremost connoisseurs in the world on Eastern and Oriental art, and no traveler to Kyōto should fail to see his marvelous collection of modern and ancient things.

Curators of museums, and artists and collectors, should request permission to see the department containing the admirable 8th-century panels of the Tang Dynasty, brought from Chinese Turkestan and valued at 60,000 *yen*. Preserved with them are some almost priceless pieces of Indian, Grecian, and Buddhist sculpture, with some Central Asian art objects rarely seen anywhere. Ask for *Mr. I. Kitamura, Manager*.

S. Hayashi Art Rooms, 54 to 57 Shimmonzen St. (Pl. E, 4). A magnificent collection of antique and modern art objects, including many of the things listed above; in addition to many fine pieces of sculptured brass, bronze, etc. Gorgeous porcelains, Chinese and Japanese art-products in almost endless variety. Ask for *Mr. K. Fujii*, Manager. Prices are moderate. There are no deceptions. Every article is shown for exactly what it is. Goods packed and shipped anywhere. *Hayashi's* and *Yamanaka's* art rooms are known to travelers and collectors the world over, for their excellence and trustworthiness.

The New City Hall, an imposing gray granite and concrete, fire-proof structure on the wide *Kawaramachi-dōri*, dates from 1928, cost 1½ million *yen*, and is one of the finest edifices in western Japan. The municipal offices are housed here. *Kahei Toki Esquire*, Mayor. *Wasaburo Yusukawa, Esquire*, Vice-Mayor.

The Kyōto Imperial University is in *Yoshida-chō*. The Doshisha University is in *Imadegawa, Kamikyo-kū*. For the addresses of the various foreign churches, missions, and schools, consult the local directory.

Clubs. For the meeting place of the Kyōto Rotary Club, consult the Hotel Manager.

Banks. The traveler is reminded that the National City Bank of New York (Successors to the International Banking Corpo.), and the Yokohama Specie Bank Ltd., both have branches in near-by Ōsaka, and Kobe, and that travelers' cheques, letters-of-credit, drafts, etc., can be negotiated there, and money exchanged.

The Japan Tourist Bureau has a branch in the city, and from it the traveler can secure information, maps, plans and whatnot that will show him how he can see all that is worth seeing in the city and its suburbs in the quickest, easiest, and cheapest manner.

Bookstores. *Maruzen*, of Tōkyō, has a branch store here at Sanjō-dori Fuyachō. *Daikokuya*, Kawaramachi, diagonally opposite the City Hall and the Kyōto Hotel.

Books Recommended: *Things Japanese*, by Prof. B. H.

Chamberlain, reprinted and augmented in 1928. An authority on Kyōto and the quaint and picturesque aspect of Japanese life, is the well-known author *Mr. A. Akiyama.* Best known among his various books (in English and oftentimes beautifully illustrated) are The Gion Festival; The Aoi Festival; The Jidai Festival; Sights of the Old Capital; The Geisha Girl; Buddhist Images; Pagodas in Sunrise Land; A Brief History of Pictorial Japan; Life of Koyetsu. For sale at the bookstores.

General Information. Kyōto is one of the most fascinating of all the Japanese cities, and it is a mistake to devote only one or 2 days to it. Weeks can be spent to advantage inspecting its gorgeous temples, palaces and shrines, in tramping through its delightful suburbs, and loitering in its interesting shops and streets. The excellence of its hotels adds materially to the pleasure of a long sojourn.

Within the limits of the old capital there are 10 National (Shintō) Shrines, and 980 Buddhist Temples (41 of the Tendai-shu, 43 Shingon, 355 Jodo, 128 Rinzai, 14 Sodo, 3 Wobaku, 165 Nichiren-shu, and 27 other various sects) and many of them contain art treasures superior to those of many a museum. The wonderful collections of Hindu, Chinese, Korean and Japanese art objects, displayed in the art shops mentioned hereinbefore, are themselves deserving of days of concentrated study. The city is essentially one of gorgeous Imperial, religious and other ceremonials, and almost every month of the year is marked by some festival or open-air ceremonial or procession that the traveler can see nowhere else, and which, once seen, will remain impressed upon the mind.

Festivals (*matsuri*). Kyōto is a city of festivals, most of which are highly picturesque and attractive. Some are associated with seasonal flower displays of rare beauty, while others are marked by gorgeous pageantry and mediæval features which the traveler should try not to miss. The ceremonials of the *Miyako Odori*, the *Aoi fête*, and the *Gion Matsuri*, are peculiar to the city, where the people make great preparations months in advance and enter into the spirit of the occasions with unbridled enthusiasm. The *Bon Festival* is the local expression of a national commemorative celebration, but it embodies creations not seen elsewhere. — When assisting at these unique occasions the liberal-minded tourist will make due allowances for the differences of custom, inheritance, temperament, and locality; and will be mindful that he is in quaint Japan, not Europe or the West. He will also perchance wish to remember that the features which strike him as grotesque and mayhap incompatible with the mental and material progress of a remarkable race, are merely 2⁰ th century expressions of ancient and historic spectacles dating from a time when the people were not as advanced as they are now. During the festive days a variety of interesting entertainments are organized (details in the hotels), and the city streets are profusely and quaintly decorated. Thousands of happy pilgrims (usually clean) come into the capital on these occasions and add materially to the animation and picturesqueness of its thoroughfares. The management of the *Miyako Hotel* erects temporary stands along the route of the processions for the convenience of foreign guests. The most prominent festivals are listed below; others are celebrated at various times and places.

JANUARY: New Year Festivities from the 1st to the 7th. Comp. Tōkyō.

FEBRUARY: Snow-scenes on *Higashi-yama*, and *Arashi-yama*. About the middle of the month, and thence into the first week in

March, the plum blossoms are at their best. Conspicuous among the many places where they can be seen to advantage are: The *Mikado's Palace Garden* (Pl. D, 2); *Kitano Tenjin* (Pl. B, 1); *Kiyomizu-dera* (Pl. E, 5); *Momoyama* (Environs Pl. C, 3), and *Nagaoka* (E, Pl. A–B, 3). Late in March the peach blossoms begin to blow. The Festival of Dolls for girls (*Hina-asobi*) is celebrated in this month, and a myriad fine dolls for which Kyōto is celebrated are displayed in the shop-windows.

April is cherry-blossom month, and the most beautiful season of the year. Magnificent displays at *Maruyama Park* (Pl. E, 4); *Omuro Gosho* (Pl. A, 2); *Arashi-yama* (E, Pl. A, 2); *Chion-in* (Pl. E, 4); *Kiyomizu-dera*, and at various other points (for about 3 weeks) in the city and suburbs. The *Miyako Odori* ('Capital Dance') in which richly clad maidens participate, is performed (admission, ¥1) every night during the month, at the *Kaburenjō Theater* (10 min. from the *Miyako Hotel*), near *Gion-machi*. Special services in the *Chion-in* and other temples commemorating the Spring Equinox. On the 21st falls the curious *Tayū Dōchū* ('Journey of first-class courtezans'), a (decorous) procession of harlots in costumes popular in bygone centuries.

May is celebrated for its superb Azaleas, Peonies, Wistaria, *Kerria japonica*, and a host of other flowers induced by the April showers. All can be seen individually in various parts of the city; collectively at the *Awata Palace Garden* (Pl. E, 3) and the *Kyōto Nursery* (Pl. A, 3). During the *Tango-sekku*, or Festival of Armor and Flags (for boys, May 5), the city is brightly decorated. The *Kamo-gawa Dance* is performed nightly (at the *Pontochō Theater*) from the 1st to the 16th. Festivals at the *Inari Shrine* (Pl. D, 6) on movable dates. The *Aio Festival*, on the 15th, attracts many foreigners by its gorgeous procession (from the Mikado's Palace to the *Shimo Gamo*, thence to the *Kami Gamo Shrine;* E, Pl. C, 2), in which imperial oxen, flunkeys clad in wonderful costumes, and many old-time customs are conspicuous features. There is also horse-racing. The celebration is said to have originated in the time of the *Emperor Kimmei* (about A.D. 540), and was intended to appease the gods for a violent and destructive storm. The name *Aoi* is derived from the custom of wearing the *mitsu-aoi*, of three asarum-leaves crest, as a symbol of the standing of those who take part in it.

June brings the fireflies to *Uji* (E, Pl. C, 4); the *Lake Biwa Canal* (Pl. E, 3), and *Aarshi-yama* (E, Pl. A, 2). Fine irises at the *Heian Jingū* (Pl. E, 3), and other places. The popular trick-riding *matsuri* of the *Inari Shrine* occurs on the 5th.

July. The *Gion Festival* is the most popular of the summer attractions. The lotus flowers of July and

August are seen to the best advantage at the *Imperial Palace Garden*, at the *Nishi Ōtani* (Pl. E, 5), and at a place near the suburb of *Fushimi* called *Ogura-no-ike* (E, Pl. C, 4) where there is a lake (*ike*) about 2 M. square so densely packed with the lordly flowers that a boat (80 *sen*) can pass between them only with difficulty. The *Bon-odori*, or 'Dance of the Festival of the Dead,' is held about the middle of the month, when ceremonious dances are performed in many places.

September. Festivals of the Full Moon, in various temples. Curious midnight festival at *Hachiman-gū* (E, Pl. B, 4) on the 15th.

October. Chrysanthemum displays at the Kyōto Nursery (Pl. A, 3) and other places in the city. Mushroom-hunting (*kinoko-gari*) on the hills round about. Daimyō Procession (*Jidai-gyōretsu*) on the 22d; an impressive annual festival (of the *Heian-jingū*), in which 65 sections of the city are represented, and hundreds of fantastically accoutered people (archers, warriors, court-envoys, dignitaries, mountaineers, etc.) take part.

November, with its wonderful display of crimsoning maples, is one of the months most popular with foreigners. The rlys. run special excursions to near-by places (*Takao*, E, Pl. B, 1; *Arashi-yama*, E, Pl. A, 2; etc.). Good displays on *Higashi-yama*, from the *Kinkaku-ji* at the N. to *Kiyomizu-dera* at the S.; at the *Chion-in*; *Tofuku-ji*, and at many other points. The trees are usually in their prime about Nov. 10–15, but at certain places (notably the *Shugaku-in*) they retain their tints until mid-December.

December is a busy month with the shopkeepers, and the 'December sales' (*toshi-no-ichi*) bring out throngs of people.

Topography of Kyōto. Kyōto,[1] the ancient capital of, and at present the 4th largest city in, Japan, with 700,000 inhabs. (less than 500 foreigners) and 141,000 houses, stands near the head of the wide and well-watered *Yamashiro Plain*, in lat. 35° 1′ 7″ N., and long. 135° 46′ 7″ E. of Greenwich (4° 2′ W. of Tōkyō), 162 ft. above the sea, in the Kyōto Prefecture, near the geographical center of *Yamashiro* — one of the historical Five-Home Provinces. It is the capital of *Kyōto fu*, and is 27 M. N.E. of Ōsaka, its natural seaport, and 327 W. of Tōkyō — which since 1868 has been its political mentor. Its beautiful situation in an amphitheater of perennially green mts., whose gracefully sweeping skirts are flecked with mediæval pagodas and temples, girt in turn with flower-embowered landscape gardens; its palaces, museums, parks, and universities, and its multiplicity of fascinating shops, endow it with charms which have a potent attraction for Occidental travelers. For more than a thousand years, or from A. D. 794 to 1868, it was the political, intellectual, ecclesiastical, and artistic center of Japan, and although its political supremacy was wrested from it at the time of the Restoration, when the Imperial Court moved to Yedo, it is still supreme in the fine arts; in the variety and barbaric splendor of its Buddhist fanes; in the beguilement of its colorful and kaleidoscopic streets with their surging throngs; and in its historical associations.

Its likeable people are so essentially Japanese that they can distinguish an outsider at a glance. They are particularly friendly to foreigners, who in turn are fond of their city. The entire region round about is classic ground where for nearly two thousand years Japanese history has run its variegated course. From the summits of the bulky hills which rise immediately to the north, east, and west of the city, one may command magnificent views of the plain and the more distant mts., and particularly of the fine old monasteries tucked away in incomparable positions in the umbrageous folds of the valleys which gash the mt. sides, surrounded by ancient parks and splendid trees. Dreaming amid extensive, sunny, flower-decked gardens and orchards, they remind one of certain of the fine old conventual estates of Southern Spain — peaceful retreats in which hosts of merry, well-fed brothers of the tonsure lead calm monastic lives.

To many travelers, Kyōto is by far the most picturesque and satisfying of the interior cities of *Nippon*. To all it is a wholly charming survival of feudal times, and it is the Mecca

[1] The word **Kyōto** is the Chinese equivalent for the original *Miyako* ('Imperial Capital'), in turn a contraction of *Miya*, Imperial Palace (also a *Shintō* shrine), and *Tokoro*, place or abode. Before the Restoration, *Kei*, or *Keishi* ('Capital'), was applied exclusively to it; and after that transcendental political event, it was frequently referred to as *Saikyō*, or Western Capital, to differentiate it from *Tokei*, or Eastern Capital (Yedo), — whither the Emperor had gone permanently to reside.

of almost every traveler to the opulent East. Enthusiastic writers refer to it lovingly as the Rome of Japan, the City of Temples, of Artists, and what-not. Its people are intensely, fanatically Japanese; and they are as proud of the city as the Parisians are of the splendid metropolis by the Seine. To them it is all that is beautiful and worthy. To remain there while they live, and to be buried in one of the temple graveyards when they die, is the ambition of most of the people. To the absorbed and extraordinarily skilled artists of this relic of Imperial dominance, crushing feudalism, and monkish sway, the inhabitants of bustling Ōsaka are mere puttering moilers after fugitive and illusory wealth; the bumptious *Edokko* (or Tōkyōites), pleasurers and politicasters; and others of the Empire so unfortunate as not to be able to live in Kyōto, more or less boorish folk out of touch with the finer ethics of Old Japan. The indefinable but insinuating and convincing charm of Kyōto is as unmistakable as it is subtle. Essentially a city of art, Kyōto loves the refined pleasures which a love of art awakens, and this sentiment often finds expression in spectacular processions marked by such wonderful costumes and gorgeousness of color that they attract visitors from all parts of the globe. In the motley throngs that pulse gayly, and apparently in an idle way, through the narrow streets festooned with lanterns and blazing with Oriental color, there is a strong mediævalism, for many of the people still adhere rigidly to the fast-vanishing customs of early days. This pleasing flavor of antiquity is accentuated by the temple-like appearance of many of the houses (which aim to illustrate Buddhist precepts by being plainer without than within), and by the deep, booming notes of colossal temple bells heard at frequent intervals throughout the city. The temples themselves, many of them miniature art museums, represent the architecture of almost every age, and in this they are of unfailing interest to the ecclesiologist.

In the manufacture of art metal-work, ceramics, fans, dolls, silks, and other stuffs, Kyōto holds first place among the busy cities of Nippon. Fashions in art may be said to originate here, for the amazing energy of the purposeful people expresses itself in constructive ways that appeal strongly to the fancy of others. Here the best traditions of Japanese art are fostered, and the stranger who treads the winding halls of the Imperial palaces, or the vast aisles of certain of the Buddhist fanes, is often amazed and filled with a quiet joy before the marvelous productions of artists who lived and loved and wrought here before the Plantagenets ruled England or Columbus dreamed of re-discovering America. From the primitive old potteries which for centuries have produced porcelains to adorn palaces in almost every land, and from the crude but wonderful hand-looms whence have come silk brocades and

tapestries equal in quality and beauty to any that Europe has produced, there are still turned out beautiful art-treasures which scores of eager tourists bear away each year to their Western homes. The work, rather than the workshops, improves with the years, and in the stuffy cubby-holes which differ so little from their prototypes of the Middle Ages, one watches fabrics grow under the deft touch of craftsmen whose forebears mayhap worked on the same spot more than half a thousand years ago. The city is a fascinating mine of interest for the art-lover; here upward of 107,000 men and women are engaged in some sort of industry, annually producing goods worth many millions of *yen*.

The city proper is in the form of an ellipse with several different quarters, and is divided into unequal halves by the *Kamo-gawa* ('Duck River'), which enters it from the N., is joined at the *Demachi Bridge* by the *Takano-gawa* ('Falcon R.'), and flows S. to its junction with the *Yedo-gawa*. The *Katsura River*, a prolongation of the *Hōzu-gawa*, flows past it on the W., and between this and the *Kamo-gawa* (paralleling the latter), is the narrow and shallow but swift *Takase-gawa*, much used by small boats. Canals intersect them and connect with the *Biwa Canal* which flows in at the N.E. The area of approximately 18 sq. M. is being added to steadily, as the city is rapidly expanding toward the N.E. For administrative purposes, it is divided into two large districts, *Kami-kyo ku*, or that section lying N. of *Sanjō-dōri;* and *Shimokyo ku*, to the S. of it. The East Quarter, or Transpontine Kyōto, rises gradually from the *Kamo River* to the beautifully wooded slopes of a range of uneven hills running N. and S. called *Higashi Yama* ('Eastern Mountain'), and along whose crest, from *Shōgun-zuka* (behind the *Miyako Hotel*) to *Kiyomizu-dera* (Pl. E, 5), run footpaths which remind the traveller of the Carlsbad roads. From the shaded terraces hereabout, the views over the city and valley are extraordinarily fine. Farther toward the N.E., at the extreme limit of the valley, rises the stately and historic *Hiei-zan*, and beyond it, silhouetted against the sky-line, the mts. of *Kurama*, *Hirane*, and *Mikuni*. *Atago-yama* (3000 ft.) and the graceful, flower-garlanded *Arashi-yama* rise at the W., and are seen to fine advantage when the sun glides behind them. The historic *Momo-yama* and *Fushimi* lie toward the S.W. Midway between the *Kamo-gawa* and the summit of *Higashi-yama*, trending S. from a point near the *Miyako Hotel* to *Maruyama Park* (Pl. E, 4), is the wide, primitive, beautifully shaded, and attractive avenue known to foreigners as Temple Street, up from which are some of the finest of the city temples. Its northernmost point lies in the district called *Awata* (near the *Awata Palace*), the seat of the earthenware industry, and where the exquisite *Awata Ware* is made. Beyond *Maruyama Park* the avenue loses its stately

character, and its restricted prolongation is dominated by the celebrated *Kiyomizu-zaka* (the Tea-Pot Lane of foreigners), which leads E. to the *Kiyomizu Temple*. This region is also famed for its porcelain (p. cclii), and attractive specimens of the widely known *Kyōto Ware* are for sale in many of the shops. The *Gojō* district, farther S., produces pottery of various kinds, and the region beyond it, nearer to *Fushimi*, is noted for its manufacture of dolls — one of Kyōto's many specialties. *Shimabara*, at the S.W., beyond the *Nishi-Hongwanji*, is the courtezan quarter.

The Metal Industry (gold-bronze, damascene, and other wares) is concentrated on the W. side of the *Kamo River*, in the commercial heart of the city. A long way N.W., beyond *Nijō Castle*, in the *Nishijin*, or 'Western Camp' district (so-called for a *daimyō* named *Yomona*, who encamped here during the troublous period in 1467), are the looms on which the finest of all the fine brocades in Japan are woven. The weavers (*oriya*) are known as *Nishijin oriya*, and formerly were under Imperial jurisdiction; the products (*Nishijin-ori*) turned out of the small and large factories are legion and are usually very beautiful. The silk-weaving industry (which originated in Arabia) is older than history, and is believed to have been practiced in Japan before the Christian era. Korean and Chinese experts gave an impetus to it in the 4th cent., and it became firmly established in Kyōto in A.D. 794. The finest of the hand embroideries are done by men, who excel as needleworkers.

The Streets are characterized by cleanliness and regularity. Many are as straight as arrows and cross others at right angles. Some are being widened, while others are flanked by seemingly interminable rows of little houses that look as if they were all hewn out of the same forest and fashioned by the same hand. When the *Emperor Kwammu* laid out the original city, he planned it after the Chinese city of *Si-ngan* (or Chang-an — 'Continuous Peace') in *Shensi* Province, making it in the form of a rectangle of 5 kilometers in length and 4½ in breadth, surrounded by moats and palisades, and with the Imperial Palace occupying the center of the N. part. A great thoroughfare called *Shujaku-ōji*, or the 'Main Road of the Gentry' (the busy *Sembon St.* of the present day), ran from the S. gate of the castle inclosure (at the time N.W. of the present site) to the S. gate of the city, and divided this into halves — *Choan*, or the 'Right (or W.) Capital,' and *Rakuyō*, 'Left (or E.) Capital.' Each half was subdivided into *jō* or divisions allotted to persons according to their rank; thus, in the first or *Ichijō* — the one nearest the palace — dwelt upper-grade folks; those of the next rank lived in *Nijō* (2d st.); third-class people dwelt in *Sanjō* (3d st.); and so on through *Shijō*, *Gojō*, *Rokujō*, and *Shichijō* (4th, 5th, 6th, and 7th sts.), where the

fringe of society lived then, and the rly. station stands now. The broadest of these streets (*dōri*) were 170 ft. wide, and these were paralleled by others 40 ft. wide. As similar sets of streets ran N. and S., the old capital was divided into squares like those on a checker-board. There were 1216 of these, each called a *chō*, and each 400 ft. square. A low wall and a double moat girdled the city, and gates stood at the ends of the main avenues. The busy *Maruta-machi* ('log-street') now flanks the S. side of the Palace grounds. The small street called *Kyōgoku*, which extends from *Sanjō* to *Shijō*, is lined with theaters and is very gay in the evening. The Buddhist temple near the upper end, at the right, back in a small yard, is the *Segan-ji*, and it has a black *Amida* on the main altar.

Bridges (*bashi*, or *hashi*) cross the *Kamo River* in correspondence with certain of these streets. Many of them are adorned with big bronze *giboshu*, and are shrouded in historical memories. Among the oldest and most celebrated is the *Sanjō-no-Ōhashi* ('Great 3d Ave. Bridge'), a stately structure corresponding in a way to the nationally famous Nippon Bridge at Tōkyō. Distances are measured from it, and it was for many years the starting-point for *daimyō* and other processions bound for the *Shōgunal Court* at Yedo. The river which flows broadly beneath, and which completely fills its vast stony bed only during the rainy season, receives the waters of the *Lake Biwa Canal* and other streams, and forms numerous islets on which dyed stuffs are often spread to dry in the sun. The unusually clear and pure water possesses the curious property of 'setting' dyes, and at nearly all seasons one may see men and women standing knee-deep in the stream swishing to and fro long strips of cloth freshly dyed or being made ready for bleaching or dyeing. Market-gardeners come here to rinse their huge white *daikons* in the stream, and at times long streaks of coloring matter tinge the water like pennants. Many houses of entertainment flank the river, which in Aug. is thronged by persons who come hither for coolness and diversion.

Unlike many Japanese cities Kyōto possesses pleasing Suburbs which afford charming walks enriched by delightful views. The palace-dotted environs of the N. quarter, and the beautiful wooded slopes of the hills at the E., are the most readily accessible on foot. Whichever way one turns there are historic or flower-decked spots. In addition to the excellently kept Imperial landscape gardens, there are a number of smaller ones privately maintained and well worth seeing. Those in the vicinity of the *Miyako Hotel* can usually be seen through the good offices of *Mr. M. Hamaguchi*, the hotel manager. Some of the wealthier temples sit in gardens that in point of beauty are equal to many of the finest in Japan. A quiet stroll through some of them will take the nerve strain out of the most per-

plexed individual, the while deepening the impression that Kyōto is essentially a city of relaxation. It is a city of great memories, a felicitous blend of the North and the South, of Moscow and Seville, celebrated alike for the erudition and gallantry of its men, and for the beauty and charm of its women. Few of the big cities of the Empire afford the traveler the same opportunities of studying Japanese life and customs in their best aspect.

History. Prior to the 8th cent. *Kyōto* was an insignificant village (called *Uda*), with only its splendid site to recommend it. It remained unknown to fame until the (50th) *Emperor Kwammu*, believing that the monkish hierarchy which at that time practically ruled *Nara* (the first permanent capital of the Japanese Empire) was endangering the best interests of the State, moved the Imperial residence thither — first to *Nagaoka* in 784, thence (in 794) to Kyōto. 'Everything' (says *Murdoch*, vol. 1, p. 207) 'was done in strict accordance with the requirements of the science of geomancy; the new *Temple of Enryaku-ji* on *Mount Hiei-zan* on the N.E., — the quarter whence ill luck and evil influences came — was to serve as the indispensable outpost to deal with malignant demons. The site was found to be under the protecting influence of the four genii who preside over the cardinal points, — the Azure Dragon on the East, the White Tiger on the West, the Red Bird on the South, and the Dark Warrior on the North. A clay statue 8 ft. high, with casque and cuirass of iron, and bow and arrows in hand, was erected on a hillock to the E. of the city (on *Shōgun-zuka*, near the *Miyako Hotel*), to serve as a special tutelary deity — a Japanese version in clay of the *Pallas Athene* on the Acropolis. It was believed that when changes in the Empire were impending this image gave timely warning by bursting into song and moving itself.'

Kwammu named his new capital *Heian-kyō* ('capital of peace and tranquillity'), and his castle *Heian-jō* ('castle of peace'). The cultured classes differentiated it from Nara by calling it *Hokuto* ('northern capital, or constellation'). Barring a brief interval in 1180, when *Taira Kiyomori* took his Court to his Palace of *Fukuhara*, it remained the capital of Japan for 875 years. Seventy-seven Emperors held their courts here and almost as many wars marked their advent and disappearance. During the long interval it underwent many changes, but its general plan remains on the lines of its earliest projection. At first its growth was rapid. The gradual advent of a social state, in which one section of the people ministered to the luxurious proclivities of the other, was accompanied by the rise of three great families, the *Minamoto*, the *Taira*, and the *Fujiwara*, whose feuds devastated the country for five centuries. As the active, administrative heart of the Empire, Kyōto was for centuries the chief objective point of every swashbuckling, piratical picaroon who essayed to overthrow the Imperial or the military authority, and few cities of the East have suffered more heart-breaking trials or horrid ordeals. It has been repeatedly sacked and burned by militant monks and predatory *samurai*, would-be *shōguns* and feudal usurpers, and razed by terrible earthquakes, scourged by epidemics, and buffeted and wrecked by elemental forces or internecine strife. Its history is substantially that of Japan from the 8th to the 12th century, when the redoubtable *Minamoto Yoritomo* established his military oligarchy at Kamakura and ruled the land from that shōgunal seat. Time and again the Emperor-loving people of Kyōto saw the fierce *Kwantō* horse-bowmen defiling through their streets in all the stern panoply of war, in seemingly interminable troops and squadrons; or the magnificent trains of armored courtiers from the military stronghold at Kamakura, where pomp and splendid pageantry replaced the poverty and misery which all too frequently overtook the old Imperial city. During the violent earthquake and storm of Aug., 797, whole rows of streets, hundreds of temples, and thousands of houses fell into ruins, and the city was almost annihilated. Tragedy stalked abroad, and the suffering was appalling. Earthquakes in 850, 857, 864, and 868 destroyed portions of the capital, while the historical fire, which broke out while a typhoon was blowing in 1177, burned the Palace and one third of the citizens' houses, along with several thousand of the population.

Two months before the removal of the Court in 1180, 'there was .. very wretched state of things caused by famine. Misfortunes succeeded each other. Either there was drought in spring and summer, or there were storms and floods in autumn and winter, so that no grain came to maturity. The spring ploughing was in vain, and the labor of planting out the rice in summer came to naught. There was no bustle of reaping in autumn, or of ingathering in winter. In all provinces people left their lands and sought other parts, or, forgetting their homes, went to live among the hills. All kinds of prayers were begun, and even religious practices which were unusual in ordinary times revived, but to no purpose whatever. The capital, dependent as it is on the country for everything, could not remain unconcerned when nothing was produced. The inhabitants in their distress offered to sacrifice their valuables of all kinds, but nobody cared to look at them. Even if buyers came forward, they made little account of gold, and much of grain. Beggars swarmed by the roadside, and our ears were filled with the sound of their lamentations. Amid such misery, we with difficulty reached the close of the first year. With the New Year, men's hopes revived. But that nothing might be left to complete our misfortunes, a pestilence broke out and continued without ceasing. Everybody was dying of hunger, and as time went on, our state became as desperate as that of the fish in the small pool of the story. At last even respectable-looking people wearing hats, and not unshod, might be seen begging importunately from door to door. Sometimes while you wondered how such utterly wretched creatures could walk at all, they fell down before your eyes. By garden walls or on the roadsides countless persons died of famine, and as their bodies were not removed, the air was filled with evil odours. As the corpses changed, there were many sights which the eye could not endure to see. It was worse on the river banks, where there was not even room for horses and vehicles to pass. Porters and woodcutters too became so feeble that firewood got scarcer and scarcer, and people who had no means pulled down their houses, and sold the timber in the market. . . . The number of those who died in central Kyōto during the fourth and fifth months alone were 42,300.' (*Chōmei*, Hōjōki.) — The series of great earthquakes of 1185 did immense damage, and the surface of the ground shook and quivered for weeks. At another time more than 80,000 persons perished of plague and famine in Kyōto alone.

Kyōto was a sort of political barometer of conditions throughout the Empire, and when the capital was at its highest point of magnificence and splendor, a revolution could always be predicted. 'Probably its zenith of glory was in the days of *Ashikaga Yoshimitsu* (1368–74), when it had more than 500,000 inhabs. He undertook the building of temples and palaces on a scale suggesting that the resources of the nation had only one fitting purpose, the embellishment of the capital. A pagoda 360 ft. high, and a "golden pavilion" were among his most celebrated constructions. The former disappeared altogether in the "eleven years' war" half a century later, and of the latter only a portion remains, — a three-storied pavilion, the ceiling of the second story decorated with paintings by a celebrated artist, and the whole interior of the third story, ceiling, walls, floor, balcony-railing, and projecting rafters, covered with gilding which was thickly applied over varnish composed of lacquer and hone-powder. Traces alone of the gold can now be seen, but the effect when the edifice was in full preservation must have been dazzling. *Yoshimasa*, who succeeded to the *shōgunate* in 1449 and is remembered as Japan's foremost dilettante, erected a Silver Pavilion in imitation of his predecessor's foible, but never carried it to

completion.' Of Kyōto as it was in his days, at the middle of the 15th cent., before long years of war reduced it once more to ruins, a faint conception can be formed from the description of subsequent writers. Says one: —

'The finest edifices were of course the Imperial Palaces. Their roofs seemed to pierce the sky and their balconies to touch the clouds. A lofty hall revealed itself at every fifth step and another at every tenth. No poet or man of letters could view these beauties unmoved. In the park, weeping willows, plum-trees, peach-trees, and pines were cleverly planted so as to enhance the charm of the artificial hills. Rocks shaped like whales, sleeping tigers, dragons or phœnixes, were placed around the lake, where Mandarin ducks looked at their own images in the clear water. Beautiful women wearing perfumed garments of exquisite colors played heavenly music. As for the *Flower Palace of the Shōgun*, it cost six hundred thousand pieces of gold (about 5 million American dollars). The tiles of its roof were like jewels or precious metals. It defies description. In the *Tukakura Palace* resided the mother of the *shogūn* and his wife. A single door cost as much as 20,000 pieces of gold ($160,000). In the eastern part of the city, stood the *Karasu-maru Palace*, built by *Yoshimasa* during his youth. It was scarcely less magnificent. Then there was the *Fujiwara Palace* of the *Sanjō*, where the mother of the late *shōgun* was born. All the resources of human intellect had been employed to adorn it. At *Hino* and *Hirohashi* were mansions out of which the mother of the present *shōgun* came. They were full of jewels and precious objects (as were many of the other 27 palaces of the noble families). Even men that made medicine and fortune-telling their profession, and petty officials like secretaries, had stately residences. There were some 200 of such buildings, constructed entirely of white pine and having four-post gates (gates with flank entrances for persons of inferior rank). Then there were a hundred provincial nobles, great and small, each of whom had a stately residence, so that there were altogether from 6 to 7000 houses of a fine type in the capital. The great temples that stood in the city and its suburbs were legion. The *Shō-kuku-ji*, which *Yoshimitsu* built, cost a hundred times as much as 13 pagodas of a century later. Alas! The city of flowers which was expected to last for ten thousand years, became a scene of desolation; the home of the fox and the wolf. Peace succeeds war, rise follows fall in all ages, but the catastrophe of the *Ōnin* era (1467) obliterated the ways of Emperor and Buddha at once. All the glories of Imperialism and all the grandeur of the temples were destroyed forever. Well did the poet write: "The capital is like an evening lark. It rises with song and descends among tears." '

It was not until the 16th cent. that Kyōto regained some of its old-time magnificence. *St. Francis Xavier* visited it in 1551, when it was at its lowest ebb, and remembering *Marco Polo's* reference to its golden palaces, he left it sadly disillusionized. Under *Nobunaga's* vigorous rule, order and prosperity returned, so that the year 1585 finds it again a city of palaces and wealth. The great earthquake of 1596 leveled it to the ground, wrecked the *Daibutsu* and *Hideyoshi's* magnificent Peace Palace at *Fushimi*, and practically ruined it, but by 1612 the *Daibutsu* was again in place and the capital rose once more to prominence. *Engelbert Kaempfer*, writing in 1690 says: —

'*Miako* is the great magazine of all Japanese manufacturers and commodities, and the chief mercantile town in the Empire. There is scarce a house in this large capital where there is not something made or sold. Here they refine copper, coin money, print books, weave the richest stuffs with gold and silver flowers. The best and scarcest dyes, the most artful carvings, all sorts of musical instruments, pictures, japanned cabinets, all sorts of things wrought in gold and other metals, particularly in steel (as the

best tempered blades and other arms) are made here in the utmost perfection, as are also the richest dresses. And after the best fashion, all sorts of toys, puppets moving their heads of themselves, and numberless other things too many to be here mentioned. In short there is nothing can be thought of but what may be found at *Miako*, and nothing, though never so neatly wrought, can be imported from abroad but what some artist or other in this capital will undertake to imitate it. Considering this it is no wonder that the manufactures of *Miako* are become so famous throughout the Empire as to be easily preferred to all others, though perhaps inferior in some particulars, only because they have the name of being made here. There are but few houses in all the chief streets where there is not something to be sold, and for my part I could not help wondering whence they can have customers enough for such an immense quantity of goods.'

The present city is undergoing reconstruction and is being greatly improved. The increasing demand abroad for manufactured products is enriching many, and the spirit of progress and money-making has so touched certain sections, that they fairly hum with industry. The standard of creature-comforts grows higher each day, and many edifices of brick and stone are replacing the modest houses of feudal times.

The Central and Southeastern Quarters.

*Awata Palace. *Chion-in. Maruyama Park. Gion no Yashiro. Higashi Ōtani. Kōdai-ji. Yasaka Pagoda. *Kiyomizu-dera. Nishi Ōtani. Daibutsu. Big Bell. Hōkaku-jinja. Amida-ga-mine. Ear Mound. *Imperial Art Museum. Chishaku-in. Myōhō-in. Sanjū-san-gen-dō. Tōfuku-ji. Inari Shrine. Sparrow-House.

The ***Awata Palace** (*Awata no Goten*), to all intents and purposes a temple with the customary priestly apartments (*5 sen* fee), faces a narrow, picturesque thoroughfare, *Awata Goten Maye* (called Temple Avenue by foreigners), 10 min. walk from the *Miyako Hotel*, in the *Awata District* (Pl. E, 3). Though shorn of much of its former glory it still retains some authentic art-treasures, and a charming landscape garden worth seeing. The present *Shishin-den* was erected in 1895 on the site of a structure (burned in 1893) which is said to have dated from 876 and to have served as a place of retirement for the *Emperor Seiwa* (859–76) — who ascended the throne when 9 yrs. old and is the first recorded child Emperor of Japan. During the time of the *Emperor Go-Toba* (1184–98) the Palace grounds included all the land southward to *Maruyama Park*. An immense camphor tree with wide-spreading branches and exposed roots is a conspicuous feature near the entrance, from which the bonze conducts one to a small room containing some old cryptomeria doors (*sugi-do*) embellished with tigers and bamboos, and some dim old-gold *fusuma* with landscapes by *Tosa Mitsunobu*. The square central screen adorned with crests and bamboos by *Kanō Sanraku* was brought from the Palace built by *Toyotomi Hideyoshi* at *Momo-yama* in 1593. The adjoining room has a screen and *fusuma* painted with landscapes on a gold ground by *Kanō Eitoku*, and the one following it, a big gold screen with a *matsuri* flower-cart on one side and a sacred horse (by *Hokyo Tōshū*) on the other.

In the suite formerly occupied by the family of the late Emperor are some more *sugi-do* by *Sumiyoshi Gukei* (who also painted the pine trees by the seashore, in the *Hamamatsu-noma*), showing the style of cart used in the *Gion Matsuri*. The *kakemonos* (which are subject to removal) depicting episodes in the life of *Kenshin-Daishi* are by *Sumiyoshi Koken*.

The Sea-bird Room has some rather good old-gold *fusuma* of various aquatic birds by *Shimada Kazue-no-Kami*, and a number of musical instruments used in the temple festivals; the two small bronze hand-bells are reputed to have been brought from China by *Jikaku-Daishi* in 847. The roll of manuscript of certain doctrines of the *Hokke* sect (of Buddhists), written by *Kōbō-Daishi* upward of a thousand years ago, is perhaps authentic. The adjoining room — which contains the mortuary tablets of many long-dead Emperors; some screens of Chinese subjects by *Kanō Motonobu* (*Ko-Hōgen*); a shrine with a figure of *Amida* carved by *Eshin Sōzu*, and a picture (by a one-time abbot of the Nishi Hongwanji) of *Kenshin-Daishi* when he was 90 yrs. old — is too sacred for the traveler to enter, and must be viewed from the threshold, since the sainted bonze was baptized on this spot more than 700 yrs. ago! The Chinese scenes on the *fusuma* in the succeeding room are by *Kanō Eitoku*. The specimen of handwriting is of the *Emperor Shōmu*, who constructed the *Nara Daibutsu*. Here and at the end of the corridor are more cedar doors adorned with *Gion Matsuri* carts. The adjacent throne-room (of the late Mikado) has some *fusuma* by *Kanō Kyūseki*, and a mascot (a gift to the temple from the late Emperor's father) in the form of *Jurōjin*, a little man with an abnormally long head (one of the 7 gods of good luck). Conspicuous among the relics (chiefly imperial gifts) displayed in one of the succeeding suites is an image of *Amida*, said to be more than 2000 yrs. old; a small figure of *Jizō* sculptured by *Shōtoku-taishi* in 586; a curious statue of *Bishamonten* ascribed to *Jikaku-Daishi;* and two old Korean candles presented to the temple in the 16th cent. by *Katō Kiyomasa*. The old screens by *Kanō Yasunobu* are beneath notice. In one of the corridors here is a bizarre old panel-screen showing the genealogical tree of the great fighting clans of the *Fujiwara*, *Taira*, and *Minamoto*.

The long and narrow water-basin in the garden, which we pass on the way to the *Ko-gosho*, where the Mikado sometimes lodges when he is in Kyōto, is said to have been presented to the institution by *Toyotomi Hideyoshi*. The somewhat striking *fusuma* in the first room of the suite, depicting pine trees, waterfalls, and what-not, are by *Kanō Morinobu*, and are well-preserved specimens of the style of work popular in the 17th cent. The pretty river scenes (dating from the same period) in China, are by *Kanō Dōshun* and are interesting portrayals of the methods, long practiced in China and Japan,

of fishing with cormorants. *Kanō Tanyū* and *Kanō Eitoku* did some of the decorative work here; the monkey and pheasants on the cryptomeria doors being in *Tanyū's* poorest manner. This versatile man (p. ccxxviii), who so often lapsed from artistic virtue, had a passion for painting these quadrumanous mammals, and the four large *fusuma* in the next room show some of his more normal work. This is, however, decidedly inferior by contrast with the two large folding silk screens by *Cho Shaku Ran*, a well-known artist of the Ming period; they are among the best things here and were gifts from the *Emperor Reigen* (1663–86). The graceful figures in the groups are drawn with consummate skill and with the light, sure touch of a master hand; the tones, though faded, are still lovely; and the princely forms of courtiers, court dames, and other high dignitaries, who seem to float suavely and graciously through the delightful perspective, linger in the mind as one passes to other suites and to less charming compositions. *Kanō Tanyū* is seen again, this time in one of his best moods, in the room where *Ko-Hōgen Motonobu* has some Chinese scenes, and *Kanō Eitoku* some still better ones (at the back). The panels by *Eitoku*, in an adjacent room, showing the primitive processes of silk-making, from the unwinding of the cocoons to the weaving of the cloth, are interesting. The always satisfying *Kanō Dōshun* has four noteworthy panels at the back, symbolizing a celebrated Chinese poem in which Oriental fancy portrays dainty wine-cups filled to the brims and placed in the center of upturned leaves that float languidly downward on the bosom of a placid stream, to a point where eager and laughing youths await impatiently their safe arrival.

The GARDEN, which indubitably is one of the most charmingly dainty conceptions in the old capital, was laid out by two of the most celebrated artists of the times (15th cent.): the S. half by *Maruyama Sōami*, the tea-drinking poet, painter and crony of the *shōgun*, *Yoshimasa*, and who planned the garden of the *Kinkakuji* for that harebrained roysterer; the N. half, where cluster the azaleas which so glorify it in the spring, by the no less renowned *Kobori Enshū* (or *K. Masakazu*, 1579–1647), one of *Ieyasu's* favorites who won fame as an artist, a poet, a designer of flowers and of landscapes, and who founded a school (called *Enshū-ryū*) to teach the solemn punctilio of the *cha-no-yu* ceremony. The fact that a long dynasty of emperors and their beautiful and imperious consorts have paced its serpentine paths and gazed at the moon from its quaint bridges enhances its interest. In May when the rosaceous *Kerria japonica* (Jap. *yamabuki*) transforms the spot into a golden bower and vies with the azaleas and wistaria in beautifying it; or in early Nov., when a score of adorable little maple trees flush to the first boisterous caress of the northwind and mark the hill-slopes with mantles of flame, the

garden is seen at its best. Then the quaint little pond supposed to be shaped like a dragon's heart, and the stone bridge typifying two dragons abreast; the camellias and their cousins the pink-and-white *sazankwas*, and all the host of other flowers and distinctive features of the place impart to it a new aspect and make of it a delightful retreat which to see is not to forget. There are a number of mazy walks up miniature mountains and through tiny bosky dingles, and in particular a little knoll and a sequestered resting-place called 'Sorrow-forgetting-terrace,' admirably well named, for here one enjoys a vista over the N. and W. portions of Kyōto so beguiling in its completeness that it gives one scant time to think of anything else. The historic *Hiei-zan* starts up at the right, while *Atago-yama* and his satellites stand out boldly and challengingly at the left; scores of glistening temple-roofs and not a few pointed pagodas thrust their great bulk upward through the sacred groves slashed in the mt. sides, and prove that Kyōto, like Rome, is a city of temples. The small green hump straight out ahead, with its pinnacled pagoda amid trees, is *Kurodani-yama*, the spot where the glorious old temple of the same name dreams of past splendor in its sequestered grove. The smaller hill at the left, scattered over with houses, is *Yoshida-yama*.

At the back of the yard near the base of the great verdant ridge which rises steeply behind it is a small structure called the tea-serving room, where the immortal *Nobunaga* (who rebuilt a portion of the palace) used to retire from the cares of State; and where the Empress (from 1763 to 1770) *Go-Sakuramachi*, who used to call it her palace, lived for three years. The decorations of the narrow panels which form the inner walls are by the peerless *Maruyama Ōkyo*, and *Shimada Kazueno-Kami*. Time has dealt harshly with them, but their historical associations retrieve their faded splendor. There is a piece of queer iron-stone in the yard hereabout, which belies its stony aspect, and gives out the ring of true metal when struck. — Almost facing the exit is *Yamanaka's* exhibition of bewilderingly beautiful Japanese, Chinese, and Korean art works; and farther along at the S., some attractive little native shops, among them one where water-worn stones for the decoration of landscape gardens are sold. Still farther S. (5 min.) is the *Chion-in*, described below.

The ***Temple of Chion-in** (pron. chee-wo-neen'), a splendid old monasterial institution, at present the principal seat of the Chinzei branch of the powerful *Jōdo* sect (of Buddhists), occupies a commanding and romantically beautiful site on a succession of terraces cut from the green and rugged slope of *Higashi-yama* (Pl. E, 4). The main temple, one of the foremost in Kyōto, and a typical bit of uncompromisingly pure old Buddhist architecture, faces S., and the lofty cryptomerias, the splendidly graceful pines, and the glorious maples which dom-

inate it (an unforgettable sight in Nov.), as well as the successive flights of stone steps which lead up to it, foreshadow the splendor beyond and remind one of the superbly situated mausolea of incomparable Nikkō. The immense stone walls which hold the terraces in place, and the charming perspective through the leafy bowers accentuate the comparison, notwithstanding the fact that the plain but stately old gateway below, while equally imposing in its way, is much less showy than the glittering relics of the opulent *Tokugawa* era. This *sammon*, a huge two-storied weather-beaten structure 80 ft. high (one of the largest in Kyōto), rises from a granite plinth 65 ft. wide, 165 long, and 23 steps up from the roadway. Its immense bulk, which is added to by the flights of lateral stairs that lead up to the (uninteresting) second story, is not without picturesqueness — particularly when the crimsoning maples are in their prime. Then the perspective from the park-like stretch without is one of the most beguiling things in the city, and no traveler should miss it. In the pretty little pond at the right is a stone shaft surmounted by a graceful statue of *Kwannon*. The 49 stone steps which lead to the first terrace are less commonly used than the easier and wider ascent over the Woman's Road (*onna-zaka*) at the right. At the top of either flight, the traveler finds himself on a broad esplanade from the extreme right of which another series of steps lead up to a still loftier, but smaller terrace, where the great bell hangs quietly in its massive belfry.

The original temple was founded in 1211 by *Genkū*, a learned priest (b. 1133; d. 1212), who abandoned the observances of the *Tendai* sect and became famous by professing that spiritual salvation and entrance into the 'pure land' (*jōdo*) could be obtained only through prayer; to this end he repeated the name of *Amida* as many as 60,000 times a day. The militant, non-conforming bonzes (under whom he had studied) of the *Enryaku-ji* (on *Hiei-zan*) succeeded in having him exiled to *Sanuki*, whither he returned to Kyōto (in 1210) to die at the age of 76. Known as *Hōnen Shōnin*, he was later canonized under the posthumous title of *Enkō-Daishi;* when his temple was burned in 1633 it was promptly rebuilt in its present form by the order of the *Tokugawa shōgun, Iemitsu*, and solemnly dedicated (in 1639) to his memory. A great celebration was enacted here in 1911, at which time the structure was practically renovated. The same date saw the completion of

The Amida-dō (Buddha's Hall), which stands at the left of the main temple and is connected thereto by a covered corridor. It is a huge two-storied structure of distinctively grandiose proportions, with a fine porch almost covered with crisp wood-carvings of flowers, storks, elephant heads, and mythological animals. The two handsome bronze water-basins in

the form of lotus leaves at the right and left of the steps, and the bronze incense-burner under the portico, are all worth noting. A superbly gilded figure of *Amida* sitting on a big lotus bloom beneath a veritable shower of glittering metal enrichments, is the most striking feature of the main altar in the surprisingly tidy interior. Supporting this reliquary is an elaborate red- and black-lacquered stand of admirable workmanship. Pending from the ceiling are numerous sexagonal metal *dōban*, with a clawing, crimson-throated dragon at each of the angles; the special one (*tengai*) above the archbishop's seat being very elaborate. Rows of attractively lacquered *sutra*-stands, enriched with yellow metal and provided with gold-flecked, crystal-knobbed rolls of the Buddhist scriptures adorned with *Tokugawa* crests, are ranged round three sides of the altar, where, at nearly all hours of the day, a priest sits and methodically taps a little drum, perchance to drown the voices of devotees who bow their heads to the very floor and implore the 'Enlightened One' to hearken to their plaint of *Namu Amida*.

The Main Temple (167 ft. long, 138 deep, and 95 ft. high) displays a few mediocre wood-carvings along the cross-beams of the vast portico, while in the yard facing it are some large and beautiful bronze lotus-bloom fountains over whose dimpled edges limpid water plashes unceasingly into stone troughs below. The great tile antefixes at the angles of the roof, in the form of horned demons of frightful mien, are supplemented at each corner of the porch by dainty Buddhas, which look as if they enjoyed their exalted positions. Bronze wind-bells pend from the corners, and the white beam-ends of the compound brackets form a striking contrast with the natural color of the wood. A feature of this porch, with which every Japanese is familiar and which the sharp eye of the traveler may detect, is a small wire screen high up under the eaves at the right of the entrance, covering what looks to the naked eye like a hose-nozzle. To the credulous natives it is a miraculous object known far and wide as the *Wasure-gasa*, or 'forgotten umbrella.' According to the temple records (which none disbelieve), while the abbot was one day performing an important dedication ceremony before the final touches had been given to the roof, rain began to fall, whereupon a fox god appeared and held an umbrella over his reverend head till the function was completed! When the abbot looked for his protector he had disappeared, but the umbrella remained as proof that a miracle had been performed. The anachronistic proletariat, oblivious of the fact that *Hidari Jingorō*, the great sculptor, died in 1634, five yrs. before the temple was completed, relate that he left the umbrella there when he finished it, and they therefore call it *Hidari Jingorō no wasure-gasa*. An imprint of it, along with the character for *Kachō* (the name of the hill

on which the temple stands), appears on all the compressed rice-cakes which the priests dispense to pilgrims and others. Before entering the temple, it is worth while noting the massive carvings beneath the great ridge-pole, in the angle formed by the sloping roof.

The spacious INTERIOR happily is devoid of trumpery and strained elaboration, and in consequence is singularly satisfying — as elegant in its decorations as the exterior is austere. All the rich ornamentation is centered at the main altar, where stands the splendidly gilded, temple-shaped shrine. A picture of *Hōnen Shōnin* occupies the place of honor in the reliquary, and facing it, beneath a swinging metal baldachin, is a sumptuous *cathedra*, for the archbishop. Very striking is the effect produced by the real (dwarfed) pine trees which grow from vases placed at the corners of the altar dais, and by the gilded metal lotuses 20 ft. or more high. The superb *keyaki*-wood pillars, heavily sheathed with gold, which support the superstructure, are upward of 30 in. in diameter and are magnificent examples of the great girth attained by some of these forest giants. In lieu of capitals, they carry rich polychome decorations, and in the case of the outer ones this enrichment — of gold foil laid on so heavily that it resembles drapery — flows upward to the compound brackets supporting the immense tie-beams. A number of the regal fitments were presented by enthusiastic devotees when the 700th anniversary of the founding of the temple was celebrated (in 1911) with great splendor. Outside the chancel rail is a line of the peculiar sleigh-bell type of gong, used in many of the Japanese temples, and which the priests pound lustily while chanting the Buddhist formula. At the end of a covered passage leading hence is the *Shūei-dō*, a large plain room where scores of shaven-pated young acolytes in flowing robes and with downcast eyes may be seen at times kneeling on padded mats beside lacquered *sutra*-boxes, intoning the sacred scriptures to the sound of tapping drums, amidst the curling smoke of incense. The main altar enthrones a gilded figure (by *Eshin Sōzu*) of *Amida-butsu*, who is especially reverenced by the *Jōdo-shū;* on his left is an image of *Seishi-bosatsu*, and on his right a *Kwannon-bosatsu*, both members of his retinue. The side altar contains another *Amida* and (left) a *Monju-bosatsu* in priestly robes. The black-and-gold mortuary tablets are of emperors and other notables.

The most prized treasures of the temple are in the *Ō-Hōjō* and *Ko-Hōjō* of the *Goten*, a structure at the right of the *Shūei-dō*, erected by the *Tokugawa shōgun, Iemitsu*, and decorated by some of the most celebrated 17th-cent. artists of the *Kanō* school. To the patriotic Japanese and certain enthusiastic foreign writers, some of these wan reflections of early art possess recessive beauties which the casual eye finds diffi-

culty in perceiving. The sliding *fusuma* on which a majority of the pictures are painted are woefully dingy, and sometimes sadly defaced, the one-time brilliant gold backgrounds showing dully across the centuries, with figures and landscapes that have faded almost to the vanishing point. The bonze conducts the visitor along a wide corridor with (p. clxxx) 'nightingale' floors (of which there are said to be upward of 1800 ft. in the temple) to a spacious apartment used for ceremonious receptions; at times more *fusuma* are introduced and it is converted into a number of smaller rooms each named for the decorative motives on the panels. The large faded screen at the left of the threshold, depicting two playful Korean lions on a field of gold, are by *Kanō Tanyū*. Equally unattractive is a very old folding screen showing an Imperial procession at Nara in the 8th cent. — the work of the renowned *Domo-no Matahei* (p. ccxxiv). The Plum Room has sliding screens of blossoming plum trees by *Kanō Sadanobu*, and the Stork Room, others with graceful white storks in various attitudes, by *Kanō Naonobu* — whose work also shows in the Pine-Tree Room. The three following rooms, *en suite*, — greatly reverenced because the late Mikado, whose throne is seen in one of them, once occupied them, — are embellished with poor conventional drawings by *Nobumasa* and *Naonobu*. In the succeeding suite are some panels with strangely unattractive snow-scenes by *Kanō Eitoku;* some landscapes also by him; some birds and flowers of no merit, and a set of the *Sixteen Rakan*, by *Nobumasa*. An Imperial Prince is said to have become a priest and had his head shaved in the room where there are pictures of bamboo and plum trees. The pink and white chrysanthemums in the succeeding room are by *Nobumasa*, to whom is also ascribed the excellent panel showing a white heron (*i-naori-no-sagi*) in the act of taking wing. A specimen of his work, upon which the natives look with awe, is shown in one of the contiguous rooms — the ghostly outlines of a tiny sparrow (*nuke-suzume*) which was painted so true to the life that it flew away and left only its shadow! An equally grave accusation — one in which the priests believe unreservedly — is made regarding one of his doors in the corridor; here he painted a pine tree with such fidelity to nature that resin exuded from its trunk! Hard by, on another panel by him, is an angular and shadowy grimalkin which real cats consider so uncanny that they put up their backs and spit at it when they see it! The Willow-Tree Room has uninteresting decorations by *Sadanobu*. — At the base of the *Kachō Hill*, visible from the side door of the temple, is a pretty landscape garden laid out by *Kobori Enshū*.

The Revolving Library (*kyōzō*) at the E. (right) of the *hōnden*, contains perhaps a complete set of the Buddhist scriptures; the three seated figures facing the entrance are *Fu-*

Daishi and his sons *Fuken* and *Fujō*. The stone steps near here lead up to a higher terrace on which is the *Seishi-dō* (with a statue of *Seishi-bosatsu*), the oldest building of the *Chion-in* group. In the yard is a deep-toned bell, and behind the shrine is a spot regarded by the priests as the most charming in the temple inclosure; a break occurs in the trees, and through the gap one gets a winsome view of the broad plain and the city spread languorously athwart it, while beyond the bulky mts. — the highest of which is *Atago-san* — girdle it like a wall. On a still higher terrace cut from a rocky ledge and idealized by some lovely maples, is one of the Tombs of *Hōnen Shōnin*. The structure is richly embellished and is the scene of considerable pomp between the 19th and 24th of April, when the anniversary of the great priest is celebrated. — The Big Bell (*tsurigane*), 2d largest in Japan (comp. *Ōsaka*) and one of the great bells of the world, weighs 74 tons, is about 10 ft. 10 in. high, 9 ft. in diameter, 11 in. thick at the lip, and was cast in 1633. The immensely strong old bell-tower was completed just before the bell was cast, but it was partly restored in 1911.

Maruyama Park (Pl. E, 4), a pretty, tree-embowered spot on the slope of *Higashi-yama* between the *Chion-in* and the *Kōdai-ji*, is a favorite resort of Kyōto people and is celebrated locally for its cherry and maple trees. The splendid (200 yrs. old) cherry tree near the entrance, tottering with age and propped up with crutches, is called the *Gion-no-yo-zakura*, or 'Night-blooming Cherry,' from the local custom of decorating it with a host of lanterns during the cherry-blossom season — at which time crowds of people come to see it. Near the lower end (W.) of the Park stands the **Gion no Yashiro** (often referred to as the *Yasaka-jinja*), a popular (and very holy) *Ryōbu-Shintō* shrine said to have been founded in 656. Its origin is a subject of much controversy; the rites of the original native religion in their pristine purity were perhaps celebrated here a millennium ago, when the shrine was dedicated to *Susano-o no Mikoto*. With the amalgamation of Buddhism it lost its primitive intention, and took the name of an adjacent Buddhist temple called *Gion-ji*. At one period of its existence it was a dependency of the Buddhist temple of *Kofuku-ji*, and later of the *Enryaku-ji*. With the disestablishment of Buddhism it again became *Shintō*. It is an attractive old structure (erected in 1654 on the site of a much earlier one) with a beautiful *hinoki* roof stained by time to a fine moss-green above, and a rich wine-red below; architects will note the neat way in which the thin strips forming the lower part of the nether roof (at least 10 in. thick) are placed. A row of quaint iron lanterns girdle the shrine and hang from the eaves. The ornate brass lanterns of the front porch and the sacred horses in the yard are relics of earlier days. The *sake*-tubs

flanking the portico impart the appearance of a wine-cellar. The huge vermilion gateway adorned with gilded crests is a striking object amidst the green trees. The edifice between it and the shrine contains pictures of the 36 most celebrated poets (*san-jū-roku-kasen*) who lived before the 11th cent. — each in his, or her, favorite attitude. Both the shrine and the gateway are seen to the best advantage when approached through the great gray granite *torii* (one of the largest in Japan) which stands before the S.E. entrance. On the night of the 1st and 15th of each month the adjacent grounds are converted into a flower-market. The nationally celebrated *Gion Festival*, which lasts for a week from July 17, attracts thousands of people and is one of the most popular of its kind in Japan. The week bears somewhat the same relation to Kyōto that the *Semana Santa* does to Seville, and it is marked by impressive pageantry which most travelers will not wish to miss.

The **Gion Festival**, one of the three great annual processions, is said to have come into prominence during the reign of the *Emperor Seiwa*, at a time when the country was scourged by a pestilence which raged with particular fury in Kyōto. To eliminate it, the Imperial astrologers assembled a multitude of people to participate in a 'driving away' ceremony. Each carried a long curved halberd (*naginata*, or *naginata-hoko*) of a type fashioned by *Kokaji Munechika* (a famous swordsmith) in gratitude for the life of his daughter — who had been attacked by the plague. Duplicates of these primitive instruments, along with many other curious objects symbolic of the occasion, are carried in the solemn procession, which is often a mile or more long and includes gorgeously decorated cars, floats drawn by oxen, drums, and a boat (*fune-hoko*) supposed to be an exact model of the one used by the *Empress Jingō* in her invasion of Korea. Many youths take part in the musical entertainment, and at night the festival district is illuminated by thousands of lanterns. The hotel management reserves seats for guests in the several grand stands erected along the route.

At midnight on the last day of the year, when Christians hold their watchnight services, Japanese repair in numbers to the revered *Gion Shrine* for coals from the holy fire which they take home with them to cook the rice-cakes (*mochi*) popular on New Year's Day. — The *Geisha Training School* is near the *Gion-machi* — a gay street where the Cherry Dance is held in April. — The wide, gently sloping, stone-flagged avenue ($\frac{1}{8}$ M. long) which stretches away at the right of the *torii* facing the *Gion Shrine*, and which is flanked by stone lanterns and overhung by graceful pine trees, leads to the entrance of

The **Higashi Ōtani** (Pl. E, 4), a greatly revered burying-place of the abbots of the *Higashi Hongwanji*. Some of the bones of *Shinran Shōnin* are said to be interred here. The elaborately carved gateway at the top of the avenue is enriched with many bronze fitments. Beyond it the stone steps trend to the right, then sweep to a higher level where a number of quaint buildings are grouped in a yard with some handsome bronze lanterns and a noteworthy bronze lotus-flower fountain surmounted by a squirming dragon. — The sometime rich

and flashily ornamented MAIN TEMPLE, on a sequestered terrace amid lovely trees and a restful environment, is now sadly dimmed by age; the beam-ends are all sheathed in heavily chased brass, and the old wood sculptures, like those of many other temples, are protected by wire screens from the defilement of the numerous pigeons which make the place their home. The restricted interior still gleams with a golden afterglow of its once exalted estate; even the many compound brackets are covered with the precious gold foil, as are the deeply carved, pierced panels forming the frieze above the altar. The two end panels carry finely sculptured lotus flowers in shimmering gold, and the three central ones symbolical Wheels of the Law in triplicate. A proud little figure of *Amida*, darkened by age but still stately amid a shower of glittering tinsel, stands on the main altar, as a record of the excellent work of *Kwaikei*, an 11th-cent. sculptor, and pupil of *Jōkaku*. At the right and left are other shrines, one with a revered picture of *Shinran Shōnin*. The *fusuma* of the inner sanctum show various designs of birds and flowers painted by artists whose very names are forgotten. On a terrace reached by 42 stone steps is

The *Tomb of Shinran Shōnin;* a simple affair of plain gray granite surmounted by a shapeless stone called *tora-ishi*, or tiger-stone, for its fancied resemblance to a tiger. One's interest in it is of shorter life than in the sculptured wood gateway (attributed to *Hidari Jingorō*) which gives ingress to the inclosure. Above the twin doors are boldly carved phœnixes and dragons. Other conventional carvings appear on the several panels, conspicuous among them, one (right) displaying a sculptured lioness peering over a precipice at her cub below, whither she has cuffed it in order to harden it; and another (left) with two carp trying to leap upward over a waterfall — symbolic, to the Japanese (with whom both are favorite subjects), of fixity of purpose and a determination to succeed in life. On certain occasions — usually the offering of rice-cakes and other food to *Shōnin's* spirit — one may witness a pretty spectacle here. Scores of devotees assemble in the open building opposite the entrance to the tomb inclosure and there, attended by priests in gorgeous robes, who intone a solemn ritual before opening the gates, they kneel, with heads bowed, in silent reverence. — The exit at the end of the lowest terrace leads to a big graveyard behind. The traveler who elects to follow this well-traveled path down the slope, soon emerges near

The **Kōdai-ji** (Pl. E, 4), a temple (admittance, 5 *sen*) belonging to the *Rinzai* branch of the *Zen* sect (of Buddhists), founded in 838 and rebuilt in 1601 by the widow (*Kita Mandokoro*) of *Toyotomi Hideyoshi*. It was burned again in 1885, from which period the present structure dates. Although greatly revered by the natives because of the relics of the great

Taikō enshrined therein, foreigners are apt to find the rooms with their faded old screens and gaudily weak decorations dull and uninteresting. Few of them merit description. The screens by *Kanō Kōi*, *Hasegawa Tōhaku*, and *Domo no Matahei* awaken only a languid interest. Certain of the relics are more satisfactory. The lacquered lunch-box carried by *Hideyoshi* in his military campaigns has many tiny compartments, and is a companion piece to the medicine-chest, marked by his crest. The bronze hand-bell (of Indian origin) was used by him in camp as a reveille, and its historic interest is undoubted, for with it the militant general has perchance called many thousands of his devoted followers from slumber, later to see them plunged into the deep sleep of eternity. The curiously shaped stone on a tray was brought to *Hideyoshi* from Korea and was used by him as a decoration for a miniature landscape garden. His madreperl writing-box is perhaps authentic. Hard by it is the frame on which his widow is reputed to have hung her bridal robes. The *sutra*-rolls embodying the doctrines of the *Hokke* sect, though said to be in the handwriting of *Kōbō-Daishi*, are only copies (gilt characters on a black ground).

The garden, behind which rises a thickly wooded hill, is pretty and is said to have been designed by *Kobori Enshū*. Spanning the lotus-pond is an arched corridor, midway of which is a small platform (alleged to have been a part of *Hideyoshi's* palace at *Fushimi*) where the *Taikō* used to sit and gaze at the moon. The little pond at the left, because turtle-shaped, is called *Kame-no-ike;* and the one at the right, shaped like a stork, *Tsuru-no-ike*, whence the name of the pair: *Tsuru-Kame-no-ike*. The *Kaisan-dō*, or Founder's Hall, to which the bonze now conducts one, is very old and hideously lurid, with decorations embodying all the colors of a crazy-quilt or a chrysanthemum show. The ceiling of the outer room is thought to be a part of the ancient war-junk built to convey *Hideyoshi* to Korea; and that of the inner one (with four nondescript panels by *Kanō Motonobu*), part of his wife's palanquin. The involved dragon on the smallest ceiling is by *Kanō Eitoku*. The ugly old rusted iron incense-burner, standing near, was unskillfully fashioned after a repulsive octopus, and tradition has it that it was brought from Korea by *Hideyoshi's* barbaric general, *Katō Kiyomasa* (known to foreigners as a relentless enemy of Christianity, and to Japanese as *Kishō-kwan*, or Devil General, because of his personal bravery and military victories), who is worshiped in certain temples of the *Nichiren* sect as *Seishō-kō-Seishō* (the Chinese equivalent of the Japanese *Kiyomasa*). The figure on the altar is that of the abbot who baptized the *Taikō's* wife.

The visitor is now led along the covered 'Corridor of the Recumbent Dragon,' spanning a pond called *Gwaryō-no-ike*,

thence up a flight of stone steps interspersed with short tiled landings. Looking upward from below the quick eye notes that stones only are seen, and down from above, that the stair looks as if made solely of tiles. At the top is the Mortuary Chapel (*O Tamaya*) with a small shrine containing a *bosatsu* to which *Hideyoshi* used to pray; his sculptured and seated image when he was 62 (the year of his death) is seen at the right; and at the left one of his wife (when she was 42) in the garb of a nun. Formerly 36 small panels of the 36 most celebrated poets who lived before the 11th cent. — the work of the famous *Tosa Mitsunobu* — adorned the upper part of this room, but they were stolen in Dec., 1911. The steps which lead up to the reliquary, and which depict (in gold tracery) rafts and cherry blossoms floating down a stream, are said to rank among the earliest specimens of lacquer made in Japan. — Higher up at the right of the *O Tamaya* is a little house, constructed by one of *Hideyoshi's* teachers, containing a dainty little *cha-no-ma* (tea-room) wherein elaborate *cha-no-yu* parties were held formerly.—The small red, two-storied pagoda, which one passes on emerging from the temple inclosure, commemorates the soldiers who died in the Japan-Russia War. The stone monument girdled by an iron fence at the left stands to the memory of those who fell in the Japan-China War. The original *Kōdai-ji* stood here, and the circular stones half embedded in the earth formed part of the foundation. — The noonday gun is fired from the *Kōdai-ji* compound. — The small shops which face the roadway hereabout specialize in the cheap pottery called *Kōdai-ji-yaki*. — A few minutes' walk to the S. brings one to

The **Yasaka Pagoda** (Pl. E, 4), a tawdry, 5-storied structure dating from 1618 and occupying the site of one erected in 1440 and said to have been the first of its kind in Japan. Formerly it served as a watch-tower whence the movements of troops were observed. A wide panorama is possible from the upper story, for whosoever is willing to climb to it through the cobwebs and dust. It has been so mauled by the hand of time that the four *Nyorai*, to whom it is dedicated, are not worth looking at. Of much greater interest is the near-by temple described below.

The ***Kiyomizu-dera** (Pl., E, 5) a nationally celebrated and greatly venerated Buddhist temple on the slope of Kiyomizu Hill (or *Otowa-yama*), in the S.E. quarter of the city, besides being one of the most popular of the metropolitan fanes (and in point of picturesqueness a unique ecclesiological gem), ranks as one of the 25 places sacred to *Hōnen Shōnin*, and is 16th on the list of the *San-jū-san sho*, or Thirty-tree Temples (p. cevi) sacred to the *Goddess Kwannon*. While the views from its exalted situation are beguiling at all times, the traveler should try to visit it in Nov. when the maples are in their

prime, as they greatly enhance its mediæval charm. According to the temple records the institution was founded in A.D. 880 by the bonze *Enchin*, who, returning from China in 858, brought with him the most advanced doctrines of the *Jimon* branch of the *Tendai* sect, which he proceeded to teach here. The institution has ever been noted for its eclecticism, for, in addition to the above, the tenets of both the *Hossō* and the *Shingon* sects are taught, along with a thin veneer of certain of the more modern philosophical systems that have filtered in from India, China, and the West. The narrow and winding *Kiyomizu-zaka* that leads eastward from the *Kamogawa* to it (often referred to by foreigners as 'Tea-pot Lane'), is flanked by a score or more small shops dedicated to the sale of various kickshaws and to a host of little porcelain and pottery objects classed as *Kiyomizu-yaki* (see p. cclvi). Pilgrims buy these as mementoes of the place, and the bargain-hunting tourist will often find pretty little souvenirs among the multiplicity of things exposed for sale. The brightly colored earthenware dolls and tea-pots, the blue-and-white Kyōto-ware, and the *Kiyomizu* faïence are specialties of the place and are made in the neighborhood. — At the top of the incline, beyond the great single-storied vermilion gateway, the temple buildings are seen to cluster on terraces of varying heights, near the brink of a deep ravine filled in places with rank vegetation and marked here and there by sequestered paths and pretty teahouses. To defend the façade of the temple against the abrupt slope, a complicated system of massive piles and scaffolding has been employed as props, with numerous great tree-trunks that serve to keep it level. Though dating from early in the 17th cent. the structure is still immensely solid and is in singular harmony with its environment. From the colossal balcony which seems to overhang the gorge the traveler enjoys one of the finest prospects imaginable. The rare beauty of the extensive view so affects sentimental natures possessed of a suicidal mania, that anciently the terrace was the favorite resort of those anxious to exchange a mutable and fugitive mundane existence for the changeless serenity of death. In the late autumn, the great rift in the scarred side of *Higashi-yama* fairly blazes with reddening maples, and this wonderful wave of color is augmented artificially by violently crimson blankets which the proprietors of the many small refreshment stands spread out on their rest-platforms.

The approach to the temple proper is part and parcel of its bizarre attributes. Two big bronze Korean lions, of a pattern different from those one usually sees in front of shrines, guard the entrance to the compound, while two immense and fierce-looking *Niō* stand in their respective loggias beneath the gateway. Passing between these cages and through the gateway, we come (left) to a picturesque old campanile that houses a

bronze bell cast in 1630. Successive flights of stone steps lead to a higher level where a wheezy old three-storied pagoda stands mourning for its past grandeur. There are several nondescript buildings here, one with an altar containing a seated figure of *Amida* with his faithful *Monju* and *Fugen*, and a varied assortment of old relics, too much like junk to be worth the time spent in looking at them. The terrace is flanked by a stone balustrade; a small gate at the left, near which is a fine bronze dragon that spouts water into a stone trough, admits one to a dilapidated colonnade which terminates at

The Main Temple (53 ft. high, 88 deep, and 190 long). The dingy and oppressively overcrowded hall is divided into three lateral compartments, the two inner ones called the *Naijin*, and *Nai-naijin* (Holy of Holies). Through the screens which bar the latter from the profaning touch of the uitlander, one sees three tawdry shrines covered with the dust of years, and presided over by scowling Gods of the Four Directions, aided by a whole rogues' gallery of ruffian deities. These fierce-looking but inoffensive gentry form the retinue of an Eleven-faced, Thousand-handed *Kwannon* concealed in the central reliquary and shown once only in 33 yrs. Much gayer and brighter than her darksome retreat, and equally untidy, is the demonized outer room, littered up with temple furniture and adorned with faded pictures of war scenes on land and sea, famous personages and no less famous horses. The wide, sunlit platform called *butai* ('stage') is usually the most thronged, and here the traveler will wish to remain to drink in the charm of the fine view across the gorge to the city spread out on the plain below. The distant mountains are those of Kawachi Province. Should the visitor inspect the temple on Aug. 17, he may witness on this platform a lively festival and classical concert called *Rokusai Nembutsu*, during which considerable dubious music is produced by persons dressed in antique costumes.

By continuing along the platform to the head of the gorge one passes, at the left, an uninteresting 11-storied stone pagoda, and a near-by shrine called *Jishu-jinja*, or 'shrine of the original owners of the soil,' i.e., the primitive *Shintō* gods. The first structure of the tier beyond is the tasteless *Shaka-dō*, followed by the *Amida-dō* with a big gilt image of this divinity and hundreds of tiny ones perched on the mandorla behind. The interior is profusely decorated, the most conspicuous object being a black dragon on the gilded central panel of the coffered ceiling. The seated wood image at the right of the entrance is the unfortunate *Binzuru* (p. cxviii) who has been so persistently rubbed by credulous persons with bodily ailments that it has been necessary to glue a new face on to the poor old head. Even this new front has a badly flattened nose, and a repulsive, leprous expression. Between the *Amida-dō*

and the adjacent *Oku-no-in* is a dilapidated shed beneath which are hundreds of monkey-like, saddening little stone images of the benevolent *Jizō* (p. cciv); women with sick babies pray fervently to them, and mothers of children supposed to be cured by his miraculous intervention give baby-bibs and what-not in token of their gratitude. Not a few of these caps and bibs have slipped out of place, and the former, worn over one eye, impart a whimsical look to the idols.

From the platform in front of the uninteresting *Oku-no-in* one looks far down the gorge to a magnificent pageant of earth and sky. A comprehensive view is also possible here of the splendid old roof of the main temple with its graceful curves and harmonious coloring. Time and the elements have stained the closely packed shingles (of *hinoki* bark in the *Shintō* style) to a soft velvety purple shading to dregs-of-wine, and these tones melt into their surroundings as if rubbed there by some titanic hand. The two porticoes and the maze of underpinning are also seen to advantage here, though a better study can be made of them from the sloping walk to the little pool under the brow of the hill. Admirers of the human form may also study this in its perfect nudity on the praying-stones under the triple streams of water which leap out of the hillside and plash to the shallow basin. Men japanned in the buff sometimes stand here for 30 min. or more, with the cold water pouring over their uncovered noddles, supplicating the deity to safeguard some loved one, or to favor some pet scheme in which they are involved. The stream is called *Otowa-no-taki*, and is supposed to be surcharged with miraculous powers. — Many stands for the sale of insipid tea and tasteless cakes are scattered through the ravine. The natives, who sit on the tiny platforms and imbibe the national beverage, or saunter through the avenues of crimsoned maples, make a scene at once typical and picturesque. — By continuing along the narrow path which slopes sharply downward toward the W. and traverses an extensive graveyard, one will soon pass the side entrance to

The **Nishi** (East) **Ōtani** (Pl. E, 5), a somewhat nondescript temple scarcely worth devoting much time to. It shares the distinction of possessing a bit of the widely distributed remains of the immortal *Shinran Shōnin*. His tomb has been adroitly commercialized, and a believer, on the eve of dissolution, may, upon payment of a suitable fee, arrange to have his bones laid beside those of the saint, or his ashes mixed with them. The main entrance to the grounds is from the thoroughfare flanking them on the W. The pretty lotus-pond here is spanned by an arched stone bridge called *megane-bashi*, from its fanciful resemblance to Chinese goggles. On a bright moonlit night, when the semicircular openings are reflected in the water, they seem to form complete circles, with a bi-

zarre effect. — The main gate, an elaborate structure blazing with yellow metal enrichments, is one of the best proportioned and most striking in Kyōto. The sculptured *Paulownia imperialis* affixed to the slatted panels of the huge, iron-embossed doors, and the five white lines on the encircling wall, attest the Imperial favor. The great uprights are set in handsome chased bronze sockets, and many metal adornments add to the appearance of the sunken panels of the coffered ceiling. The double-sized carved wood panel over the center beam, showing cranes in the act of rising from the water, is excellently done. The bizarre edifice inside the gate at the left (the *Taiko-dō*), with a superstructure displaying boldly chiseled chrysanthemums in low relief, is a sort of prison (it looks more like a daintily sculptured boudoir) where fractious priests are incarcerated, and made to do penance by beating a drum (*taiko*). The lower floor is used as an office.

At the right of the main temple, which stands just beyond the gateway, is a bronze lotus-and-dragon fountain of good design; the two tall bronze lanterns near by are also worth looking at. The numerous brass embellishments of the temple, and the brass sockets in which the beam-ends are sheathed, impart a lively look to it. The interior is chaste though rich; the most striking objects are five excellently carved and gilded wood panels, in open-work design, showing foliated lotus in high relief. They serve as a frieze to the opulent altar, a maze of gold foil and polychrome decorations amidst which is an old gold statue of *Amida*. The *kakemonos* against the gleaming yellow background of the sanctum commemorate various notables. — At the rear of the temple, at the top of a spacious gravelled yard, is another fane, with an equally rich interior. *Shinran Shōnin's* tomb at the rear is not shown.

The **Daibutsu**, or Great Buddha (Pl. E, 5), a gilded monstrosity not worth looking at, occupies a tawdry shed N. of the Imperial Museum, near the *Daibutsumae Station* of the Ōsaka electric trolley (S.E. of the *Gojō Bridge*), on the site of the original bronze Buddha erected by *Toyotomi Hideyoshi* in 1588, and wrecked by a great earthquake in 1596. It is made of lumber covered with gold foil and lurid paint, and is in the form of a colossal head and shoulders 58 ft. high with an ugly face 30 ft. long. History records that the ambitious *Taikō* planned to erect a *daibutsu* that would exceed in grandeur the justly celebrated one at Kamakura, but a malevolent fate thwarted the enterprise. After the destruction of the original image, a second huge figure was completed up to the neck, but as the hundred or more artisans were at work casting the head (in Jan., 1603) the scaffolding accidentally took fire and was destroyed, along with the splendid temple which inclosed it. Efforts were made in 1608 to repair the figure, and in 1612 the work was completed only to be later destroyed again.

The present ungainly error dates from 1801; the admission fee of 5 *sen* admits one also to the little museum at the rear where one finds assembled a few worthless relics, among them a black statuette of *Fudō* which *Hideyoshi* is said to have carried about with him as a mascot. The 180 hanging pictures of *Kwannon* are without merit.

The **Big Bell** (weight, 63 tons; 9 ft. in diameter, 14 ft. high, 9 in. thick at the lip) in the same yard is the prototype (and about $\frac{1}{3}$ the size) of the big bell of Ōsaka and was cast in 1614 by the order of *Hideyoshi*. Its splendidly deep and sonorous voice can be heard all over the neighborhood. — The *Hōkōji Temple* at the right contains a striking gilt figure of *Amida* with a fine mandorla embellished with figurines. The small *Hōkoku* shrine (or *Toyokuni-jinsha*) in the yard at the left is dedicated to *Hideyoshi*, who is worshiped as a divinity. The *Armstrong* machine-gun and the larger one near it are relics of the China-Japan War. High up the hill behind the shrine, at the top of an almost interminable flight of steps, on a spot called *Amida-ga-mine*, is *Hideyoshi's* grave, surmounted by a granite monument (27 ft. high) erected in 1893. Opposite the front entrance to the shrine inclosure, is a low mound surmounted by a six-piece granite monument shaped like a *sotoba*. Within this **Ear Mound** (*mimi-zuka*), or Nose Mound (*hana-zuka*) repose (so it is said) the forty or more thousand pickled ears and noses of Koreans and Chinese slaughtered in Korea, during *Hideyoshi's* campaign of 1592–98.

The ***Kyōto Imperial Art Museum** (*Hakubutsu-kwan*), open daily from 8 to 5 in summer and from 9 to 4 in winter (ticket-office, at the rear, closes $\frac{1}{2}$ hr. earlier; admission, 3 *sen;* no additional fees necessary); with nearly a score of rooms in an attractive new building (opened in 1897 and maintained by the Imperial Household Department) well back from the street (Pl. D, 5) amid spacious grounds, houses a collection of antiques, rather than modern art works, and though less extensive than the superb museum at Tōkyō (to which it ranks 2d) it is well worth a visit. It is doubtful if any other Japanese museum (excepting perhaps that of *Nara*) contains so uniquely valuable and important a collection of authentic sculptured wood statuary of the fruitful 8th and 12th centuries. These now priceless relics of an early art which the Japanese carried to such a noteworthy degree of excellence are of sustained interest to admirers of this special craft, as well as to lovers of the curious in history. The museum is divided into three general departments: History, Fine Arts, and Art Industry. As many of the exhibits (most of which are helpfully classified in English and Japanese) are loaned temporarily by temples or individuals, and as those owned by the nation and classed as national treasures are transferred from time to time to other museums or reliquaries so that the greater number may enjoy

them, no attempt will be made here to classify them in their existing order of location, nor yet to overcome the manifest difficulty of singling out a long list of objects which may or may not prove of great value or interest to the average stranger. Amateurs desiring photographs of present and past exhibits may be interested in the collotype pictures sold by the management at 5 *sen* each.

In the yard flanking the main path are a number of minor relics, among them three huge bronze figures (from China) of the Chinese gods *Ten-kwan*, *Chi-Kwan*, and *Sui-Kwan* (and ten other gilded bronze images of similar origin and import). In the MIDDLE ROOM will be found a wonderful array of admirable wood sculptures dating from the *Nara* epoch (708–81); others of the *Fujiwara* epoch (888–1155), and some excellent work of the early *Tokugawa* period — which lasted from 1612 to 1867. Some of the best of the earliest work — an epitome as well as a highly interesting record of those long dead days — is attributed (no doubt unwarrantedly) to *Kōbō-Daishi* (p. cxxvi); other pieces, dating from the 11th cent., to *Eshin Sōzu;* and not a few of the 13th-cent. sculptures to the renowned *Jōkei*. Especially interesting to the amateur who has steeped himself in the history of this fascinating art are certain of the productions to be found in an adjoining room, where there are some special values handed down to posterity by the inimitable *Unkei* working in his best mood. Here one is often amazed at the rare excellence attained in this subtle handicraft during the period in which this master lived. Some of the figures, 15 or more feet high, are of an astounding vigor and crispness, and are worthy to rank with contemporary art in any land. His giant *Jikoku-ten*, owned by the *Tōfuku-ji*, and its companion *Kwomoku-ten*, are extraordinarily well executed, and they rank, in point of worth, with the equally large and expressive figures of *Kongō-Rikishi*. *Unkei* has a number of masterpieces here, sprinkled among which are several copies of his originals, cunningly fashioned by the modern sculptors of the *Nara* workshop mentioned under *Nara*. It is very likely that he never touched many of the pieces ascribed to him here and in other places throughout the Empire, for to this practical, skillful, and diligent Æsthete more sculptures are attributed in Japan alone than he could have carved in ten ordinary lifetimes. Commonplace wood-carvings are ignorantly saddled upon him with the same carelessness that shady jokes are ascribed to the immortal *Abraham Lincoln*, and almost every bedeviled little one-horse temple in Japan has some piece of junk forged with his name.

Admirers of *Unkei* and his masterly work will return time and time again to a certain big glass case here containing a marvelously executed image of the sculptor himself, carved by his own hands. The skirted figure is seated and shows from

the waist up; the drapery is vermiculated and blackened with the smoke and incense of near a thousand years. The old head is as bald as an egg, with a ridge along the top, and in his wrinkled hands he holds not a chisel but a rosary. Even the glass eyes fail to mar the naturalness of his homely face or to destroy its good-natured expression. The figure at his left is one which *Tankei* (a 13th-cent. sculptor) carved of himself; the *Seisō-Monju bosatsu* at the rear is ascribed to *Kōbō-Daishi*, and is supposed to have been carved shortly before his death. Back of this case is a smaller one containing a squatting figure of the priest *Saigyō*, carved by himself in 1198; and at the left a rather striking image of *Minamoto-no-Yorimasa*, in priestly robes. The great *Taira* chieftain *Kiyomori* is also preserved here in apparently imperishable wood, and hard by is a collection of colored masks which run the gamut of human emotions in their bizarre facial expressions. Many of the other statues are of unquestioned antiquity, and nearly all of them are lively illustrations of a fine art for which the Japanese have a true passion. The image of *Rai-Jin*, the Thunder-God, owned by the *Kennin-ji* and carved by *Tawaraya Sotatsu* (17th cent.), is a terrifying composition; quite in contrast to the huge *Amida-Nyorai* (in the middle room), whose fine calm face is a picture of detached composure. The latter is the work of *Eshin-Sōzu*, and dates from the 11th cent.

The Imperial Treasures comprise some wonderful bits of old gold-lacquer, bronzes, swords, embroideries, *kakemonos*, some caligraphic relics of celebrated men, and a collection of exquisite ceramics, certain of them so old and dating from a period so remote that the influence of mayhap the first Korean potters who came to Japan in the 7th cent. are discernible on them. There is an almost interminable array of old armor and weapons, along with a model of a metal- and bamboo-sheathed sailing-craft built in 1855, historical documents referring to the assault on the British Minister at Kyōto in 1867, a number of odd relics from Turkestan, a host of old Chinese and native embroideries, a collection of musical instruments, one of coins with some Confederate bills, a number of great festival drums, some palanquins, inlaid madreperl work, and so on. The elaborate palanquin used in the funeral procession of the *Emperor Mutsuhito* is modern. Of interest to the Japanologist, but even more to the Japanese, is the collection of classical *kakemonos*, *makemonos*, and illuminated screens and manuscripts, each of which has its special historical value from the native point of view. The very handsome illuminated Buddhist *sutras* recall similar work in the library of the British Museum. The gorgeous *mandaras* are worth looking at, as well as the wall-pictures of *Shaka* and the *Rakan*. Three companion *kakemonos* of *Shaka*, *Monju*, and *Fugen* date from the

Ashikaga period (1334–1573). A gray monotone *kakemono* (loaned by the *Ryoan-ji* of Kyōto) painted in 1559 by the renowned *Kanō Motonobu*, and entitled 'A Religious Discussion about a Waterpot,' is quite curious. The *Ashikaga* work is superbly done in rich brownish green and gold; the middle panel shows the divine *Shaka* radiating a halo of glorious light-beams from a heaven of sunshiny luminosity, with *Monju* below at his left, also in gold, seated on a lion, and *Fugen* also below, at his right, in white, seated on a white elephant regally caparisoned. The twin *kakemonos* at the side (owned by the *Kaijusan-ji* of Kyōto), conspicuous for their exquisite tones, are the 16 *Rakan*. *Shaka* and his faithful adherents are represented again in another wall-case, in a startlingly realistic and inspiring way; the colors of this conception are harmonious browns, and the work is also of the *Ashikaga* period. The three *kakemonos* are owned by the *Sōken-in*, of Kyōto, and they may easily be classed among the finest in the museum. In one case there is a superb *Jizō bosatsu* (the property of the *Shōhō-ji* of Kyōto), so admirably done as to recall certain of *Rembrandt's* work. Near it is a beautiful and graceful composition loaned by the *Kōshō-ji*, showing lotus flowers in the wind. In the same case with this is a *kakemono* (by *Ganseki*, a Chinese artist of the Ming period — 1368–1616, and owned by the *Shōden-ji*) of a bizarre tiger licking his paw — considered by the Japanese an adorable masterpiece. Near the two ugly screens (by *Kanō Tsunenobu*, in 1713), showing water-buffalo, is a strikingly artistic *kakemono* of *Miroku bosatsu*, painted by the *Princess Mitsuki* (about 1727), and loaned the *Rinkyū-ji*, of Kyōto. So fascinating is much of this ancient work to the Japanese that eager copyists may nearly always be seen busily tracing off the scenes — perchance later to reproduce them and unload them (as originals) at a big figure on trustful antiquaries!

There is little worth seeing in the immediate vicinity of the museum, save, perhaps, the *San-jū-san-gen-dō*, and this can easily be eliminated if the traveler is pressed for time. The *Diabutsu* is too contemptible to waste time on unless this hangs heavily on one's hands. At the S.E. corner of the museum grounds, standing far back in its own yard, is the *Chishaku-in*, a small Buddhist temple built in 1601 of the ruins of a celebrated fane known as the *Negoro-ji*, in *Negoro* village, *Kii* Province. The original temple was founded by the bonze *Kakuhan* in 1130; it belonged to the *Shingi* branch of the *Shingon* sect, and under the *Ashikaga shōguns*, it became so prosperous that at one time it had as many as 2700 minor dependencies, each of which supported a small army of *sōhei*, or mercenaries maintained by the priests to protect their respective domains and to fight rival sects. These swash-bucklers caused so much trouble in the province that *Toyotomi*

Hideyoshi besieged, and practically destroyed, the main temple (in 1585), whereupon the defeated bonzes migrated to Kyōto with what remained of their splendid headquarters. The present building belongs to the *Tendai* sect and contains a number of trashy relics (admission, 5 *sen*) of little interest to foreigners. The dim old screens visible from the entrance are indicative of what lies beyond. The one-time pretty garden has been so neglected that it is no longer attractive. — Diagonally opposite the rear entrance to the museum, on a terrace reached by a short flight of steps, stands

The **Myōhō-in**, a small Buddhist temple dating from 1158 and celebrated formerly for a gold image (presented by the King of Siam in 1902, but which has now disappeared) of *Shaka* with diamond eyes. Anciently of considerable importance the institution has degenerated into a sort of tawdry ecclesiastical museum adorned with strong colors, with a regulation box-office (admission, 5 *sen*), and a faded old lacquered palanquin (used by the *Emperor Kōkaku*, who died in 1840) ingenuously set out in view as a teaser. Among the exhibits of more or less doubtful paternity are a number of relics of *Toyotomi Hideyoshi*. Conspicuous among them is an old Korean hat, amulet, and jar brought by his soldiers on their return from the momentous invasion of Korea — the jar no doubt filled with pickled Korean ears and noses. Curious among the sculptured wood images is that of the erratic priest *Kūya Shōnin* (b. 903; d. 972), who is customarily pictured with a staff in one hand, a hammer in the other, a bronze gong at his girdle, and twin wires (on which six tiny Buddhas sit) protruding from his mouth. He resembles a wild-eyed, dishevelled fakir, but his memory is revered as that of a great and miraculous healer, for in 951, when a great epidemic ravaged the district, *Kūya* (or *Kōshō* as he is sometimes called) carved a large statue of *Kwannon* with eleven faces, placed it on a chair, carried it about the city, and exhorted the scourge to disappear — which according to tradition it did! *Kūya* was something of a utilitarian as well as a religious enthusiast, for in his wanderings and teachings of the doctrines of Buddha, he built bridges, dug wells, opened up roads, and did much work of a similar nature. — Few of the weather-beaten sculptured images, screens, or ancestral tablets, are worth looking at; the old panels of bamboos, chrysanthemums, and other flowers are ascribed to *Kanō Eitoku*. The two black-and-white dragon-and-tiger *kakemonos* are (perhaps) by *Sesshū*. Many illuminated *sutras* and smaller objects are displayed in the wall-cases or hung on the walls. The floors of the corridors are of the 'nightingale' type. — The *Hiyoshi-jinja*, a *Shintō* shrine at the end of the walk up at the right of the *Myōhō-in*, is uninteresting.

The San-jū-san-gen-dō (Thirty-three Ken Hall), known

formerly as the *Renge-o-in*, and now as the Temple of the 33,333 images, is 2 min. walk S. of the Imperial Museum (Pl. D, 5); is celebrated for its Thousand and One Statues of the *Goddess Kwannon*, and derives its name from the two massive interior roof-beams each 33 *ken* long. The weather-beaten, barn-like structure (property of the *Tendai* sect of Buddhists) is 53 ft. wide by nearly 400 ft. long; has a 6-ft. platform running quite around it, and is divided into 35 spaces delimned by 36 upright columns sheathed in rusted iron, with 5 spaces at each end. It stands on a slightly elevated terrace in the center of a wide open space, on the site of a structure founded in 1132 by the *Emperor Toba* — whose extravagances helped to precipitate the great war for political supremacy between the *Taira* and the *Minamoto* clans. When the old building burned in 1249, the 2002 images it is said to have contained, perished with it, but in 1266 the *Emperor Kameyama* assembled 1001 new figures and housed them in the present building — which was practically reconstructed by the 4th *Tokugawa shōgun, Ietsuna*, in 1662. The numerous pits and slits in the beams of the back platform are relics of a time when the priests in charge were fond of archery and used to practice here — the aim being to shoot an arrow from one end of the structure to the other.

The visitor pays 5 *sen* at the ticket-office at the main door (E., center), turns to the right, makes the complete inner circuit, and comes out by the same door. The huge central figure in the vast room is a noteworthy seated image (carved by *Kōkei*) of the *Senju* ('thousand hands') *Kwannon* (8 ft. high), backed by an immense pierced and gilded mandorla, studded with figurines of the same divinity and forming a sort of glittering canopy. A number of smaller heads surmount the big one; guardian demons stand at the right and left; numerous altar fitments cluster in front, and here a shaven-pated priest sits and drones the sacred ritual. Up and down the inclosure, at the right and left of this altar, are ten tiers with 50 figures each of the same Eleven-faced, Thousand-handed *Kwannon*, in phalanxes which rise one behind the other. They form a tawdry, dusty, senseless throng, do these slim divinities in gilded armor, each 5 ft. high, some maimed and tottering, and all silent relics of a curious past. A third or more are attributed to *Kōkei* (father to the greater *Unkei*), 200 to *Unkei* himself (undoubtedly a gross exaggeration), and the remainder to less famous sculptors. All are surmounted by scores of tiny ones, like fruit on a tree, and these, counted with the larger ones, total (it is said) 33,333. Some stand with hands clasped palm to palm, and over the upright thumbs small rosaries have been flung. Others hold in their multitude of microscopic hands Buddhist symbols — the Wheel of the Law, a lotus flower, a diamond, and the like. Each is said to differ slightly from its

neighbor, and each is so old and decrepit, with so many hands and arms to fall off, that the weazened old carpenter who sits on his little work-bench at the rear of the gallery is kept busy repairing them. Near his dusty little cubby-hole are a few indifferent statues of various deities ignorantly ascribed to *Unkei*, and a sharp-eyed priest who begs sturdily for contributions toward the upkeep of the establishment.

The **Tōfuku-ji**, a Buddhist temple (Pl. E, 6) of the *Zen* sect, in the S.E. quarter not far from the museum (descend from the tram-car at *Tōfuku-ji Station*), on the site of a temple erected between 1246 and 1255 by *Kujō Machiie* and celebrated then as the most beautiful temple in Kyōto, is now but a faded remnant of former grandeur. The great *Daibutsu* (50 ft. high), which once was a feature of it, was destroyed by the fire which burned the temple and most of its outbuildings in 1881, and only the big gateway at the S.E. side and the few detached edifices clustering near it remain of the original structures. Many minor gates and a labyrinth of paths mark the extensive grounds, the chief charm of which is a small ravine choked with maples that are a flamboyant glory in the late autumn. The neighborhood through which one must pass to reach the temple is not celebrated for the pulchritude of its inhabitants, who seem to rely upon miracles for doing the work of soap. A number of porcelain factories flank the river, in the shallow bed of which men and women wash newly dyed cloths which they later spread out on the sand-spits to dry; or sift fine sand into barrels for use in the earthenware manufactories.

Spanning the ravine (through which a laughing brook meanders) is a long covered portico with the grandiloquent name 'Bridge of Heaven' (*tsū-ten-kyō*), where scores of Kyōto people rally in the fall to enjoy the reddening maple leaves. Picnickers descend to the small platforms below, where tea and other goodies are served to the sound of tinkling water and thrummed *samisen*. A specialty of the spot is the grafting of maples upon other trees — chiefly those whose rich tints enhance the *momiji's* charm. At the left of the ravine (which is on the N. side of the inclosure) is a branching corridor that leads to the quaint *Kaisan-dō*, a unique structure with an extraordinary roof, an environing garden containing a lotus-pool flanked by fantastic pines, and a stretch of smooth sand on whose surface geometrical designs are drawn with a sharp stick — a practice common in the temple gardens in Kyōto. The new temple beyond the gorge is an odd blend of Buddhist and *Shintō* architecture, with a shingled porch and a tiled roof. In the adjacent pretty shrine are some pleasing *kakemono* of the *Five Hundred Rakan*, by *Chō Densu*, or *Minchō* (his true name), who lived his long life (1352–1431) here as a monk. His masterpiece, the most prized possession of the

temple, is an immense (24 by 48 ft.) picture (painted in 1408) depicting Buddha's Entry into Nirvana (*Nehan-zō*). It is shown only on the 14th, 15th, and 16th of March, in one of the wide halls, where it is hoisted against the wall and viewed by the hundreds of pilgrims who foregather from distant parts to see it. A work of equal merit, which the traveler who ingratiates himself with the priest in charge may see, is an immense painted *Kwannon* seated on a rock against which waves are breaking, in the midst of surging clouds. The drawing shows *Densu* in one of his best moods (that of the skillful artist who knows himself and accomplishes his work with simplicity and speed) and the white body-color contrasted with the background gives it the decorative beauty of a fine tapestry. — The older buildings of the compound — which reminds one of a great tree-dotted campus — contain neglected images of divinities not worth looking at.

A 15 min. walk N.E. of the temple (take the road at the N. or S. of the inclosure) brings one to the dilapidated *Sen-yū-ji*, said to have been founded by *Kōbō-Daishi* in the 9th cent. It became the burying-ground of the Mikados in 1242, and many mouldering tombs surround it. In the depleted reliquary is a tooth said to have been brought from China in the 7th cent. by the famous *Fujiwara Fuhito*, and to have formed a segment of Buddha's masticatory apparatus when he was on earth. About ⅓ M. S. of *Tōfuku-ji* stands the *Inari Shrine* described below.

The **Shintō Shrine of Inari** (Chinese: 'rice-bearing'), or *Inari no Yashiro* (Pl. D, 6), one of the most important and popular of the Kyōto shrines (in the S.E. suburb 4 M. from the *Miyako Hotel;* tram-car in 1 hr.; fare, 10 *sen;* or by rly. from the *Kyōto Station* in 6 min.), is the prototype of hundreds of similar shrines scattered throughout Japan. It stands on the slope of a hill (*Inari-yama*) where *Uga no mitama*,[1] the Goddess of Cereals (to whom it is dedicated), first appeared to the Japanese. In the minds of many covetous and credulous folks, the shrine is a dispenser of wealth (since rice has at all times represented wealth in Japan), and hither repair throngs of impecunious bumpkins who toss coins valued at $\frac{1}{10}$ of one *sen* into the capacious contribution-box, then pray lustily for the fattest prize in the goddess's exchequer. As *Inari* is also the tutelar of cutlers and swordsmiths (having once assisted the celebrated *Kokaji* to forge certain of his famous blades), hither also come an army of metalmen, all eager to invest a *sen* and learn the secret of transmuting pot-metal into hair-splitting cutlery. Pilgrims, who foregather here from all parts,

[1] The **Goddess of Cereals**, the supposed daughter of the mythological *Izanagi* and *Izanami*, is known by many names: *Toyo-uke-hime no mikoto; Ukemochi no kami; Oketsu-hime*, etc. The sex of the divinity is a matter of controversy, some identifying her with the primitive god who first planted rice in Nippon.

usually carry home with them as talismanic aids to bounteous harvests, one or more of the earthenware figurines (called *Fushimi ningyō* — lit., dolls, or puppets made at *Fushimi*) in the form of soldiers, foxes, fowls, and what-not (with which all the tiny shops are packed), as well as a small vermilion *torii* — distinguishing symbols of the shrine. The clapping of hands, the jingling of holy bells, the rasping of *geta* on the bare stones, and the loud-voiced pleading for the capital prize are incessant and almost deafening. Men often stroll round the compound for hours on end with ears cocked for some wireless hunch from a benevolent deity, or a fragmentary bit of conversation between successful business men that will give them an idea of how to get rich. At midnight, too, they prowl round the shrine in the hope that a 'still small voice' may whisper the coveted word which will serve as a keystone to their financial arch. The courtyard is the haunt of toy-sellers, mendicants, fortune-tellers, women who liberate small birds from a cage for 5 *sen*, or who sell rice as offerings to the gods and which the pigeons eat as soon as it is sprinkled on the altars. On a bright day when throngs of gayly dressed women and children pass to and fro through the inclosure crowded with snappy upstart images of foxes, the place is as lively as Donnybrook Fair. The most attractive time for the foreigner is in Nov. when the maples are turning, and in May and June when the local festivals are in full blast. Most important among these is the *Inari-matsuri* which usually falls on June 5; at this time trick-riders come on horseback from an old temple (*Fuji-no-mori*) off the Nara road; the sacred cars kept in the white godown are drawn out and placed in the procession, and the day is devoted to general jollity — and pocket-picking. On this occasion the people eat *Inari-zushi*, or fried *tōfu* stuffed with boiled rice, since *tōfu* is the favorite food of the fox popularly believed to be the messenger of *Inari* (and by extension, the God of Rice).

The two entrances at the left of the rly. station are marked by colossal flamboyant *torii* that are like lurid shrieks in their green environment. Just within the upper, or main, entrance, are two well-carved Korean lions on pedestals, then a wide flagged walk flanked by pines, maples, and numerous stone lanterns near a spirited bronze horse. Two lifelike stone foxes guard the entrance to the big, glowing gateway, in the loggias of which the customary *Udaijin* and *Sadaijin* replace the Buddhist *Niō*. The view hence is animated and pretty; the yard is crowded with sculptured foxes of all grades and sizes with stone lantern and lofty pine trees. Those foxes with a rolled book in their mouths and a stone key (the book which tells one how to succeed, and the key which unlocks the treasure-godown) receive the most attention from the prayerfully inclined. The highly tinted oratory (between the gate and

the shrine proper) has a fine old roof in the *Shintō* style, and 36 pictures of famous poets. The *ex-voto* hall near by also has pictures executed by persons who were not artists. The pretty roof of the dancing-stage at the right has its beam-ends all sheathed in metal covered with gold foil. Inside the building is a circular mirror and a drum.

Many smaller shrines stand about in the broad, stone-flagged courtyard, each seeming to compete in luridity with the central one — which occupies the site of the original shrine erected in 711, and is guarded by the original pair of foxes into which the goddess entered when she came to earth! Its rainbow colors clash like cymbals, and the cluttering mass of bells and mirrors, brass and bronze fitments are tawdry and inartistic. The high-colored dogs with curled manes and tails, guarding the shrine from the outer balcony, are the customary *ama-* and *koma-inu*. The temple office (*shamushō*), at the left, is in better taste. On the terraces which rise behind the shrine are other brilliant structures, and long lines of vermilion wood *torii* with black legs and the names of their donors inscribed thereon. A host of whining, frowsy beggars flank them to the point where they converge at the tiny hillside shrine called *Oku-no-in*, where there is a scrap-heap for the deposition of broken *torii* and household deities that have served their purpose. The path at the left, called ' Circuit of the Mountain Hollows ' (*Hora-meguri*, or cave-going-round), leads up and around the hillside for about 2 M. and is supposed to be flanked by fox-burrows. From the summits of the hills — some of which are sprinkled with Imperial tombs — good views of the surrounding country may be enjoyed. An excellent mushroom called *matsutake* is found in the neighborhood. The lively street in front of the shrine inclosure is known as *Inari-gozen-machi*, with many small restaurants and shops.

While the traveler is in this neighborhood he may wish to continue along the *Fushimi-kaidō* (cross the rly. track beyond the *Inari Station*, and continue up the highway 5 min.) to the (left) **Sparrow-House** (*Suzume no Oyado*), a simple dwelling (no distinguishing marks) regarded by the townsfolk as a local curiosity (fees not obligatory). For some unknown reason this house has been selected as a nesting-place for the sparrows (*suzume*) of the neighborhood, and under the porch of the open court, and from the beams and rafters of the interior, pend scores of gourds, willow baskets, metal lanterns, and what-not in which the birds have built their nests and to which they come through a barred window in the side wall. Tradition has it that at some period in the dim past, the owner of the house (a scrupulously clean place) befriended the forebears of the present birds, from which time (very long ago) they took up their abode under his roof. Here they are carefully guarded against the snakes and rats which seek

them, and to this haven they come in confusing swarms at eventide — to depart early in the morning to seek their food in the city's streets. During the mating season the house is in a turmoil; the amorous birds bring 'friends' with them and make nests in every nook and cranny of the place; not overlooking the cooking-utensils, old hats, coat-pockets, shoes, and so forth. Children love the place and they bring gourds, etc., with their names inscribed upon them, and are delighted to find a feathery little family being reared in them. Visitors are welcomed by the courteous old lady of the house, who ekes out a living by selling pretty post-cards showing the nests. — The traveler fond of *Shintō* shrines and their oftentimes picturesque surroundings will be well repaid if he decides to continue beyond the *Inari Shrine* to the far handsomer and more spiritually satisfying *Hachiman-gū* described hereinafter.

Northeast Quarter.

* Kurodani. Shinnyo-dō. Yoshida-jinja. Ginkaku-ji. Honen-in. Anraku-ji. Nyakuo-ji. Eikwan-dō. Nanzen-ji. Ke-age.

***Kurodani** ('Dark Valley') a charmingly situated Buddhist temple on a hill in the N.E. quarter (Pl. E, 2), 20 min. walk from the *Miyako Hotel*, was founded early in the 13th cent. by *Hōnen Shōnin*, on the site of the cabin built by him for his long meditation upon the doctrine of the *Jōdo-shū* as expounded by him after he had severed his connection with the *Tendai* sect. The present structure, the headquarters of the *Seizan-ha* branch of the *Jōdo* sect, dates from about 1775 and owes its spick-and-span appearance to the various renovations and improvements made in 1911 when *Shōnin's* 700th anniversary was celebrated with great pomp and brilliancy. The double line of wooden tablets which the traveler notes at the right and left as he enters the temple grounds bear the names of the most generous contributors to these improvements; some of the standards stuck in the ground at the left record sums ranging from 50 to 700 *yen*. The outer gate is less imposing than the Main Gate, which is a severely simple but unusually sturdy and attractive example of 18th-cent. Buddhist architecture. The custodian (office at the left of the stone steps leading to the upper terrace) keeps the key to the superstructure, which is reached by 46 steep wooden steps. The handsome gilded images of *Shaka*, *Monju*, and *Fugen* are cheapened by contact with the 16 luridly decorated *Rakan* which flank them. The sinister sepia dragon on the ceiling is by some unknown artist of the *Kanō* school. The view from the encircling balcony is magnificent and far-reaching — extending over the entire city and to the green hills which hold it quietly in a loving embrace.

The temple environment, one of great natural beauty, is unusually satisfying. The immense, patriarchal cryptomerias,

which must be very old, tower high above the grotesque pines, flaming maples, magnolias, plums, cherry, and other flowering trees that overshadow the cool, sequestered paths. Along these, pensive bonzes and humble acolytes with downcast look pace tranquilly to the rhythm of clicking rosaries, deep-voiced bells, tapping drums, and chanted litanies; their rich and brilliant silken robes of rose, plum, dregs-of-wine, cream-white, and iridescent green striking a curiously tender note, and evoking dreams of imperial gardens, of princesses, ladies-in-waiting, and memories of other lands and times. Nestling deeply and contentedly in its ancient and sacred groves, the fine, dignified old temple seems very far from the noise and commotion of the modern city. A great and all-pervasive calm seems to brood above it, soothing the tired nerves like a childhood lullaby. At the right of the *sammon* is the usual easy ascent for the women, and straight ahead are the 21 stone steps which sweep upward to the terrace on which the temple stands. Here, at the left, is the old campanario with its melodious bell, and farther along, almost hidden among the trees, are two big, seated bronze figures of the merciful *Amida*. The artistic bronze water-buckets near the entrance receive rain-water from the temple-roof and serve as a part of its fire equipment. Conspicuous objects on this esplanade are 3 curious pine trees, two of them locally celebrated. One, called *Ōgi-no-matsu* ('pine of the folding-fan'), has been trained skillfully to grow along a trellis, in the shape of an open fan; the other, some distance to the right, is called *Yoroi-kake-matsu* ('broken-armor pine'), from the tradition that *Kumagaya Naozane* hung his sword and coat-of-mail upon it when he renounced his calling and as a monk entered upon a lifelong penance.

History makes of *Naozane* a 12th-cent. hero of the *Taira Clan*, who later joined the *Minamoto* and fought against his erstwhile friends. At the celebrated battle of *Suma-no-ura* (in 1184), he overtook and seized an enemy in armor and prepared to dispatch him. As the etiquette of war required that in such cases no blood should be spilled unless the vanquished proved to be of equal rank and ability with his captor, the great soldier demanded the stranger's name. This was refused, and, in growing anger, *Naozane* ruthlessly tore off his helmet only to find that the fair, beardless face before him was that of a beloved comrade, *Taira Atsumori*, son and heir of his former master. The astonished warrior relaxed his hold, and, helping the youth to his feet, the while swearing that his sword should never be tarnished by a drop of his blood, bade him go to his mother's side. *Atsumori* refused, and begged *Naozane*, for the honor of both, to kill him on the spot. Visions of his own dear son who had fallen in battle earlier in the day flashed across his mind, and with breaking voice he again begged *Atsumori* to fly for his life. Finding his entreaties vain and hearing the steps of approaching comrades he exclaimed: 'If thou art overtaken, thou mayest fall by a more ignoble hand than mine. O, thou Infinite One, receive his soul!' *Atsumori* received the blow without flinching, and *Kumagaya*, crushed with remorse, restored the severed head to *Atsumori's* father, and at the end of the war, retired to the *Kurodani Temple*, took the name of *Rensh*ō, humbly placed himself under the direction of the famous *Genkū*, and died in 1208. The story has been dramatized under the title '*Atsumori.*'

The main temple has a beautiful reliquary of metal and gold-lacquer containing a sculptured wood figure of *Hōnen Shōnin* carved by his own hand in 1207. The lateral shrines of somber black-lacquer picked out with yellow gold fitments are marked by considerable dignity and restraint, and they form the most striking objects of the interior. In them are mortuary tablets of the hallowed dead, among them devotees who have subscribed appreciable sums for the improvement and maintenance of the temple. The great metal baldachin, richly regilded in 1911, has for satellites numerous gorgeously decorated and gilded *dōban*, or long sexagonal metal hangings adorned with a host of minor enrichments in the form of bells and other ecclesiastical symbols; and (hanging from the cross-beams) numerous fan-shaped metal *keman* — an embellishment often placed on the heads of idols. At the rear of the main altar, which is done in brilliant and noisy colors, is a painting of *Seishi-bosatsu* called *happō shōmen* ('eight-directions front') from the (supposed) peculiarity that the eyes appear to follow the observer and to look at him from all angles. The bonzes insist that the work is that of the celebrated *Kanō Hōgen* (*Masanobu*), founder of the *Kanō* school of painting (p. ccxxvii), and that it was painted shortly before his death. The spacious corridors which surround the priestly apartments are laid with 'nightingale' floors. Among the cherished temple treasures are many sliding screens, *kakemono*, embroideries, and relics of *Kumayaga;* some are to be seen in the above apartments, while others are stored in the adjacent godowns and are shown only during the annual festivals in April (about the 18th) and Sept. (20th). Photographs of the best-known objects are shown to those interested. A beautiful tapestry (never shown during the rainy season), in the form of a lotus-thread embroidery representing the Buddhist Paradise, is said to date from the 8th cent. and to be the work of a celebrated woman, *Chūjō-hime* (b. 753; d. 781), the daughter of *Fujiwara Toyonari* (and, if legend is to be credited, an incarnation of the *Goddess Kwannon*). It is very old and time-stained and is perhaps, in sober truth, either a copy of the original or the work of some 16th- or 17th-cent. craftsman.

In the suite which looks out upon the lovely little landscape garden (one of the daintiest and most gem-like in Kyōto, and which is called *Yoroi-sute-no-ike*, because *Kumagaya Naozane* threw his armor into it) are some nondescript sliding screens decorated in black and white by modern artists; the big, unhandsome one which displays a figure of *Hotei*, with the customary vulgar abdomen is the most striking among them. The Willow Room (which should be seen) contains some handsome gold panels by modern artists. The adjoining Tiger Room (which with the remainder takes its name from

the subjects portrayed on the dividing screens) is noteworthy for several masterpieces by *Kubota Beisen*. The elongated tigers that stretch over several panels were manifestly painted from an inspiration awakened by some traveler's tale of what a foreign tiger ought to look like. The screens of the next room are mediocre, with mythological phœnixes and malformed, playful Dogs of Fo. The gilded *Amida* in the reliquary is excellent. Still better are two other figurines of the same divinity, concealed within secret shrines regarded as too sacred to show to ordinary folks. The gigantic sepia dragon on an old-gold ground in the adjacent apartment, as well as the folding screens portraying an Imperial procession in olden times, are ascribed to *Tosa Mitsuoki* (1617–91). The *chokushi-no-ma* (where Imperial messengers were formerly received) contains a set of striking screens (by *Beisen*) let into the rear wall and exhibiting bamboos, pine and plum trees in combination with gold-lacquer and metal enrichments. The *kakemono* with a specimen of the handwriting of *Go-Kashiwabara* (Emperor from 1501 to 1527) is said to be genuine. The quaint carved wood image (erroneously ascribed to *Hidari Jingorō*) is of *Jurōjin*.

In the small room shut off from the corridor by a glass door is the heavy wood rice-pestle with which *Kumagaya Naozane* is said to have pounded rice for 60 consecutive days before being admitted to the monastic life; a picture of that worthy and some minor relics are also preserved here — among them the sword he hung on the pine tree near the temple entrance. The attractively enshrined *kakemono* in the adjoining room portrays *Hōnen Shōnin; Monju* and *Fugen* are shown at the right and left. In an adjacent room, inclosed in a lovely reliquary, is a script copy (original in the Imperial Museum) of *Shōnin's* handwriting. The large pictures at the right and left depict historical episodes in his life and in those of his disciples. The minor relics of the great bonze — musical instruments, pieces of porcelain, lacquered objects, etc., are of interest chiefly to Buddhists. — The weather-beaten AMIDA-DŌ at the right of the belfry and the stairs leading up to the terrace, has on its main altar a well-carved gilt figure of *Amida* ascribed to *Eshin Sōzu*. The sepia dragon on the ceiling just above it is by *Senyo Denko*, a bonze who at one time served in the temple. The small structure at the right, on a lower terrace, has for the central figure of the altar a *Senju Kwannon;* at the right is a smaller *Kwannon*, and at the left an image of *Kibidaijin* (*Makibi*). Facing this building is the KYO-DŌ with a time-stained image of *Shaka* surrounded by a number of seated figures; many paper prayers are tied to the wire netting of the door.

We now leave the compound and proceed up the incline at the right (of the big gate), pass over an arched stone bridge

spanning a lotus-pool, and come (right) to a small shrine dedicated to *Naozane*. The scores of small and lurid *ex-voto* tablets showing angelic children having their heads shaved, were placed there by the simple and credulous parents of youngsters who stood the operation without squirming only after they had been anointed with the soporific water bought at the little well near by! From this point hundreds of chiseled gravestones spread up and over the hill-slope; among them the tombs of *Naozane*, of *Hōnen Shōnin* (who is also supposed to be buried at the *Chion-in Temple*) and other celebrities of the *Jōdo* sect. Continuing up successive flights of stone steps, between long lines of mouldering tombs before many of which incense smoulders incessantly, we reach a tawdry little three-storied pagoda, with some wheezy old wooden figures in the lower part. The path which leads off at the left, between the lines of graves, goes to (5 min.)

The **Shinnyo-dō**, a massive old temple of the *Tendai* sect, surrounded by an unusual number of fine trees. Save for the gilded statue of *Amida* (attributed to *Jikaku-Daishi*) on the main altar, the crowded interior contains nothing worth seeing. The approach from the main gate up through the green tunnel formed by arching trees is lovely in Nov. when the scores of maples blush to the first rude touch of winter. The *Shintō* shrine at the top of the ascending slope directly in front of the temple gate is the *Yoshida-jinja*.

The **Ginkaku-ji**, or so-called 'Silver Pavilion,' a time-worn and somewhat tawdry structure in a sequestered spot in the N.E. outskirts of the city (Pl. F, 2), is, despite the extravagant praise bestowed upon it by certain writers, of historical rather than present interest, and is worth seeing only if the traveler has the time at his disposal and has not seen the superior *Kinkaku-ji* (p. 483). The walk thither (an easy 50 min. from the *Miyako Hotel*) is one of the prettiest in the environs provided one goes round by the *Kurodani* and the *Shinnyo-dō* temples on the outward trip, crosses the flat (good walking) at the upper end of the valley, and returns along the shaded hillside road which flanks the gardens of the *Honen-in*, *Anraku-ji*, *Nyakuo-ji Eikwan-dō*, and the *Nanzen-ji* — all of which can be included in the tour. A host of reddening maples glorify this stretch of highway in early Nov., and the tall thickets of bamboo, the groves of pine, cryptomeria, and other evergreen trees impart an ineradicable charm. Rickshas are in waiting at the hotel for the constitutionally tired or for the persons pressed for time, and 2 men can make the round trip (¥1.90) in about 2 hrs. For the carriage rate see p. 402. The excursion makes a delightful forenoon outing on foot. The route indicated should be followed, for as one crosses the lowland beyond the *Shinnyo-dō*, the bulky, forest-clad hills loom straight ahead, and the tints of the maples

against the green background, broken here and there by splendid old temple roofs, show grandly. This aspect is missed if the journey be taken in the reverse order — unless one turns continually to drink in the beauty of the scene.

Immediately after the *Ōnin* war, when the financial position of the shōgunal exchequer was as desperate as the poverty of the wretched people, the thoughtless and incompetent *shōgun, Ashikaga Yoshimasa*, abdicated (in 1474) the shōgunate in favor of his son *Yoshihisa* (then 9 yrs. old), and in order still to conduct the affairs of the Empire (and, incidentally, to ape his grandfather's craze for extravagance) he built for himself (in 1477) a palace on the slope of *Higashi-yama* (whence his nickname, '*Higashi-yama Shōgun*'). Within its precincts he constructed a so-called 'Silver Pavilion' (*ginkaku*) to serve as a companion edifice to the Golden Pavilion (*kinkaku*) which his forebear *Ashikaga Yoshimitsu* had built (in 1395) on the opposite side of the city. The most celebrated artists of the time worked at the ornamentation of the apartments, and the classical garden was laid out by *Sōami*, a painter, poet, professor of the tea-ceremony, and a prime favorite of *Yoshimasa*. Here the latter dwelt until his death (in 1490), surrounded by bonzes, court dames, bepowdered poetasters, actors, and libertines, who abetted him in his caprices and efforts to immortalize himself while impoverishing the nation by his own prodigality. While battles were being fought by his exasperated and riotous subjects, this arid and frivolous pedant gave *cha-no-yu* parties, incense-comparing parties, and poem-comparing parties *ad nauseam*, and spent his time in sensuous and unlicensed revelry. He died before he could carry out his intention of plating the pavilion entirely with silver. Later the structure was converted into a temple (*ji*) under the name *Jishō-ji*, but it is better known as the *Ginkaku-ji*.

The admission fee of 20 *sen* per pers. pays for the bonzes (usually two — one perhaps as a check on the other) who conduct the visitor through the premises and call out in a singsong monotone the customary stereotyped phrases before each object. Covers for shoes are provided by them. No photographing or sketching is allowed without special permission. The first room into which the traveler is shown is inclosed by white (paper) *fusuma* bearing on their otherwise undefiled surfaces black palmettoes and crows drawn without grace or skill by *Taniguchi Buson* — an early Chinese painter (and poet). The old *kakemono* with 100 monkeys in various awkward attitudes is curious rather than attractive; as are likewise the 3 *kakemono* of *Daruma* and the 2 landscapes by *Kanō Tanyū*. The gilded and seated image of *Shaka*, on the altar of the adjoining room, is one of the prettiest objects in the place. The gold crown, and the smooth, dead-gold surface of the plate-shaped mandorla, with its blue line following the contour of the head and shoulders of the saintly symbol of immutable eternity, is very striking. The stiffly carved figure at the right is the unattractive *Daruma;* that at the left is one of the *Rakan*. All three are attributed to Jōchō (the 11th-cent. ancestor of a long line of famous sculptors, the most celebrated among whom is the master *Unkei*), but the two side figures are manifestly by a hand less masterly. The *fusuma* in this and the next room, depicting crudely drawn, clumsy Chinese men carrying others pick-a-back, lack both grace and refinement, and the ascription of

them to *Buson* is indubitably correct. The pink-breasted *Kwannon* (perhaps by *Kanō Sanraku*) is charming, the womanly lines being half concealed by soft draperies. — The faded old sliding screens of the sometime throne-room are uninteresting; the old iron, porcelain, lacquer, and madreperl articles in the outer room belonged to *Yoshimasa*, as did also the attractive lacquered trays covered with gold tracery so deftly applied that it resembles fine damascene-work. Passing through several small apartments with uninteresting fitments we come to the SHRINE ROOM, where there is a seated, sculptured wood effigy of *Yoshimasa*, strikingly realistic with its hard, staring ivory eyes. The carved *Amida* does n't amount to much; nor do the black-and-white *fusuma* displaying land- and sea-scapes by *Kubota Beisen*. Just outside is a pond with many big brown and gold carp which respond to a hand-clap, and protect the home industry by greedily gobbling down the bread which the bonze sells at 4 pieces for one *sen*. The indifferent *fusuma* in the next apartment are also by *Beisen*.

Further along, around the corner of the corridor, is a small but historic room with a surface area of but 4½ mats; in the center of the floor is a sunken fire-box and in this an old iron tea-pot for boiling water for tea. This quaint cubby-hole, more like a toy room than the sometime habitat of a powerful sovereign, is as bare as a monk's cell, is ascribed to *Sōami*, and is believed to be the first *chaseki* constructed in Japan in accordance with the restrictions of the rigid code governing the *cha-no-yu*. Beyond is another formal little pond, then a pretty, sunlit room overlooking a lotus-pool; the panel screens displaying marsh-grasses swaying in the wind are the work of the versatile *Sōami*. As a termination to the inspection of the suites the visitor is finally conducted to a poor room hung with some *kakemono* (showing the omnipresent *Daruma*) executed in a hard and dry manner, where tea is sometimes served in the (supposed) *cha-no-yu* style. — Out in the ably planned garden are two huge piles of sand stiffened by exposure to the elements; one is shaped like a big dipper or a tobacco-pipe, and is called *Gin shadan* (lit., the silver front steps of a *Shintō* shrine), where the erratic *Yoshimasa* used to sit and hold communion with his friends; the smaller, conical one, about 6 ft. high and 10 or more ft. in diameter, is the *Kogetsu-dai* (Chinese: 'Bright Moon Terrace') where he was wont to soliloquize and gaze at the moon. The winsome little pond with its background of hills belted with lofty trees and idealized in season by the white and pink *sazankwa* (mt. tea-flower) which overshadow it, is charming, and means much more to the traveler than the maudlin vaporings of the effete high-revelers who dubbed the whimpering streamlet the 'Moon-washing Fountain,' a stone in the water the

'Stone of Ecstatic Contemplation,' and the dowdy little bridge, the 'Bridge of the Pillar of the Immortals'!

The Silver Pavilion, a two-storied, time-stained, rickety and vermiculated frame structure which to-day shows but faint traces (merely a fleck here and there) of silver about it, overlooks the pond from the S. side. An awkward, crudely made, bronze phœnix with outspread wings and a strong resemblance to a turkey-bustard stands on the apex of the roof as if ready to flop down after garbage. The building creaks ominously as one steps on to the lower floor, where visitors are shown a group of a thousand tiny images of *Jizō*. In the upper room, reached by steep stairs, is a shrine made from the twisted, weather-beaten trunk of a sandalwood tree, with a not unattractive carved and gilded image of *Kwannon* (falsely attributed to *Unkei*) crowned and backed by a round mandorla. Tea in a cup on a *présentoir* in the *cha-no-yu* style stands before it. A grove of tall and slim bamboos flanks the pavilion in the rear; the view from the balcony, over the garden, is pretty. — The return road from the *Ginkaku-ji* is the first narrow one at the left after leaving the inclosure. A 10 min. walk along this brings one to the sometime fine old

Honen-in (Pl. F, 2), delightfully sequestered in a bower of lofty trees and bamboos on a hillside. Its clean and model garden, the sands of which are stamped with crests and Buddhist symbols, ranks high with Japanese fond of archaic things, and it is quite different, in minor ways, from other temple-gardens of the city. The wild wood which slopes back from it on the E. feeds a number of tinkling rills that leap down through the deep shadows and over the roots of the forest giants before plunging with an incessant musical note into a shallow pool at one corner of the dingle. At times the solemn old bronze bell in the gaunt belfry adds its querulous voice to the monotone, to remind one of its happier and more prosperous past. — A further 15 min. stroll along the highway brings one to the decaying Anraku-ji, also on the hillside and in a tangled garden which flames with azaleas in the spring. Another ¼ hr. walk and we come to the equally old (and uninteresting) **Nyakuo-ji,** the one-time hereditary seat of the *Fujiwara Uona* family, and locally celebrated for its many maples, which here turn crimson earlier than those in other quarters. Five min. beyond it is

The **Eikwan-dō** (Pl. F, 3), a Buddhist temple of the *Seizan* branch of the *Jōdo* sect, erected in 855 by the bonze *Shinsho*, and rebuilt on a larger scale in 983 by the bonze *Eikwan* — whence its name. The new temple, on a lower terrace than that occupied by the old one, dates from 1912; the approach to both is unusually picturesque. A little lotus-pond, overhung by weeping willows, nestles in a depression at the foot of the slope, and in autumn the display of reddening maples is

so gorgeous that thousands of people foregather here from all parts of the city to enjoy the sight and drink tea served on the platforms ranged along the edge of the pond. Pilgrims and credulous folks also come hither to see a locally celebrated carved wood image of *Amida*, called *Mi-kaeri no Amida*, or 'Amida Looking Sidewise,' about which a silly story is in circulation. Tradition has it that the profoundly religious *Eikwan* was in the habit of walking round the figure, constantly repeating the Buddhistic formula of *Namu Amida*. One day, while thus employed, he heard his name called, and, looking toward the statue, he saw that its head was turned (toward the left) and that it was gazing at him. It has since retained this pose, despite the fact that an incredulous *daimyō*, in an effort to draw its attention in another direction, stuck a sword in its breast — whereupon it bled profusely! It is about 30 in. high and is as crudely and stiffly carved as some of the similar miracle-working images of Latin America. The inclosing shrine is screened from the public, but for a small fee the priest in charge conducts one to the right side of the altar, mounts a platform, lights tapers, and in a loud voice reads the alleged history of the figure; then slowly and dramatically he rolls up a curtain until the image is seen looking out and down upon the beholder. One then passes along the front and is shown the blood-stains produced by the *daimyō's* sword! At the right of the reliquary (which is painted in appalling colors) is another one containing a sculptured wood figure of *Eikwan* — in whose direction the miraculous *Amida* gazes steadily. The old and faded *mandara* at the left of the main altar portrays the numerous shining temples of the Buddhist heaven. The old campanario stands up at the right of the temple, near the graveyard. — A further 10 min. along the main road toward the hotel brings the traveler to the huge temple of

Nanzen-ji (Pl. F, 3), the central seat of the *Rinzai* branch of the *Zen* sect. The *Emperor Kameyama* erected a palace here to which he retired after his abdication in 1274, and this was converted into a temple (by the bonze *Busshin-Zenji*) in 1290. The original structure endured until *Ieyasu's* time, when it was burned. This *shōgun* caused it to be rebuilt in 1606, but the structure was destroyed by fire in 1895; the present temple dates from 1907. The colossal two-storied, weather-beaten gate is a relic of the 17th cent. and is of sinister repute among the Japanese, who know it as the place where an infamous robber, *Ishikawa Goemon*, was captured in 1632 and condemned with his unfortunate son *Ichirō* to be boiled to death in a cauldron of oil. This horrid sentence was carried out in the dry bed of the *Kamo-gawa*, before a multitude of spectators. — The grounds are spacious and park-like, and are approached along an avenue of noble cryptomeria trees

The new temple is a clean, handsome, dignified structure, on a broad granite plinth, and with a blackened concrete floor. Huge *keyaki* columns finished in the natural wood support the massive roof, the ceiling of which is almost covered with a minatory dragon (by *Keinen*) painted on a white background. The chief altar stands high at the back of the main hall, on a huge raised framework of black- and red-lacquered wood. The central figure is *Shaka*, who is flanked by his faithful *Monju* and *Fugen;* the broad, somber background against which the gilded figures show serves to produce a striking contrast. A covered passageway connects the building with the old apartments (*Hōjō*) at the rear; the office entrance is at the right. The 5 horizontal lines on the inclosing wall testify to the Imperial patronage.

Entering through the office (5 *sen* fee) the visitor is conducted to the first room, which contains a series of badly faded *fusuma* (by *Kanō Motonobu*) displaying landscapes and geese. The next room is called *Jako-no-ma*, from the civet-cats painted (along with cranes and landscapes) on the *fusuma*. The Chinese scenes in the next room, by *Kanō Eitoku*, are not beautiful; the coffered ceilings of all these rooms carry tiny sunken panels. The adjacent room was also decorated by *Eitoku;* the old palanquin, the sometime State vehicle of the ill-fated *Emperor Go-Daigo*, is regarded as one of the most precious of the temple treasures. The Crane Room carries decorations by *Motonobu*, and the *fusuma* which shows a crane standing on a tree-trunk is in his best manner. The three rooms of the next suite, or *Sho Hōjō*, are called the Tiger Rooms, from the decorations (by *Kanō Tanyū*) on the big *fusuma* inclosing them. Great tigers 'fearfully and wonderfully made' stalk all over the screens, some of them almost as big as horses, with bleary, saucer-like eyes. One in particular, shown in the act of lapping up water from a brook, is considered a masterpiece of action and skill in drawing. Travelers who have seen real tigers will form their own opinions without violating any of the accepted canons of criticism. The pair of old-gold folding screens decorated with fans are by *Kanō Eitoku*, and there are others of the same kind by him in another room. His best work is seen in an adjacent room which was once the chosen retreat of the *Emperor Go-Yōmei* (1587–1611). The big panel in a recess at the left, with a landscape and a waterfall on it, is decidedly inferior to the extraordinarily handsome and striking gold screen representing a Chinese palace with an Imperial garden where a number of graceful Chinese *grandes dames* are strolling. The composition is unusually felicitous; the fine, supple figures are drawn in harmonious colors, the pliant folds of the rich draperies are close and clinging, and the aristocratic faces are excellently modeled. All the breadth and freshness of a formal Chinese

garden with its dwarf trees and lotus-pools, its fantastic rockeries and willow-pattern bridges smothered in flowers and plashed with sunlight, show in the picture, and are enhanced by a cloud effect which recalls certain of those employed by *Murillo* as a background for his madonnas. Few better examples of *Eitoku* in his best manner will be found in Kyōto, and few pictures as old as this one (painted between 1543 and 1590) are always as well preserved.

Certain of the most precious of the temple paintings are kept in the storeroom and are brought out only on special occasions. Prominent among them are some good *kakemono*, treated in harmonious grays and pinks by Chinese masters; and a superb *Kwannon* by *Mokkei;* the fine ecclesiastical face of this is drawn with a high degree of skill; the red robe is patterned with golden disks, and the effect is one of engaging harmony. The Death of Buddha and his Entrance into Nirvana (a favorite theme of Chinese and Japanese artists) is time-stained but still pleasing, and is ascribed to *Choshikyo.* A magnificent *Shaka* flanked by *Monju* and *Fugen*, the work of *Chō Densu*, is well worth looking at; though lacking somewhat in softness, the central figure is amazingly virile, and the composition is marked by character and originality. Among the several pictures by *Kanō Tanyū* the most noteworthy is a striking piece of portraiture representing a kindly old priest with a fine, genial face and eyes remarkably instinct with life and character. He is clad in a pale yellow robe with a black border, and seated in a Chinese ironwood chair, with his Chinese shoes on a stool in front of him. *Tanyū* also painted the three portraits of the *Emperor Kameyama* and the two abbots who founded the temple, seated in great armchairs, in the Chinese manner. The most satisfying among the many *kakemono* are those drawn in a delicate scale of silver grays. A graceful *Kwannon* by *Kanō Yasunobu* (18th cent.) may also be seen here. — The temple garden is a small, bare, sanded space laid out in the severe *cha-no-yu* style and ornamented with a few scrawny shrubs. The daybreak and sundown bell is rung from a compound in this temple (and alternately from the *Kurodani*). — Between the outer entrance to the park and the (15 min.) *Miyako Hotel*, one passes the **Ke-age**, where the *Lake Biwa Canal* enters the city.

Central and Southwest Quarters.

*Mikado's Palace. *Nijo Castle. *Higashi Hongwanji. *Nishi Hongwanji. Tōji. Katsura Summer Palace.

The ***Mikado's Palace** (*Gosho*), a group of modestly furnished edifices (Pl. C–D, 2) in striking contrast to the splendid *Nijō Castle*, stands near the center of a wide park-like space (1 M. long by ½ M. wide) a short way E. of the original palace built by the *Emperor Kwammu* in A.D. 794. Successive fires

have long since burned every vestige of the first structures, and time and circumstances have removed the detached houses of the court nobles (*Kuge*) and other functionaries which at one time occupied the space between the present palace group and the girdling outer walls. *Oda Nobunaga* and *Toyotomi Hideyoshi* repaired and embellished the royal residence during the 16th cent., and after the devastating conflagration of 1788, *Matsudaira Sadanobu* (or *Matsudaira Etchū no kami*, writer, and one of the great ministers of the *Yedo shōgunate*) rebuilt it on the model of the present one. In 1854 this suffered the fate of its predecessors, and the modern structure rose from its ashes. Four iron-embossed but otherwise plain gates admit to the palace grounds, which are inclosed by a plastered wall distinguished by upright beams and five horizontal lines, known as *Mi Tsuiji* or *Suji-bei*. It is ornamental rather than defensive, and the chrysanthemum crests on the antefixes of the coping proclaim its royal character. For permits (no fees) see p. 400. The N. gate is called *Sakuhei-mon*.

The traveler will be disappointed if he looks for anything princely or palatial in this sometime home of the late Mikado — and that of the present one when he visits Kyōto. Most of the Emperors of Old Japan observed a simple and almost monastic mode of life, and many generations of the august ancestors of the reigning sovereign lived here in a simplicity which oftentimes bore a grim likeness to penury. The choice woods used in the construction of the palace (flawless *hinoki* and *keyaki*) impart a certain richness and an austere stateliness which somewhat moderates its manifest sobriety, but there is a total absence of the heavy, overwhelming gorgeousness and glitter that characterizes *Nijō Castle*, the abode of the militant *shōguns*. It is a significant expression of the old *Yamato* or *Shintō* spirit, which enjoined purity of life as well as of heart. The old smoky browned roof (called *Hiwadabuki* because thatched with the bark of the *hinoki* tree), in the pure *Shintō* style, has rows of tiles along the ridges. The general ecclesiastical aspect of the structure is widely at variance with the accepted Western notion of a palace. The fact that it dates back no farther than the middle of the 19th cent., coupled with the instinct of restraint, the repression of all fancy, and the manifest striving for the attainment of a Spartan simplicity, accounts for the absence of the usual portable decorations by the earlier masters of the *Kanō* and *Tosa* schools of painting. Chinese influence (an ancient inheritance) manifests itself in the (unusual) double doors swinging from hinges. The palace interior is most inviting in the summer, when the wide, wind-swept halls are shaded and cool. But on a gray day in autumn, when the north wind sighs and moans through the sepulchral pines, and the falling leaves shiver and flee from its chill caress, the structure takes on a somber, cheerless air that is doubly accentuated by these same cloister-like labyrinthine passageways, and long chilly corridors. The real luxury of the palace inclosure is manifested in the exquisitely beautiful garden on the spot where the old *gosho* stood; the traveler will miss one of the finest things in Kyōto if he fails to see it. A more glorious stretch of real forest and 'deep tangled wild-wood' captured from the mt. fastnesses, transferred to the heart of a city, and confined there within four walls, does not exist in S. Japan. Its serene and stately beauty is marked by a feminine charm and winsomeness that haunt one. To the nature-lover it makes up many times over for the lack of ornateness and glitter in the palace itself.

Entering the park by the E. gate, we follow the wall to its angle, bear to the right, and present credentials to the guard (an officer of rank) at the first gateway. The visitor is asked

to sign his name in the Palace Register (morocco-bound and stamped with a golden 16-petal *kiku*), and is then conducted across the wide graveled walk to

The Ōmiya Gosho ('Emperor's Imperial Palace'), where formerly dwelt those emperors who retired in favor of a successor. The rooms are carpeted and shoes need not be removed. The movable partitions and cedar doors of the first suite are decorated with landscape views, pine trees, and plum blossoms, by modern artists of meager attainments. The gold screens which inclose the living-rooms of the ex-Empress (who was a patron of husbandry) depict in various forms the progress of growing rice from the time of planting it until the grain is harvested. The panels of flowers and birds, done in a masterful way on stippled gold, are by *Kishi Gantai*. The Brussels carpets suggest the interior of a three-decker tenement rather than a palace. The cedar door at the end of the first corridor, showing a tiger on one side and a bear in a snow-covered forest on the other, scarcely deserves its exalted position. In the corridor at right angles to this one is a door embellished with a winter scene and Chinese sages on one side, and on the reverse a Chinese student poring over a book by the light of a group of glow-worms which he has caught and imprisoned in a translucent bag! The screens of the rooms immediately succeeding are decorated with birds, deer, iris, peonies, and wistaria, as well as river-scenes, seascapes, and a fine distant view of *Arashiyama;* the cedar doors exhibit playful Dogs of Fo, and a warrior on horseback. The uninteresting rooms near the kitchen are as plain as poverty and seem little removed from it. — The visitor is now conducted back to the entrance, thence along the side wall to a small door opening on to

The Sentō-Gosho Garden, a regal retreat with its lofty forest giants, its beautiful deep lakes, quaint bridges, sequestered walks, and dales and dingles that one usually associates in the mind with dryad oracles and sylvan deities. No wood nymph ever flitted through daintier and more umbrageous dells and embowered ravines than those which lead away from the pebbly beaches that follow the sinuous shores of the silent lakes. The garden is as noble in size as the scores of models of it scattered throughout Japan are artistic in their diminutiveness. It is seen at its best in the spring when the wistaria bowers are a glory of grace and color, and in Nov. when the reddening maples and the lofty *ichō* trees cover the winding paths with a rustling carpet of royal crimson and golden leaves. Half a hundred varieties of rare trees and a host of beautiful, semi-tropical plants and flowers flame with color and add charm to the garden, across which huge trees, of an age much greater than the present palace, send their half-exposed roots in serpentine lengths. — Facing the gate through which the visitor

passes out of the garden is a wide road flanked by a wall (right), which one follows to its angle, then turns up at the right to the *Mi Daidokoro Go-mon*, or 'Gate of the August Kitchen.' The office of the custodian is just within, at the right. Here one enters one's name in another register and is provided anew with a guide to conduct him through

The Main Palace. The antechamber, the sometime waiting-room for nobles, is inclosed by sliding screens displaying (modern) sepia drawings (of doubtful merit) of cherry trees by *Hara Zaishō*, cranes by *Kanō Eigaku*, and frowsy, loose-jointed tigers by *Kishi Gantai*. One proceeds thence over the 'nightingale' floors of a breezy hall, and through the *Denjō* (a dining-room bare as a monk's cell, where courtiers used to dine) to the *Seiryō-den*, or ' Pure Cool Hall,' so named for the small rill which tinkles down a walled sluiceway near the outer steps. The visitor is expected to be satisfied with merely a peep into this sacrosanct room — a part of the suite forming the one-time living-rooms of the late Emperor, and latterly used only for special festivals and receptions. In one corner of the polished black-wood floor is a cemented space about 8 ft. sq., upon which, in rainy weather, fresh earth was strewn so that the Mikado might worship the spirits of his forebears without descending to earth on the sanded floor of the courtyard. The copper disk let into the cement covers a sunken opening where a charcoal fire heats the room in winter. The decorations in blues, browns, and greens, on the sliding screens, are by *Tosa Mitsukiyo*. In the center of the raftered apartments (63 ft. long by 46 wide) stands the *mi chōdai*, or throne of the Mikado, in the form of a species of baldachin, of *Chamæcyparis* (as used in constructing *Shintō* shrines) inclosed by filmy silken curtains and guarded by two Korean lions; the Chinese chair inlaid with madreperl, used by the Emperor at receptions, is a counterpart of the one in the *Shishin-den*. The wide court on which the room fronts is sanded and combed as with a harrow; at the right and left of the steps leading down to it are two fenced-in clumps of bamboos (*chiku*) called respectively *Kan-chiku* and *Go-chiku*, from *Kan* and *Go*, two ancient kingdoms of China.

Passing underneath a corner section of the attractive *Shintō*-style roof one enters the *Shishin-den* ('secret purple hall,' or 'purple hall of the N. star'), a vast room (44 by 120 ft.) similar in construction to the *Seiryō-den*, bare save for the throne in the center, and dedicated to the *Mikado* — who held special audiences here or officiated at important functions. The simple throne-chair is finely inlaid with nacre and embellished with brass ornaments; the chaste and dainty white silk figured draperies are renewed twice each year. The colored silk ribbons are stamped with designs of sparrows and other small birds. The squat lacquered stands on either side of the

throne are for the sword and jewel — the Imperial insignia. Conspicuous objects at the back of the hall are the nine large rectilinear screens (called *Seiken Shōji*, or 'Screens of the Sages') which form the inclosure. Eight are adorned each with four large figures of Chinese sages — solemn-looking, slant-eyed worthies clad in red, white, and black robes, and who form a long procession across the wide room. The ideographic squares at the top of the panels relate the history of the sages (subjects of the *Tung Dynasty*), and the central panel carries decorations of turtles, wave-patterns and Dogs of Fo. The originals of all the screens (which are copies by some deft pupil of the *Kanō* school, perhaps *Norinobu*, 1692–1731) are ascribed to the master *Kose-no-Kanaoka*, who (according to the legend) once painted a horse for the *Ninna-ji* so true to life that every night it escaped from its frame and galloped about the neighborhood — wherefore its eyes had to be painted out so it could not see! The inner sides of the panels lack delicacy of touch and are covered with painted birds of brilliant plumage.

The spacious hall with its huge mediæval roof-beams and highly polished floor, its memories of Imperial presences and its silent procession of wily Celestials trailing stealthily across it, is not wholly devoid of charm. The rows of rusted iron hooks that pend from the ceiling hold up the slatted doors opening on to the sanded court. The 18 steps leading down to this are called *Jū-hakai*, and they symbolize the different grades into which government officials were formerly divided. Anciently those received in audience by the Mikado stood on the step corresponding to their grade; those entitled to ascend to the hall were known as *Den-jō-bito;* and those without rank, forced to stand at the tail of the procession, were called *Ji-ge*, because they had to stand 'down on the earth.' The small cherry tree at the left of the foot of the stairs, the *Sakon no sakura* (lit., 'Body-guard of the Left'), is prominent in Japanese heraldry, and equally so is the wild-orange tree (heavy with tiny fruit in Nov.) called *Ukon no Tachibana* ('Body-guard of the Right'). Both are planted in obedience to an ancient custom. The gate at the left is the Sunflower Gate; that at the right, the Moon-flower Gate; and the main one, with three doors, the *Shōmei-mon*, or 'Gate of Great Brightness.' The ideographs in the newly gilded panel above the entrance of the hall spell *Shishin-den*, and are by the hand of a celebrated calligraphist. To complete the inspection of the Palace group the visitor is now conducted to

The Ko-Gosho (Minor Palace), the apartments in which date from 1854 and are decorated by modern artists. The inner sides of the sliding *fusuma* display conventional seascapes, some delicate landscapes in the *Tosa* style, processions, views of *Fuji-san*, and what-not. The outer sides have various scenes

representing the four seasons, the first showing a group of *daimyōs* and other notables making New Year calls upon the Emperor. The decorations command attention by the preponderance of an intense cobalt blue color, which takes the form of broad bands of unequal lengths representing cloud effects. Many of the screens are adorned with heavy silken cords, while the corridor doors, embellished with polished metal enrichments, are double and hinged after the Chinese fashion. The rooms are shown *en suite* and the visitor looks through two thrown into one to a third, the Audience Chamber, in which a low dais served as the Imperial Throne, where the Emperor received *shōguns* and *daimyōs*. Beyond the first suite is a corridor with big cedar doors finely decorated with plum blossoms and Chinese figures. The *fusuma* are companion pieces to those of the first suite, and they symbolize spring, summer, autumn, and winter by pictures of the Palace interior in process of alteration necessitated by the changing seasons.

The O Gakumonjo (August Imperial Study) contains several rooms, the finest of which is the *Gan-no-ma* ('Wild Goose Room') with its lovely old-gold *fusuma* covered with beautifully painted wild geese in harmonious colors and many attitudes — the work of *Renzan Kishi*. The second suite of three small rooms called respectively *Gedan* (for persons of lesser rank), *Chūdan* (for those of higher rank), and *Jōdan*, or the innermost room (a sort of tribune where the Mikado sat and received visitors), are charmingly decorated with animated scenes from Chinese life — castles, land-views, seascapes, and what-not — the 1st by *Hara Zaishō*, the 2d by *Tsuruzawa Tanshin*, and the 3d by *Kanō Eigaku*. The similarity and progressive continuity of the work suggests that it might have been executed by one, rather than three different artists. The flower-car painted on the cedar door at the end of the corridor is attractive.

The Chrysanthemum Room (*Kiku-no-ma*) carries conventional decorations by *Okamoto Sukehiko*. The Corchorus Room (*Yamabuki-no-ma*) displays graceful branches of yellow *yamabuki*, the work of *Maruyama Ōkyo*. The herons, water-grasses, and snow-scenes on certain of the cedar doors of the corridors are worth looking at. One door is ornamented with a turtle; another with some wild geese in flight, in white, subdued browns and gold; another with a big bear in a forest buried deep in snow; and still another with a superb peacock whose gorgeous, outspread tail extends over the adjacent panels. The scene depicting Chinese boys at play is not without merit. The visitor is turned back from here, as the eleven remaining apartments (called *Tsune Goten*) are occupied by the Mikado when he visits Kyōto and are not open to public scrutiny. In this retired place many generations of sovereigns have lived and died; not a few of them knowing practically

nothing of their empire and its people, and unknown of them. The decorations of the apartments are similar to those we have seen, the most conspicuous among them, from an artistic viewpoint, being the three *fusuma* by *Raisho Nakashima*, exhibiting scenes from the *Wakanoura* coast, in monochrome. — The METEOROLOGICAL OBSERVATORY stands in the Palace grounds, and at the W. end of the park is the little GO-O-JINJA, which figures on the 10-*yen* banknote issued by the *Nippon Ginkō*.

The ***Nijō Castle** (*Nijō-jo*, or *Nijō-no-shiro*) known also as the *Nijō-no-rikyū*, or 'Detached Palace of *Nijō*' (a name given to it when it became Imperial property after the Restoration), stands in the West-Central quarter (Pl. B–C, 3) hard by the *Nijō Rly. Station* (½ hr. from the hotel; jinriki, 40 *sen;* tramway, 7 *sen*). Special permit (comp. p. 400) necessary. It is incomparably the finest relic in Kyōto of the *Tokugawa shōgunal* epoch and it ranks as one of the most important monuments of this dynasty in Japan. Fees are not accepted and should not be proffered.

Despite the appearance of solidity imparted by the massive, fortress-like wall surmounted by white turrets at the angles; and suggested also by the encircling moat, the structure within is not a castle in the accepted sense, but is a frail, temple-like, tile-roofed frame building, gray with age, but happily in good preservation, with an interior gleaming with golden ornament — a queen's boudoir rather than a warrior's fortified residence. *Oda Nobunaga* built the original castle in 1569 for his protégé *Ashikaga Yoshiaki* (15th and last *shōgun* of the line, who later tried to kill his benefactor), as a sort of opulent token of his almost unexampled power, and as an unmistakable indication that the might and wealth of Japan were represented here and not in the *Gosho* — where the Emperor dwelt. In 1600, *Tokugawa Ieyasu* renovated it and converted it into a residence for the *shōgun* when he might visit Kyōto; he resided here in 1611; the *shōgun Hidetada* did likewise in 1617 and 1626; and the *shōgun Iemitsu* in 1634. Henceforward for 2 centuries no *shōgun* came to Kyōto, and the Palace remained practically deserted. In the 18th cent. a destructive fire destroyed a number of the buildings, prominent among them the *Hom-maru*, or Chief Keep. In 1863 the *Tokugawa shōgun Iemochi* repaired hither at the call of the *Emperor Komei*, and received orders from him to expel the foreign barbarians (the Americans under *Commodore Perry*) from Japan. Here, too, on a fateful day late in 1867, the last of the *shōguns*, *Yoshinobu* (or *Keiki*), handed his resignation to the Emperor, and here on April 6, 1868, the latter (the late Mikado), once more in possession of his ancient heritage and ancestral right, met the Council of State and pledged himself to establish a deliberative assembly and to decide measures of national import by a majority of public opinion! Subsequently the Palace was used as the Kyōto Prefectural Office, and during this occupation certain iconoclastic officials committed acts of vandalism which wrought destruction to many of the works of art preserved in it. Those which remain, in the form of decorations, are highly instructive, since they show the extraordinary inequality of the work of the greatest masters of the 17th cent., as well as the naïve taste (or lack of it) displayed by the splendor-loving *shōguns* of that eventful period. They are also typical of the diametrically opposed tendencies of the Mikado — who lived the simple life in the broadest sense.

The critical traveler is apt to regard certain of the decorations as overwrought and oppressive, and to detect an admixture of coarseness in their barbaric glitter. The motives are larger, and on a more grandiose scale than one usually sees in Japan, and are marked by a rich and exuberant fancy very popular in the 17th cent. There is considerable diversity in the

decoration of the different apartments, which are constantly being restored. Some of the best work of *Hidari Jingorō* and other of the early master craftsmen may be seen here, and the traveler with the time at his disposal should not miss it. The woods used in the construction of the Palace are *hinoki* and *keyaki*. Tough native paper overlaid with gold foil, and regal silks are much in evidence, while *kakemono* are conspicuous by their absence. Mural- and panel-painting has been frequently resorted to, and no structure in Kyōto contains finer work in metal. Certain of the bird ornaments are modeled with chalk, then painted over to give the impression of thick gold-lacquer. The floors are of polished wood covered with the special kind of soft straw mats customarily used at the Imperial Court. The gorgeous interior with its exhaustless legacy of beauty is very suggestive of the brilliant life of earlier days, as well as indicative of the mutability of human affairs.

The splendidly mediæval old EAST GATEWAY (*Higashi O-Temon*) near the S.E. angle of the girdling wall, and through which we enter the castle grounds (a finer and more artistic structure than the *Kita O-Temon* at the N. end), is approached by a flat, pebble-strewn bridge spanning the *Hiri-kawa* — a foul stream which races madly along as if anxious to hide its soiled waters in those of the sea. The gate itself is an unusually ponderous relic, iron-strapped and practically covered with huge iron bosses employed as constructional expedients to conceal the big bolt-heads. The massive iron hinges and the great bolts which secure the gate resemble those of a giant's keep. The upright timbers are set in handsome green bronze sockets; the sloping wall of unjointed but excellently matched stones is less cyclopean than those of the Ōsaka, Nagoya, or Tōkyō castles, and is surmounted at the angles by graceful white turrets, or *yagura*, with jaunty, uptilted roofs, and overshadowed by a line of fantastic pine trees whose images are reflected with startling clearness in the still waters of the moat (*O-hori*). A symmetrical line of greensward runs along the crest of the wall, above which the tip of the palace roof is seen. Unlike other Japanese castles, which usually stand on high places, the *Nijō* occupies a restricted compound even with the city floor and on a level lower than that of the wall. The officer stationed at the postern challenges the visitor, who must show his pass. If this is in order, he is conducted to the office just within, at the right, where he signs his name in the Palace Register and is assigned a guide. The old-gold screen in the office, showing a fine black eagle in a whirl of energy and fury, is modern.

The visitor is first conducted round the corner of the wall to the regal KARA-MON (called also *Yotsu-ashi-mon*, from the 4 supporting pillars), a gate believed to have come from *Hideyoshi's* palace at Momo-yama. It is conspicuous for a maze of gilded metal-work and polychrome wood-carving, with beam-ends sheathed in brass covered with intricate tracery picked out in black, and Imperial 16-petal chrysanthemums. The outer panels carry sculptured cranes, flowers (chiefly peonies), and butterflies executed in a spirited man-

ner; the inner ones depict a striped tiger emerging from a jungle to an encounter with a glaring-eyed dragon; and a *shishi* in the unusual attitude of scratching his ear with his hind paw. The gray walls with vertical beams set at intervals in the plaster, and topped by a narrow tiled coping, are excellent specimens of the style called *Suji-bei* (or *hei*) — lit., 'lineage wall'; the 5 stripes denoting that it is reserved to the special use of the Imperial Family. After passing through the postern at the right, one notes that the inner side of the gateway is quite as elaborate as the reverse, with a multiplicity of carved and multi-colored phœnixes, butterflies, and foliated peonies surrounding a Chinese figure astride a dragon-like tortoise. Its splendid character is enhanced by a gracefully curved roof in the pure *Shintō* style of architecture. Peacock-blues, bronze-greens, and white are the predominating colors.

The Palace Entrance has a *porte cochère* called *O Kuruma-yose* and an unusually attractive double roof. The big carved wood panel carrying five polychromatic peacocks in high relief, standing or flying amid foliage, with the iridescent sheen of every feather glinting in the sunlight, is almost as good as the best work of *Hidari Jingorō*. Shoes must be removed (foot coverings are provided) in the spacious flagged vestibule. The decorative richness of the apartments visible beyond this is marred by the clashing colors of the (modern) coffered ceiling of the corridor — which has medallion-like sculptured panels set into a wood ventilating grill, and floors of polished *keyaki*.

The Imperial Suite, called *Yanagi-no-ma* (Willow Tree Rooms), from the *yanagi* with which it is embellished, has some exceptionally wide *fusuma* adorned with willows (painter unknown) on a dead-gold ground; at the left are numerous friezes carved with peonies. The 16-petaled chrysanthemum crests so much in evidence were added to those of the *Tokugawa* in 1885. Each of the sunken panels of the coffered ceiling carries 5 flower circles painted in brilliant colors, less handsome than those of the adjoining room, with its clusters of grapevines on a gold ground. The pine trees here give the name *Wakamatsu-no-ma* ('young pine tree') to the room. The adjoining apartment calls for no special mention.

The three Bamboo and Tiger Rooms (*Take ni Tora-no-ma*), conspicuous for their grandiose effect rather than for artistic worth or beauty, are inclosed by a number of huge sliding panels with a background of dead gold; against this an effective bamboo grove is painted, through the slim trees of which winds a succession of bizarre, round-eyed tigers (*tora*) in the various attitudes of repose, vigilance, combat, and flight. Between the first (formerly a waiting-room for *sam-*

urai) and second rooms are large, bedizened cedar-wood doors painted with tigers in a bamboo jungle on one side, and some strange goats on the other. On one of the doors is a bizarre Korean lion execrably done by *Kanō Tanyū*, and pointed out with pride because the eyes seem to regard one from different angles. The adjoining room, the *Shikidai-no-ma*, where the Council of State formerly assembled, has a handsome coffered ceiling on each sunken panel of which are two gold phœnixes with outspread wings. The painting of the big pine tree is not a masterpiece, but the dainty little panels displaying wild geese flying against a gold background are noteworthy. In the adjacent corridor are other cedar doors decorated with storks on one side and goats, manifestly painted from memory, on the reverse; the rich coffered ceiling shows conventional designs on a dregs-of-wine ground, and the metal clasps of the joinery carry embossed *Tokugawa* crests.

The O-HIROMA, a suite of 3 rooms, the 3d of which we enter first, contains an extraordinary pierced and sculptured *ramma* (above the sliding wall screens) 4 by 10 ft., clasped with rich, chiseled metal corner-pieces, said to be of one piece of wood, and ascribed to *Hidari Jingorō;* on one side are splendid peacocks surrounded by pine twigs and foliage, and on the reverse, groups of gorgeous full-blown peonies and other flowers, all in high relief and marvels of grace and beauty. The skill with which the artist has utilized the two planes for an entirely different composition, and the striking attitudes of the birds — which seem almost alive and ready for instant flight — make the object one of the most masterly in the Palace, and accounts, in a way, for the reverence which Japanese attach to *Jingorō's* memory. This panel alone will preserve his name from oblivion. The room is further embellished with a number of flat, oblong *kugikakushi* (employed as artistic expedients to hide the bolt heads) wrought in the style of the folded paper (used for wrapping up gifts) called *noshi* (long, thin strip of dried sea-ear attached to a present or served upon a table on ceremonious occasions). The surfaces are skillfully chased with phœnixes, crests, and what-not. On one of the *fusuma* is a virile and resplendent peacock standing on the mottled, moss-flecked trunk of a pine tree, the personification of grace and elegance, with its glorious tail blending with the spots on the trunk, and its iridescent head, neck, and breast shading into the green foliage above. The *ramma* between this and the adjoining room, with its seductive polychrome phœnixes and full-blown peonies in high relief, all splendidly executed and embellished with gold and color, can be seen to better advantage from the other side.

The two rooms, called the Go TAIMENJO (Audience Hall), are in reality one; the lower or outer part was the *gedan*, where the *daimyōs* or the commonalty waited; the inner or

upper half (on a slightly higher plane), the *jōdan*, where the *shōgun* sat. The lovely old-gold panel in the upper left-hand corner of the *gedan*, showing a superb peacock flying through space (an unusual conception), is extraordinarily charming. The rich panels adorned with monstrous pine trees drawn with an admirable fidelity to nature by *Kanō Tanyū*, shows that artist at his best. They should be viewed from the lower end of the suite. That section which almost covers the recessed wall of the *tokonoma* (alcove) at the upper end of the *jōdan*, and which seems to stand out bodily from the magnificent gold background, is bewildering in its effect. This has been shrewdly enhanced by the placing, at the foot of the tree, of a finely sculptured black and white crane painted in a startlingly realistic manner. The ceiling of the *jōdan*, with its graceful central upsweep, is a symphony of red and white and blue and gold. The Damascene metal clasps recall certain of the fine Moslem work in the *Omaiyade Mosque* at Damascus, and demonstrate with what skill the art of the enchaser can be combined with that of the enameler. At the right of the recess is the customary, but in this instance unusually graceful, *chigai dana* (uneven shelf) enhanced by some good chased metal enrichments. At its right is the quasi-secret apartment called the *mi chodai*, where the *samurai* guards of the *shōgun* formerly stood unseen by those in the audience hall; the birds on the door panels are the *kinkei* (golden pheasant). The huge crimson silk cords and tassels, the black-lacquered framework embellished with massive and richly chased metal ornaments showing phœnixes, fine tracery, and *Tokugawa* crests, besides being effective and opulent, indicate their Imperial character. The gold panels of the interior, with figures and landscapes, are mediocre. Before leaving the *tokonoma* note the splendid floor-beam of the alcove, a delight to the eye of an architect. It is a beautiful piece of oiled and polished *keyaki*, 6 in. thick, 3 ft. wide, 18 ft. long, and practically indestructible. The corridor which leads from the *O-hiroma* flanks

The Landscape Garden, designed by *Kobori Enshū*. The cherry trees are beguiling in April, and the maples in Nov. The pond, which formerly received water from the Kamogawa, is now filled 3 ft. deep with fine sand — a style known as *Kare-sansui*. The fantastic rocks which line the serpentine banks are as curious as they are costly. — The cedar doors at the end of the corridor are adorned with flowers, leafage, and bamboos of no merit; those opening on the *Sotetsu-no-ma*, or Sago Palm Room, are ornamented with specimens of these palms. Formerly all the *fusuma* were so decorated, but they have perished and have been replaced with wide panels covered with gleaming gold foil.

The Botan-no-ma, or Peony Room, has partitions deco-

rated with full-blown peonies badly done by *Mr. Kanō Naonobu*. To this artist (1607–50) is also ascribed a famous wooden door located at the end of the corridor; here the visitor is solemnly and reverently halted before the crudely drawn outline of a rude fishing-boat, on the stern of which stands a dejected white heron known far and wide as NAONOBU NO NURE-SAGI (*Naonobu's* 'Wet Heron'). So many writers who have passed in review before this sorry and bedraggled bird have classed it as a 'precious work of art,' and a 'priceless masterpiece,' that the traveler deprived of an artistic education, and devoid of that special intelligence which enables one to discern non-existing beauty, stands before it confused and dumb. According to the Palace records the original door (of which the present daub must be a wretched copy) pictured the heron in a rainstorm. When the Palace was used as the Kyōto Prefectural Office, the employees thought so little of *Mr. Naonobu's* supreme effort that the door was used as a bulletin-board and was for a long time covered with paste and announcements! — We now enter the 3d room of the *Kuro-shoin:* the pine trees of the upper panels of this are the only objects worthy of attention. The 2d room opens into the first and forms the customary *jōdan* and *gedan*. The sometime charming *fusuma* of the latter are decorated with clouds of double cherry blossoms (*yaye-zakura*) which an unskilled artist has attempted to preserve by painting new petals over the old ones. The panels adorned with pheasants, parrots, and other birds are effective, but the landscapes in the upper ones are better. The finely coffered ceiling of the *jōdan* displays phœnixes with outspread wings whose points touch and produce a sumptuous effect evidently inspired by the ceilings of the Ming Palaces at Pekin. The doves which sit contentedly on the lichen-splashed trunk of the great pine tree in the alcove of the *toko*, show *Naonobu* in one of his best moods. The metal-work on the panels opening into the *mi chodai* ranks among the best in the Palace. It is indubitably the oldest, for the knobs covering the bolt heads are embellished with what is reputed to be the first cloisonné made in Japan. Some of the fitments are so deeply incised (with *Tokugawa* crests and what-not), and are marked by such grace and refinement that they resemble delicate jewelers' work. The crimson silk cords and tassels are unquestionably ancient, but the pheasants and double cherry blossoms on the panels look a bit too fresh to have been painted 300 yrs. ago. There are two *chigai-dana* here, both charming specimens of Japanese craftsmanship and both embellished with dainty metal fastenings; those at the right are cunningly chiseled and differ from the old blue cloisonné ones at the left, which carry small medallions with the shōgunal crest. The landscapes on the upper left panels are worth noting. —

On the way to the next suite we pass a pair of cedar doors handsomely adorned with luxuriant white hydrangeas; and still others with camellias and peonies, all by *Naonobu*. The long narrow passageway leads to

The SHIRO-SHOIN; the *gedan*, *chūdan*, and *jōdan* of which are decorated in a manner quite different from the preceding rooms; here the *fusuma* are badly oxydized and subdued to a patina of wan gold embellished with landscapes and Chinese scenes in sepia; spiritless things by *Kanō Kōi*. The painted ceiling is old but is still rich-looking. One notes here that the *Tokugawa* crest of the metal-work has been replaced by that of the 16-petaled chrysanthemum, in token of the Imperial occupation of the rooms after the fall of the shōgunate. The *mi chodai* is small and dark. Behind the *chūdan* (or 3d room of the suite) is a small waiting-room celebrated for another one of those alleged masterpieces about which art critics rave, but which remain a puzzle to the average traveler; the panels are covered with snow scenes effective enough in themselves, while on a snow-laden branch of a tree two faded little tree-sparrows (called *Nemuri suzume*) sit fast asleep. The sentiment is tender, and the picture is — by *Kanō Naonobu*. The lover of bird life will find more to look at in the heron panel, hard by, — particularly in the skillful way in which one of the three birds is half hidden by the grass.

As a termination of the inspection of the Palace the traveler is now conducted back to the entrance, along an interior corridor flanking the rear of the rooms already described; some of the cedar doors are elaborately ornamented with paintings of geese, ducks, and other birds. The CHRYSANTHEMUM ROOM (*kiku-no-ma*) has a number of panels embellished with this Imperial flower; and a rich coffered ceiling. The PALM ROOM is recrossed to reach the EAGLE ROOM (*washi-no-ma*), which has some regal pictures of eagles and pine trees — excellent work by *Kanō Tanyū*. The ceiling should be noticed, as it is a beautiful combination of nature and art, and is one of the loveliest things in the Palace. Each of the 78 sunken panels carries a gold peacock on a copper-green ground; each bird forms an exquisite picture by itself; and each, painted in an attitude slightly different from the others, is an integral part in an *ensemble* of extraordinary richness. The RŌJŪ-NO-MA, or room for Ministers of State (*Gorōjū*), has some superb wild-geese panels by *Naonobu*, and opposite them some cedar doors painted almost as skillfully. The motives extend to the adjoining GAN-NO-MA (Goose Room), where the panels are all covered with gold foil and figures of wild geese flying, feeding, or in watchful attitudes. The WHITE HERON ROOM (*Sagi-no-ma*) is resplendent with gold panels showing white herons and trees. — A corridor leads behind the BAMBOO and TIGER ROOMS to the CHOKUSHI-NO-MA, or Imperial Messengers'

Room, a vast chamber repaired in 1912. The big gold panels depict a forest of *hinoki* and other trees, whose great branches spread almost round the room. On the wall of the recess is a splendid maple tree whose green leaves are just turning to crimson — with a beguiling effect. The maple design is repeated on the sliding panels of the *mi chodai*, the woodwork of which is oiled *keyaki* instead of lacquer, enriched by some very attractive metal-work. The finely polished wood base of the alcove consists of a solid piece of faultless *keyaki*. — The traveler leaves the Palace inclosure by the gate through which he entered.

The ***Higashi Hongwanji** (Pl. C, 5), or Eastern Temple of the *Hongwanji* or *Ōtani* branch of the *Monto* sect of Buddhists (p. cxcix), a splendid new structure 230 ft. long, 195 deep, and 126 high, dates from 1895, cost (perhaps) 7 million *yen*, and is one of the largest temple buildings in Japan. Ninety-six huge, time-defying *keyaki* pillars support the great upsweeping tiled roof, which is a conspicuous object in the S. quarter of the city, where it stands within 5 min. walk (E.) of the *Nishi Hongwanji*, of which it is a sturdy offshoot.

When the forceful and vindictive *Oda Nobunaga* was busily engaged in routing the militant, pederastic priests out of their fortified nests in and about Kyōto, *Kennio Kōsa*, the then (11th) head of the *Hongwanji Temple*, together with his son *Kōjū*, incurred his displeasure and they were obliged to flee and defend themselves in a strongly fortified monastery at *Ōsaka;* where they successfully withstood a 5 years' siege directed against them by *Sakuma Nobumori*, at that time — 1580 — in the great *Shōgun's* service. Because of his failure to extirpate *Kōsa*, *Nobumori* was disgraced and exiled to *Kōya-san*, where he died. *Toyotomi Hideyoshi* (who succeeded *Nobunaga*) was so vexed at *Kōsa's* vainglorious obstinacy that he selected another of his sons, *Kōchō*, as the ruling head of the sect, but when the invincible *Ieyasu* (who succeeded *Hideyoshi*) came into unexampled power as the first *Tokugawa shōgun*, he recalled *Kōjū* and erected for him (in 1602) another temple a short distance E. of the main one, and called it the *Higashi*, or *East Hongwanji*. The division of the great and powerful sect dates from that period; the East became the new branch, and the West the old trunk. The former was burned four times between 1602 and 1874. The present structure was begun in 1879 and was completed and dedicated in 1895. When the call went out for contributions the devotees responded with true Japanese enthusiasm. Those who had no money to give gave stone and lumber (to the value of over a million *yen*), or their time; and the humblest peasant made some personal sacrifice to aid the great cause. The ever devoted and self-sacrificing women sheared off their raven tresses and from them were made 29 immense hawsers (called *kezuna*, or 'human-hair ropes') with which the ponderous pillars and beams were hoisted into place! The longest of these unique cables is said to have measured 200 ft., and to have been 16 in. in circumference. Smaller ones (90 ft. long and 9 in. in circumf.) are preserved and shown as faded but significant symbols of how deeply rooted in the Japanese heart are the gentle teachings of *Siddartha*. — The temple contains but few genuinely old art treasures, as its former rich possessions have been destroyed in the fires which seemingly have scourged it with sinister persistence. Its chief interest lies in its splendid and satisfying proportions. The main temple, *Daishi-dō*, or Founder's Hall, is somewhat unusual in that it has a double roof — which is said to cover 45,000 sq. ft. The vast auditory contains 550 soft rush mats each 3 by 6 ft., and the great chancel extends along its entire length. A noteworthy and pleasing feature is the comparative absence of the indeco-

rous tinsel which violates the sobriety of so many of the Japanese temples. Unlike that of the *Nishi Hongwanji*, the *Amida-dō* (about ½ the size of the *hondō*) here stands at the left of the main temple and is linked thereto by a covered corridor. Both structures follow the accepted model of the fanes of the extensive *Hongwanji* sect, and are extremely good architectural expressions of modern Buddhism, as well as of the conspicuous skill of the native craftsmen. Some of the modern wood sculptures are almost the equals of the best achievements of *Jingorō* and other early masters.

Travelers bearing special permits should present these at the office abutting on the abbot's apartments at the right, where a special guide will be assigned them and permits issued for an inspection of the villa and garden — both outside the temple compound and customarily not shown. The bonze conducts the visitor first through the abbot's suite, — chastely beautiful rooms adorned with modern pictures and statues, — thence to the special reception room set apart for the Emperor or other Imperial visitors. It faces the *Chokushimon*, referred to hereinafter, and is decorated in exquisite taste; purely Japanese, extraordinarily rich but refined, and characterized by a notable propriety. The splendid *fusuma* are hand-painted, embellished with Imperial crimson silk tassels, and further enriched with hammered metal-work almost covered with heavy gold foil. The wood employed in its construction is the quasi-religious *Chamæcyparis obtusa*, of which all *Shintō* shrines are built. At one side of the suite is a delicately beautiful and charming landscape garden in the formal Japanese style, redolent of flowers and filled with maples which seem to glow more deeply than usual at being the objects of Imperial criticism.

Ordinarily visitors cross the stone bridge spanning the little moat and penetrate the vast atrium (inclosed by a high wall) through the central or Great Gate, a noble, two-storied structure finished in the natural (*keyaki*) wood and enriched by a wealth of carvings and metal-work covered with mediæval tracery. Twelve immense and beautifully grained *keyaki* pillars set in splendidly embossed copper-bronze sockets resting on granite bases, and each 2 ft. or more in diameter, — mighty beams that suggest herculean strength and solidity, — support the bulky superstructure, which is a maze of carved and pierced panels and white-eyed, glowering dragons in high relief. The sturdy tie-beams are covered with arabesques and conventional designs, carved with a delicacy unlooked for in so gross a medium, while the brass enrichments of the panels resemble lace or similar work. Sculptured groups of Chinese sages sit in airy security along the beams; only the newness of which, and the fresh tinge of the unweathered wood, enabling the casual eye to distinguish the carvings from some of the best work of the old school. Huge brass lanterns swing before the passageway, which is defended by three pairs of great doors, each strikingly embellished with black metal fitments. The grandiose proportions of the structure are enhanced by the two subsidiary buildings at the right and left, where the stairs conducting to the upper story (with an altar and a statue of *Amida-butsu* and his disciples) begin. The inner side of the gate is a replica of the outer, excepting that the involved dragon which glares down from its wire cage has gilded antennæ, and blue eyes whose expression softens his minatory mien. All the compound brackets are picked out in white; the great square beams which bar the gates

are those of a giant's keep. The brilliant but restless little gate (a gift to the temple from two *Nagoya* millionaires), a few hundred ft. at the right, is the *Chokushimon* (called also *Kiku-no-mon*, from the 16-petal chrysanthemums on the lower panels), and is, as its name implies, reserved for Imperial use. The heavily shingled (*hinoki* bark) roof, in the pure *Shintō* style, is its handsomest feature. This is repeated in the surpassingly rich and attractive gate at the left, facing the *Amida-dō*, and called *Amida-dō-mon*, or Gate to the Hall of Buddha. It is almost covered with brass enrichments, conspicuous among which (on the panels) is the Imperial *kiku* crest of the Emperor, and the *Paulownia imperialis* of his consort. The fine peahen over the middle beam, the lotus flowers, and the Buddhist angels are all excellently carved.

The colossal proportions of the temple are seen to good advantage from the main gateway, a curiously mediæval effect being imparted by the bizarre turtles with dragon heads which serve as antefixes at the ends of the porch roof. The several big bronze lanterns, and the handsome water-basin of lotus-leaf design in the yard, are worth looking at; likewise the immense sculptured Korean lion, high up under the ridge-pole of the temple, covered with a metal network to protect it from the pigeons. The belfry looks too diminutive to be an adjunct of the big fane. Sculptured groups of fat and jolly Chinese sages sit astride the cross-beams of the wide porch with its polished black-lacquer floor, the beam terminals being formed of expertly carved elephant heads distinctively East Indian in their suggestiveness. The immense central beam, a marvel of length and girth, indicates the size attained by the great *keyaki* trees of Japanese forests. The mighty beams of the exterior carry other groups of excellent sculptures — tigers, unicorns, Dogs of Fo, dragons, cranes, and what-not — which extend quite around the structure. Bronze wind-bells that tinkle in the slightest breeze pend from the eaves, and a pale light sifts into the interior through the paper *shōji* serving as the movable outer wall.

The Interior (42 ft. wide by 66 deep), is divided into a wide central nave flanked by four lateral ones 27 by 66 ft. Sixteen immense *keyaki* pillars and numerous pilasters of the same wood support the great roof with its coffered ceiling. More than a thousand worshipers a day are said to pass through this vast interior, the most noteworthy features of which are the finely chiseled and gilded panels of the architrave, each displaying mythological *hōwō* and angels of the Buddhist heaven. The reliquary is a shimmering marvel of gold- and black-lacquer, enshrining a carved wood figure of *Kenshin-Daishi* said to have been made by his own hand. The great supporting pillars are heavily coated with black-

lacquer and superimposed gilded metal enrichments; the lotus wall-panels in gold are by modern artists, as are also the groups of well-carved flowers, waves, and other designs above them. The gilded *ramma* above the altar — 4 carrying phœnixes and 7 sculptured angels in high relief — are extraordinarily rich specimens of the sculptor's art.

The Amida-dō is less brilliant than the *hondō*, but the carved panels of phœnixes are worth seeing. A pile of the hair-ropes, referred to above, may be seen in the connecting corridor. The figure on the altar is *Amida-butsu*. — Leaving the *Amida-dō* one is conducted (5 min. walk) to the *Kikokutei* (abbot's villa), a handsome formal Japanese garden E. of the temple, where the abbot takes his recreation. Among the minor attractions is a Moon Lake, some picturesque arched bridges, and a meandering brook, some summer houses with *cha-no-yu* apartments, a miniature tea plantation, and many plum, cherry, pine, and maple trees. Overlooking the pond where tame fish come up to be fed, one is regaled with tea in a room which the Emperor has graced with his presence.

The * **Nishi** (West) **Hongwanji** (comp. p. cxcix), a widely celebrated Buddhist temple (one of the finest in Kyōto) in the S.W. quarter (Pl. C, 5), 10 min. walk from the *Kyōto Station* and 40 minutes (much quicker by automobile) from the *Miyako Hotel*, is within 2 min. walk of the tramway and 5 min. W. of its rich and powerful offshoot, the *Higashi Hongwanji* described above. It is often referred to by art critics as the most perfect existing example of Buddhist art in Japan, and the traveler with but little time at his disposal will do well to forego some of the minor temples and to devote more time to this one. It is a superb reliquary of Japanese applied art, and in the way of varied adornment occupies the first rank among the temples of the Empire.

While the main temple is open free (fees unnecessary) to visitors at all times, the Apartments of the Abbot (who is of high lineage), wherein are grouped the art treasures for which the institution is renowned, and which most travelers to Kyōto will wish to see, are shown by the courtesy of the priests — certain of whom speak a little English. If ecclesiastical ceremonies are in progress, or prominent visitors are being entertained in the apartments, casual visitors may have to wait their turn or postpone visits. Later appointments can be made by telephone. The association is powerful and respected, and the priests resent being commanded to conduct travelers through the buildings at unpropitious times. The temple-office (and official entrance to the apartments) is at the extreme S.W. corner of the wide inclosure and is reached through a narrow walled-in lane leading from the S.E. corner. No entrance fee is exacted, but a small gratuity (50 *sen* or ¥1 for a person or a party is ample) will not be refused by the attendant who conducts one about. Financial difficulties which arose in 1913 forced the governors of the vast organization to auction off heirlooms and other treasures to the value of several hundred thousand *yen*. But as these were chiefly autographs of notables, articles of personal use of *shōguns* and emperors, and a few rare screens and *kakemonos* by old-school artists about whom the average traveler is not always concerned, the touristic value of the establishment may be said to continue unimpaired. Most travelers elect to see the admirable apartments first, then inspect the main temple

if time allows. Several of the greatest artists of the famous *Kanō* school (p. cexxvii) took part in the decoration of both groups, and perhaps nowhere can the peculiar style and the artistic impress of these early masters be studied to greater advantage. While at the superb *Nikkō* and *Shiba* Mausolea the finest achievements are expressed in glyptic ornamentation and in gold-lacquer and gold foil laid on pillars and walls, here the painter's art has been given greater prominence. The decorative splendor of the rooms culminates on sliding panels and screens enhanced by magnificent gold backgrounds so wonderfully subordinated to the scenes traced upon their surfaces that the glittering gold always seems to remain light and discreet — a prodigy which a celebrated art critic (*M. Gaston Migeon*, Conservator of the *Louvre Museum*) believes 'no other people could have accomplished in compositions of such size.' The singular charm of some of this finest work is subtly recessive and thus characteristically Japanese, and to the casual eye it is not always apparent at the first glance; but a careful and detailed study of the motives brings out their suggestive Oriental charm and reveals beauty, grace, and poetic conception. The pierced *ramma* of the apartments are among the finest in Japan. Scarcely less interesting, in a way, are the massive sliding doors of cedar wood, usually made of one piece, richly painted, and embellished with metal adornments. They are supposed to have come from *Hideyoshi's* famous Peace Palace, and the best workmen of that remote era devoted their talent to the fashioning of them. The fane expresses the highest taste in Buddhist temple construction.

Approaching the temple office from the S. one passes, at the left, the Seminary (a rambling white building back in a yard) for young priests, and enters the sacred inclosure through the plain *Daidokoro-mon*, or Kitchen Gate, so called from the proximity of the temple kitchen. The closed gate at the right is the *Chokushi-mon*, used formerly by Imperial personages or their couriers. The Japanese like to call this tottering relic the *Hi-gurashi-no-mon*, or 'Sunrise till Dark Gate,' because they think an entire day may be spent profitably in the study of its amazing detail. The sometime superb wood-carvings of Chinese on prancing horses, of dragons, mythological animals, flowers, and foliage, are (perhaps unwarrantedly) attributed to *Hidari Jingorō*. — The sacerdotal apartments are divided into small groups opening into one another or connected by polished 'nightingale' floors (p. clxxx) which emit plaintive squeaks at every footfall. Nearly all the rooms bear the names of the principal decorative motive employed in them. The best are not, as one might think, inhabited by the priests or the abbot, but are sumptuously adorned reception-rooms convertible into sleeping-chambers, which were used by the sovereign, the *shōgun*, or other notables.

The visitor is conducted first to the Sparrow Room, which (beside the temple register) contains some old-gold screens and wall-panels decorated with sparrows, chrysanthemums, and bamboos by *Maruyama Ōzui* (18th cent.). The numerous sunken panels of the coffered ceiling marked by metal enrichments at the joints and corners carry each a gilded disk on which various flowers are painted in a pleasing manner. The well-preserved old sliding cedar doors of ample dimensions in the near-by corridor are painted by *Yoshimura Kōkei*, and on one side show eagles and on the other a cascade.

Those at the end of the hallway, displaying a monkey on the face and a flower-cart and basket of flowers on the reverse, are about 260 yrs. old and were decorated by *Kanō Ryokei*. The first room at the right, the Wild Goose Chamber, has fine but somewhat dimmed gold screens with brilliantly painted and skillfully grouped wild geese in various attitudes — flying, feeding, nesting, watching, etc.; above (at the left) is a superb pierced and sculptured ventilating panel (a masterpiece by *Ryokei*, who also painted the dainty clematis on the handsome coffered ceiling) showing the same splendid birds flying through gold-tipped, drifting clouds. The rising moon in the adjoining chamber is so placed that, by viewing the *ramma* from a certain angle, an effect of geese winging their swift flight across the face of this distant orb is produced — a favorite theme with native artists. The vista is one of singular charm and should not be missed.

The Chrysanthemum Room has screens adorned with the imperial *kiku* and other Japanese flowers (painted by *Kaihoku Yusetsu* about 1690), and a group of fans on each sunken panel of the ceiling. The cedar doors at the end of the short passageway are embellished with civet-cats and sago palms on one side, and horses and pine trees by *Kanō Hidenobu* (17th cent.) on the reverse. In the anteroom of the following suite the upper panels are painted (by *Kanō Kōi*, and *Yusetsu*) with somewhat exaggerated Chinese fans. On the face of the cedar doors are full-blown peonies under which a cat sits dozing; and on the reverse, some willow trees and snowy herons by *Kanō Ryōtaku* (17th cent.).

The Peacock Room, one of the most attractive of the group, is noteworthy for its panels adorned with superb peafowls in all the glory of outspread tails painted with extraordinary realism and harmony; the white peahen standing beneath the grand old double-blossom cherry tree is the acme of grace and beauty. The two pierced and gilded *ramma* in colors, with foliated peonies and mythological phœnixes, are by *Kanō Kōi*. The handsome coffered ceiling is decorated in conventional designs. The upper panels (by *Yusetsu*) of the adjacent corridor, representing an autumnal field covered with tall grass in *Musashi Province*, remind the Japanese that in that locality the moon always sets behind a gray moor. — There are many figures, a cart, some mt. goats, ducks, and what-not represented on the screens of the 2d room of the peacock suite, conspicuous among them a Chinese Court scene, with many notables in the foreground. A superb screen shows three graceful white cranes standing on a rock rising out of the water, and two wild ducks flying down to them. The carved wistaria on the openwork *ramma* connecting the room with the adjoining one is finely and delicately chiseled, and can be seen to better advantage from the other side. The 3d

room, a large and resplendent one, has some good screens portraying assemblies at the Mongol Court, with brilliant processions of courtiers, court dames, and the like, extending in progressive continuity quite round it. At the extreme left, in the recess, is a series of 4 small sliding panels, richly adorned with purple silk tassels and chased metal fastenings with lions, peonies, and similar designs intricately interwoven on their surfaces. The larger upper panel carries a dainty landscape design by *Kanō Kōi;* the others show the gate to, and the interior of, a palace of an early Chinese emperor. The suite is often called the *Shiro-join* and many royal personages have been lodged here; at present it is used by the abbot in which to receive persons of distinction. The stones of the small court here are seen to be arranged with a curious regularity; the stage facing the corridor is used for *Nō* dances. Proceeding along the corridor, we come to a pair of cedar doors with a dog and a chair on one side and drums (by *Kanō Ryōtaku*) on the other, then enter a small room called

The Court Dressing-Room (*shōzoku-no-ma*); all the spirited panels were painted by *Yusetsu* and depict ancient hunting scenes, on a gold background. The cedar doors are also by him; the basket is of the special type used for carrying burdens on the shoulders; the painting on the reverse describes the historic struggle between *Taira Atsumori* and *Kumagaya Naozane* (p. 441.). A pretty little garden with a *sotetsu* palm in the center is visible from the left of the corridor. It is ascribed to *Asagiri Shimanosuke* and is said to be a copy of a famous Chinese garden in the Middle Kingdom. Provisional stages were anciently erected here, and the classic *Nō* dance rehearsed in view of visiting notables. The books and scrolls on the ceiling and the wistaria on the corridor panels are by *Yusetsu.* The sliding doors at the end, with maple trees, deer, and dragons, are attributed to *Yoshimura Ranshū* (18th cent.).

The Stork Chamber (*kō-no-ma*), the finest and largest of the apartments, and where the decorative splendor culminates, is of noble proportions and exceptional merit. Double lines of severely plain *keyaki* columns divide it into three wide aisles, at the top of the central one of which is a dais, on which *Toyotomi Hideyoshi* used to sit and hold his famous councils (from which circumstance the room is often called the Council Room) guarded by silent *samurai* crouching in the stuffy closet with handsome metal-clasped doors, at the left. The five sculptured polychrome *ramma* of cranes and reeds, above the dais, rank among the finest of *Hidari Jingorō's* masterful productions. The painting (about 10 by 20 ft.) on the back wall of the recess or *tokonoma*, one of *Kanō Tanyū's* most grandiose works (executed about 1650) and indubitably one of the best things in Kyōto, shows the Chinese Minister of State, *Choryū*,

presenting the four sages to *Keitei*, an emperor of the *Han Dynasty*. The terrace overlooks a stately park, through the groves of which picturesque mediæval figures, in quaint costumes and full of subdued action and Oriental splendor, pass to and fro. In few of his pictures has *Tanyū* shown his admirable talent to finer effect; the colors harmonize excellently well with the tonic value of the background; the composition and arrangement are characteristically Sino-Japanese, and the whole is 'developed with a breadth and facility which recall Veronese.' Other scenes of similar import, also by *Tanyū*, enrich this remarkable room, the fine coffered ceiling of which (by *Ryōkei*) has 161 sunken panels, each adorned with a painted phœnix differing slightly from its neighbor. The cranes and pine and plum trees on the sliding panels of the two sides of the room are also *Ryōkei's* work, excepting the six new ones which replaced the old faded ones in the left corner. Facing the entrance is another dancing-stage so arranged that on the occasion of some unusually splendid gathering the *shōji* could be pushed aside and the performance could be witnessed by the company in the hall.

Visitors are customarily turned back here, as the succeeding apartments are of little interest. The most prominent among them is the *Taikō Kubi-jikken-no-ma*, or room where *Hideyoshi* received the faithful servitors who brought in the heads of slain enemies for verification; the wave patterns on the sliding panels, and the war-drums on the ceiling are by *Kanō Eitoku*. The Tiger Room has some badly faded old wood panels (by *Eitoku*) adorned with tigers that stalk stealthily through bamboo jungles. The pierced *ramma* in the Wave Room (*nami-no-ma*) showing grapes and squirrels, have been too hastily attributed to *Hidari Jingorō*. Note that the outlines of the waves on the 72 sunken panels of the ceiling all differ. There are two other tiger rooms and a number of smaller ones of no interest. — Unless the visitor asks the bonze to accompany him on through the main temple, he will probably be reconducted hence to the entrance of the apartments and expected to enter the temple compound through the E. gate.

Whosoever approaches the structure from this direction finds himself facing a high wall marked by the conventional five thin white lines as tokens of royal favor, and pierced by two sumptuous gates, each connected with the main thoroughfare by low stone bridges. The latter span a narrow and uncommonly foul stream of water which is supposed to represent a moat, and, by imparting to the bridges the appearance of drawbridges, to give the temple the aspect of a fortress. The upper or N. gate, in line with the porch of the *Amida-dō*, is usually closed to all but titled visitors; its beautifully shingled roof of *hinoki* bark laid on a foot or more thick in the

strict *Shintō* style, and its mass of glittering metal enrichments arranged after the most approved Buddhist architectural taste (symbolic of the sometime felicitous union of the two creeds), coupled with the pierced and sculptured chrysanthemum panels and doors, make it an extraordinarily rich-looking and striking object in the landscape.

The MAIN GATE (left), which is considerably smaller and less ornate than that of the *Higashi Hongwanji*, and which is not in keeping, architecturally, with the grandiose temple to which it gives ingress, is embellished by a few small groups of carved and foliated chrysanthemums covered with a wire network, to protect them from the many pigeons which make their home within. From its ample portal the temple roof only is visible, as the compound is defended by a short inner wall built after the Chinese idea (as a protection against demoniac spirits, which are believed to be unable to travel in aught but straight lines). The chief objects of interest in the wide gravelled inclosure are two strikingly graceful square bronze lanterns, placed at the right and left of the temple steps. Two others, of less pleasing design, face the *Amida-dō* (right), while at the far left, in a granite depression, is a beautiful green-bronze lotus-leaf fountain over whose dimpled edges well several streams of crystal water. Note the facial contortions of the squatting demonlets which support the corners of the water-basins at the foot of the steps. — A conspicuous object in the compound is a wide-spreading *Ichō* tree, which the credulous believe protects the temple by discharging showers of water when a fire threatens it.

The **Ichō Tree** (*Salisburia adiantifolia;* Jap: *Gingko* or *Gingko biloba*), a unique coniferous tree of the *Ginkgoaceæ*, known also as the 'Maiden-hair Tree' of Japan, called *Salisburia* after *R. A. Salisbury*, an English botanist of the 18th cent., resembles somewhat a linden, and is cultivated in Japan chiefly for ornamental purposes. It is the only living genus of otherwise extinct genera which flourished in Paleozoic times, and is perhaps an importation from China, where it is grown for its edible fruit (Jap., *Ginnan;* Chinese, *Pa-Kwa*) — which in size, shape, and color resembles large mirabelles, with thin, disagreeable flesh, and seed-kernels with a taste like that of peach-seed kernels. The tree (known in China as the *yin-hing*, or 'silver apricot') grows rapidly to a great size and height; the wood is somewhat similar to that of the maple, of a bright yellowish color, fine-grained, easily polished, and as easily broken. It sheds its yellow leaves in the autumn along with the crimson ones of the maples, and is most often found in temple yards and burying-grounds. The Japanese idea of its fire-quenching qualities is perhaps an adaptation of the phenomena of guttation peculiar to the *Tamia caspi*, or 'rain tree' of the eastern Peruvian Andes. The adherents of the *Nishi Hongwanji* believe in its efficacy and they point with triumph to the fact that its rival temple, the *Higashi Hongwanji*, has been burned to the ground four times since it was established.

The plain but chaste and classic exterior of the fane — which is constructed of rare and carefully selected woods from the sacred forests of *Kōya-san* — is redeemed by the rich and glowing interior, particularly that part where the reliquary stands and where most of the ornamentation is centered.

The vast and impressive nave (*gejin*) of the *hondō*, with its four lateral aisles, is 138 ft. long by 93 deep, and 477 mats each 3 by 6 ft. are required to cover it. The contrast is striking between the glitter of the sanctuary with its wonderful equipment and the auditory with its plain *keyaki* finish. Many handsome brass lanterns hang from the ceiling or its supporting pillars, and an almost constant stream of worshipers pass in and out beneath them. With the exception of the brass-studded ones at each end of the porch, the doors are nondescript in character. Seated along the cross-beams above the plain wooden chancel-rail — which can be moved inward or outward as occasion requires — are various groups of polychrome Chinese figures serving both as ornaments and as constructional expedients. Behind this rail the entire rear of the vast room is a maze of dazzling gold foil and beautiful varicolored decorations, manifold in design but chiefly of religious import. The huge pillars and pilasters are heavily armored with dazzling burnished gold and when the morning sunbeams draw sheets of yellow flame from their resplendent surfaces the effect is one of ravishing opulence. In the absence of capitals, the columns merge at the top into a flowing maze of richly painted flowers, arabesques, diapering, and geometrical designs, so complicated and involved that the eye wearies in tracing them out; the colors are harmonious and amazingly effective, and the whole resembles rich brocade silk. The series of lower pierced and sculptured *ramma* carry great gilded peonies, foliated and in high relief — a bit too large to be artistically satisfying, but withal very showy in their regal environment. Higher up is a second series of black- and gold-lacquered panels, and still above them a maze of elaborately decorated compound brackets whose companion groups in the nave proper are of plain *keyaki*, made prominent by having their terminals picked out in white. At the extreme left of the nave are some superb gold panels painted with mythological *hōwō* and flowers — designs that are repeated with even greater beauty and brilliancy at the extreme right. Behind the latter panels are spacious rooms with gilded pillars and wall-screens embellished with lotus flowers and leaves. Below them are gold-encased sliding screens displaying snow-laden pine trees, while the complemental ones at the left carry bamboos and cherry trees also bending beneath snowy burdens.

Almost every detail of the wonderful gold-lacquered central shrine bears the impress of a perfect art. The gold-lacquered table upon which it rests, of a deep, beautiful black and a rich Indian red, is finished with an exquisite fidelity to refinement, a quality also observable in the superb lacquered altar-table which stands in front of the shrine and holds up to it, as it were, candles, vases of flowers, incense-burners, and the usual Buddhist accessories. The lacquered *sutra*-boxes which sit

on the highly polished black-lacquered floor are as dainty as Indian jewel-boxes. Behind the shrine, which contains a much revered wood image of *Shinran Shōnin*, carved by his own hands, and at the right and left of it, are minor altars where pictures of *Shōnin* and other exalted personages are worshiped. In one of them is a *kakemono* of *Amida* the all-merciful, effectively painted on a dark-blue background and radiating beams of golden light. The two Chinese ideographs in the massive gold frame adorned with a 16-petal chrysanthemum crest spell the name *Kenshin-Daishi*.

The AMIDA-DŌ, or Hall sacred to *Amida Buddha*, stands at the right (N.) of the *hondō* and is connected therewith by a covered passageway; its single nave (87 by 96 ft.) is even richer and more glowing than that of the *hondō*, with decorations of a similar order, but with more gold and more grace. Instead of the black-lacquered panels above those displaying carved gilded lotuses, here we have polychrome groups of angels of the Buddhist heaven exquisitely sculptured in high relief and very felicitously subordinated to their true architectural positions above the richly decorated tie-beams; the pierced *ramma* are of carved and gilded tree peonies. The reliquary is a marvel of intricate beauty, with a statuette of *Amida*, dusky with age, standing with his back against a rich gold screen. The black-lacquered borders bring the gold panels and doors into striking relief. The large and beautiful rooms at the right and left of the altar contain various *kakemono* of *Hōnen Shōnin* and other Buddhist priests of note. The splendid gold sliding screens showing phœnixes and peacocks on a blossoming peach tree are attributed to some artist of the *Kanō* school and should not be overlooked. The grotesque figurines of Chinese sages sitting astride dragons, cranes, bizarre horses, and in other ludicrous attitudes high amid the upper cross-beams, are lurid, and fortunately are often unnoted.

The large bare adjoining room is one of the (uninteresting) apartments of the bonzes. — Before leaving the temple inclosure, one should cast a glance at the large carved phœnix in the attitude of flying out of its nest in the great angle formed by the ridge-pole and the two sides of the roof of the *Amida-dō* — a bold and crisp design, repeated at the other end of the structure. The companion groups on the *hondō* display Dogs of Fo, demons and flowers, all expertly carved. There are also some passable sculptured dragons under the wide eaves of the porch of *Amida's* shrine, and elephant heads at the ends. The squat, two-storied structure at the N. limit of the compound contains some chiseled wood figures scarcely worth seeing. The tall, awkward drum-tower, between the corner of the fence and the moat, houses a deep-toned drum which is struck in hourly unison with the temple gong.

The Garden (not usually shown) contains a private tea-house for the entertainment of distinguished guests; a spring of pure water with a stone tablet setting forth its exceptional virtues, a pond, a number of tombs of long-dead Buddhist priests, and a three-storied structure decorated (1st floor) by *Kanō Eitoku* (willow trees), *Kanō Tanyū* (8 views of Chinese scenery), and *Kanō Sanraku* (2d story, portraits of the 36 celebrated poets). On the 3d floor are pine trees ascribed to *Hideyoshi*. The view from this elevation embraces a wide area. — The scores of small shops which flank the approaches to the temple deal almost exclusively in rosaries, reliquaries, gilded saints of the Buddhist pantheon, squares of tapestry for antependiums, and temple furniture in general.

The Tōji, a dilapidated but much venerated old Buddhist temple in the S. confines of the city (Pl. B, 6) beyond the rly. station (20 min. walk from the *Nishi Hongwanji*), in a somewhat frowsy neighborhood, was founded as a monastery in the 9th cent. by *Kōbō-Daishi*, and consequently is one of the oldest in Kyōto. An ancient and respectable tradition handed down from the ages relates that *Mr. Daishi* lived here when he returned from his pursuit of knowledge in China, and that he held the abbotship before departing to found the widely famous monastery of *Kōya-san* (Rte. 28), in the wild and picturesque mt. tract between Kishū and Yamato. The existing shrimp-pink structures, which are persistently and sadly neglected and which contain a trashy lot of junk of but little interest to travelers, date from the 17th cent. and are the headquarters of the *Shingon* sect, whose seminary stands just outside the S. gate of the *Nishi Hongwanji*. Time was when the institution possessed some rare treasures brought from China by its founder, but most of these are now scattered. The old edifice near the S. gate is a curious 17th-cent. relic, with a porch formed by an uplifted section of the roof and resembling an overhanging lip. A few big sculptured figures stand about in the silent, dusty halls, as mediocre as the minor objects stored in the godowns. The massive and still sturdy pagoda at the S.E. corner of the compound, though ascribed to the 8th cent., dates perhaps from the 17th cent. It long possessed a certain local fame as a sort of leaning tower, from its propensity to stand out of the perpendicular. This habit vexed the priests, who prayed earnestly that it might be restored to its vertical position. At that epoch a wide pond stood near by at the N., and a hard-headed landscape artist conceived the idea that this might have something to do with the inequality of the pagoda's foundation. A corresponding pond (the present lotus-pond) was dug on the N. side and the pagoda was invited over. In due course it straightened up, and the practical artist is now worshiped as a miracle-worker. The five great stories are upheld by immense compound brackets on a wide

granite plinth. Note the bizarre demonlets astride the beams under the eaves of the lower story, and the good-looking gilt statues on the altar within.

The **Katsura Summer Palace** (*Katsura-no-rikyū*), sometime the home of the powerful *Katsura* family, but now an Imperial country-seat, stands (E. Pl. B, 3) about 3 M. to the W. of the *Kyōto Rly. Station*, on the W. bank of the swift but shallow *Katsura River*. The dwelling itself is of scant interest, but the artificial garden ranks as one of the most classical in the Empire.

Starting from the rly. station, pedestrians may reach the wide and winding road leading westward from the outskirts by proceeding 1 sq. W., then two to the right. A *basha* leaves from a point near by about every hour (fare, 10 *sen;* time, ½ hr.) and will deposit one at the far end of the long *Katsura-gawa Bridge*, at the S. side of the Palace inclosure, 2 min. walk from the entrance. Jinriki from the (5 M.) *Miyako Hotel*, ¥2.40 (for the round trip with two men). Discomfort inevitably attends the excursion; the road is the natural S.W. outlet of the old capital, and throughout the entire day there go and come never-ending processions of long, slender, man-propelled carts laden with rows of big wooden buckets filled to the brim with splashing night-soil, the overpowering stench from which hangs in a pestiferous cloud over the countryside. There are scores of them and they cannot be avoided, as the river is unbridged at other points. Unless fancy or a sense of duty prevails, the visitor can spend the time to practically as good advantage by visiting the *Shugaku-in* mentioned hereinafter. From the end of the bridge a road turns up sharply at the right, flanked on one side by the river and on the other by a dense and carefully fenced bamboo grove that forms a part of the Imperial estate. The massive ungarnished black gate is a short distance beyond, and the custodian's house is just within. The special permit (not valid after 4 P.M.) which the visitor must possess (see p. 400) is shown here, and the name inscribed in the Palace Register. A guide then conducts one to

The APARTMENTS contained in a low, rambling structure standing well off the ground, showing the marks of primitiveness and age, and resembling more a private dwelling than an imperial palace. The sliding screens which serve as interior partitions are in some cases new and plain; certain of the older ones carry stiff and conventional decorations in sepia by *Kanō Tanyū*, to whom are also ascribed some of the grotesque old cedar doors of the passageways, adorned with rabbits and other animals. Among these doors is one with a gold-and-black drum surmounted by cockerel attributed to *Kanō Eitoku* — perhaps a relic of *Hideyoshi's* Peace Palace near *Fushimi*.

The YUKI-NO-MA (Snow Room) takes its name from the faded old panels (painted in a feeble way and without novelty by *Kanō Yasunobu*) showing snow-laden trees, pheasants, and geese. The panels exhibiting old Chinese scenes, by *Kanō Norinobu*, are poor specimens of a clumsy form of pictorial art preserved for their historic associations rather than for their decorative effect. The most prized possessions are some small sliding panels in one of the *chigai-dana*, with tiny birds painted by *Kanō Tanyū* in the style naïvely described by

fulsome writers as 'gems' and 'masterpieces,' but which critical travelers find difficulty in appreciating. The carefully wrought metal *hikite*, or sunken catches of certain of the *fusuma*, including those nailed to the upright beams, are worth looking at, as they take the somewhat unusual form of bamboo baskets filled with daffodils, etc. The trimmings of some of the shelves are made of ancient bits of cloisonné. The Mikado's sleeping-room — a darksome apartment — is laid with soft mats edged with green silk. More attractive than the interior is the *Tsuki-mi-dai*, or 'moon-gazing platform' on the E. side, overlooking the charming garden — a delightful antidote to the so-called palace. *Kobori Enshū* (1579–1647), indubitably the greatest of all the old Japanese landscape gardeners, designed this masterful plot for the diversion of his Imperial master, and in concordance with a well-known Chinese poem, wherein the platform above mentioned represents a boat floating capriciously across a serpentine lake on a moonlit night. The serenity and contentment suggested by such a scene form the theme of the artist's efforts, and the many sequestered nooks, the whimpering streamlets which tinkle through the fragrant undergrowth and then slip eagerly but noiselessly into the lily- and lotus-flecked pond, the miniature mountains and dingles, and the seductive vistas which please the eye at many points, are all in harmonious accord with his poetical inspiration. The long, flat stone bridges, and the arched wood ones, which span the bights of the tiny bays or the inflowing brooks, are all deftly and artistically placed, as are the moss-grown stone lanterns, the winding paths made of flat stepping-stones, and the several *tsuridono*, or summer-houses, poised above the water. This is supplied by the adjacent *Katsura-gawa;* the yellow water-lilies (*kōhone*) which sometimes idealize its surface are the *Nuphar japonicum*, or *Nymphæa*. The islets, bridges, shaded walks, and the many beautiful bamboo, cherry, pine, maple, *ichō*, plum, and other trees have their historical significance, some having been presented by *daimyōs* and other exalted personages. The several tea-houses occupying eminences overlooking the pond, and in which they are often charmingly silhouetted, are constructed in the severe *cha-no-yu* style. The visitor may perhaps be interested in the one wherein, to reach the *chaseki*, or general meeting-room, Imperial visitors had to crawl on all fours through a sliding door not above 2½ ft. sq., then close this with an audible click to apprise the host of their presence. Hard by this relic of a singularly puerile observance stands a diminutive, moss-grown stone lantern overlooking the quiet pond, called the 'firefly cage,' from the circumstance that fireflies were confined herein to heighten the charm of the crepuscular view from the opposite shore. Farther along is the *Katsura-no-miya* (shrine) with a plain but pretty interior.

The tea-house with the locally celebrated 'six-window room' is ascribed to *Kobori Enshū*, who deemed it proper to leave one of the tiny bamboo windows unfinished as a sop to the gods for having excelled them in the construction of so perfect a masterpiece! The guide shows a tawdry piece of velvet here (the first imported into Japan) that is supposed to have come from China many centuries ago.

The irregular regularity of the garden and its formal purity of style impress one pleasantly; the contrast between the wild and rugged, and the soft and gentle in the restricted but beguiling landscape, soothes the senses of the modern just as it must have calmed the Imperial mind in the past, since the Japanese find harmony in differentiation, and a quiet joy in contrasts sharp enough to disturb an Occidental mind.

North-Central and East Quarters.

Shōgun-Zuka. *Zoölogical Garden. Heian Jingū. *Commercial Museum. Imperial University. Doshisha University. Shimo-Gamo. Kami-Gamo. *Shugaku-in.

Shōgun-Zuka, 10 min. walk up the hill (*Kachō-zan*) behind the *Miyako Hotel* is worth a visit for the splendid view visible from the summit. In A.D. 794 the *Emperor Kwammu* caused to be buried here a clay statue 8 ft. high, clad in armor and equipped with a bow and arrows, to scare away any evil spirits that might be prowling round. According to a popular belief the *shōgun, Sakanoe no Tamuramaro* (d. 811), is buried here, and because he anciently protected the city from the inroads of the barbarous *Ainu*, it is believed that when danger now threatens the city a noise comes from his tomb. The pine trees near the spot were planted by *Admiral Togo* and *General Kuroki*. The slope of the hills hereabout is thronged with mushroom-hunters in Oct. Far down at the right one sees the Kyōto waterworks and a number of reservoirs (one designed for the special use of the Palace), and beyond them the long incline up which boats travel to the level of *Lake Biwa*. The green ridge forms the watershed between this lake and the *Yamashiro* plain. The small temple here is dedicated to *Dainichi-Nyorai*. The cool woods road which leads to the right descends to the *Chion-in;* that at the left follows the crest of the ridge (splendid views) to (45 min.) *Kiyomizu-dera*. From the sinuous and finely shaded path there lead down at intervals pretty byways that flame with maples in Nov. Crumbling tombs are everywhere, and many neglected shrines decay quietly in the thick pine and bamboo groves. The lower slope of *Higashi-yama* is crossed and recrossed by a labyrinth of shaded trails, by whimpering brooks, and by thickets that shrill incessantly in summer with the voice of the mirthless cicada. *Kiyomizu-dera* is approached from the rear, over an arched bridge.

The ***Zoölogical Garden** (*Dōbutsu-en*), near the *Hiromichi Bridge* (Pl. E, 3), was a gift to the city in commemoration of the wedding of the present Mikado, and is of considerable interest (open from 9 to 4; admission, 5 *sen*) to those desirous of studying the fauna of Japan and contiguous countries at close range. There is the usual assemblage of African lions and stock animals, with several fine Korean and Japanese bears (*kuma*), a splendid Manchurian tiger (*tora*), indigenous monkeys (*saru*), wild boars (*inoshishi*), foxes (*kitsune*), seals (*ottosei*), etc. The big eagle (*washi*) is from the Hokkaidō. Among the local birds are pheasants (*kiji*), falcons (*taka*), cormorants (*u*), and egrets (*shira-sagi*). The curious honey-buzzard (*Pernis apivorus*) is from *Yamashiro* Province, as is also the crop-eared owl (*Strix Brachyotus*). The splendid lot of sacred cranes (*tsuru* — *Grus Japonensis*) are emblems of long life and are usually prominent objects in the applied arts. During the quiet hours of the night they make the welkin ring with their shrilling. When one starts, the others break in, in different keys, and produce a wild and pleasing minstrelsy.

The **Heian Jingū** (or *Taikyoku-den*), a group of highly picturesque structures near the *Zoo*, dates from 1895 and commemorates the 11th centenary of the establishment of the Imperial Capital at Kyōto. The main structure is supposed to be a reproduction of the original *Taikyoku-den* — an edifice attached to the ancient palace erected by the *Emperor Kwammu* (to whom the present shrine is dedicated) in the 8th cent. The green tiled roofs (after the Chinese fashion) with their gilded finials are among the most attractive in the city. The finials in question are significantly like certain of the architectural expressions employed by the early *Mexica* in *Anahuac*. A fee of 10 *sen* is charged to see the nondescript garden at the rear. The historical festival associated with the shrine is mentioned at p. 404. — The tall metal pillar at the back of the garden is an evil-averting *Sōrintō*. — The edifice at the left, in a park-like space with some cannon brought home from the Russian War, is the *Butoku-den*, or Hall of Military Virtues (founded in 1896). The fierce demonlets perched on the corners of the tiled roof and the scowling antefixes emphasize the militant idea. *Judō* exercises may often be witnessed here.

The ***Kyōto Commercial Museum** (*Shōhin Chinretsu-kwan*), a permanent institution (open daily, no fees) housed in a commodious structure (cost 182,000 *yen*) near the Zoo (Pl. E, 3), in *Okazaki Park*, was opened in 1909. Its trefoil crest, symbolic of the manufacturer, the merchant, and the consumer, indicates its aim. The varied and beautiful display of products manufactured in Kyōto is worth seeing. — The new brick structure opposite is the home of the excellently equipped *Public Library*.

The **Imperial University,** (*Dai Gakkō*) stands in a district called *Yoshida* (Pl. E, 2), was founded in 1897, and is a sister institution to that at Tōkyō. There are Colleges of Law, Science, Engineering, Medicine, etc., and a growing library.

The **Doshisha University**, founded by *Dr. Joseph Hardy Neesima* in 1875, is N. of the Imperial Palace (Pl. C–D, 2), and has for its main object the advancement of Christianity, literature, and science. University courses were opened in 1912. Missionaries of the American Board have aided greatly in its upbuilding, as have also many generous foreigners and Japanese.

The **Shimo-Gamo** (or *Kamo*), a *Shintō* shrine in the N.E. quarter (E, Pl. C, 2) in the *Kamo District*, where the *Kamo* and the *Takano* rivers join, is one of the oldest religious foundations in the city and is said to date from A.D. 673 — nearly a century before *Kwammu* moved his capital from priest-ridden *Nara*. The original structure, which disappeared long ago, was built by the order of the *Emperor* (from 673 to 686) *Temmu* and dedicated to *Ekazuchi no Mikoto* and *Tama nori Hime* — parents of the tutelar of the *Kami-Gamo Shrine* described hereinafter. It ranks as one of the 22 chief shrines of the Empire, and is of interest to foreigners chiefly for the beautiful park wherein it stands. The approach (cross the *Aoi Bridge*, 5 min. walk beyond the tram-car terminus) is through a long avenue of splendid cryptomerias and other trees interspersed with superb maples, whose autumnal tints attract nature-loving Japanese by the thousands. It is a favorite resort of the Kyōto people, to whom it is known as the *Tadasu-no-mori* ('Forest of *Tadasu*'). Several huge brilliant vermilion *torii* point the way to the immense gateway of the same color, and form striking contrasts with the deep green of the lofty trees. The shrine and most of the auxiliary structures were renovated or entirely rebuilt in 1911; the roofs are thatched in the pure *Shintō* style, and the beam-ends sheathed in richly chased brass sockets. The crest everywhere in evidence is the *aoi* (*asarum*). May 15 of each year the historical *Aoi Festival* procession repairs to this shrine, and at the termination of a solemn ceremony, recrosses the bridge and proceeds up the broad embankment (*dote*) which flanks the *Kamo-gawa*, to the companion shrine mentioned below.

The **Kami-Gamo,** or Upper Kamo Shrine (E, Pl. C, 2), at the N.E. edge of the *Kamo District*, about 1 M. beyond the *Daitoku-ji*, is dedicated to *Wakase Ekazuchi no Mikoto*. The grounds are handsomely laid out, but are less extensive than those of the *Shimo-Gamo*. Two crystal brooks rush and gurgle through them, and the old moss- and lichen-splashed trees in the inner section make an impressive background for the flaring red *torii* forming the gateway. The curved bridge with its 8 metal *giboshu* is reserved for the Imperial messenger.

The **Shugaku-in** (E, Pl. C, 2), a group of fine gardens dotted over with a number of small summer-houses occupying an admirable site (in the N.E. suburbs) on the S.W. slope of the *Hiei-zan* foothills, about 4 M. from the hotel.

Autos for the trip can always be arranged for at the hotel, and they will be found cheaper and quicker than jinrikishas.

They date from the 17th cent. when the *Emperor Go-Mino-o* planned them for the enjoyment of his leisure hours during a 50 years' retirement. The main garden is superlatively beautiful, and beside being one of the finest in Kyōto, offers a striking example of what can be made of a bare hillside with a southern exposure in a generous climate. Within its vast circumference there is almost every variety of aspect — mountain, plain, valley, distant views, sequestered nooks, waterscapes, etc. Unless one is a tireless walker, and can plan to be at the entrance of the garden at 8 A.M. in summer or 9 in winter (opening time; closes 4 P.M.) and have a jinriki in readiness to hurry one directly over to *Shirakawa* when the inspection (which will take about 40 min.) is completed, one had best not include the *Shugaku-in* in a walking trip (for which one should start fresh) over *Hiei-zan*, since the gardens are extensive, and there is considerable up and down hill tramping to be done.

After crossing the bridge beyond the tramway terminus, pedestrians will bear to the left, continue along the river bank opposite *Shimo-Gamo*, and pass the big mill of the *Kanegafuchi Cotton Spinning Co.*; 30 min. beyond the bridge the road forks, and 15 min. still farther beyond the right branch forks again. By turning up at the left and traversing the main street of *Shugaku-in* village, the plain entrance to the garden is soon descried. Permits are examined at the custodian's office within at the left, and a local guide (no fees) conducts one through a 2d gate, then up (½ M.) an avenue flanked by dwarfed pines leading to the first summer-house.

The panorama from the terrace on which the house stands is fine and far-reaching. Down the long stages marking the descent to the valley on which the city spreads out broadly, peasants may be seen busily engaged in agriculture, or plodding along the white highways. Dense groves of rare trees clothe the sharp hillslopes behind, while at the foot, restrained by the verdure-covered, flower-decked walls of a sinuous dike, and fed by a number of murmuring, cascading mt. rills, is a lovely pond (*Dragon Lake*) overshadowed by great willows which dip their long green fingers in the quiet waves. Near the shore, and linked thereto by a picturesque wood and granite bridge (copied from a famous one in China and presented to the Mikado by the *daimyō* of Echigo) is an adorable little island, tended like a jewel and flecked with groups of carefully disposed shrubs and flowers. The cherry blooms are ravishing in spring, and because of the sheltered character of the spot, the maple leaves often retain their glowing tints

until mid-December. These range from tender yellows to violent reds, and the artistic environment greatly enhances their charm. A serpentine path descends from the tea-house (called *Kami no O-chaya*, a name frequently applied to the garden), behind which is a pretty waterfall. The square frail structure beyond the arm of the lake, surmounted by the imperial crests, is reserved for the use of the Emperor and Empress; the beautiful hedge beyond it, of pine and mountain tea-flower, is 20 or more ft. across the top.

A lateral avenue leads past a low, fantastic pine tree trained after the fashion of the *Karasaki Pine* (p. 504), and another pretty lakelet, to the *Naka no O-chaya*, the Empress's sometime retreat. The most interesting objects in the interior (shoes must be removed) are two old sliding cedar doors on which, cleverly painted by an unknown artist, is a net with two realistic rents, inclosing some strikingly lifelike carp; the same design is repeated on the reverse. According to the tradition, the fish were painted with such fidelity to nature that until the nets were made to inclose them, they used to go out each night and revel with their friends in the pool near the house! Certain of the small silk squares pasted on the old *fusuma* are excellently done, as are also the small sliding panels by *Yusen*. The little polychrome metal flower-carts employed to cover the bolt heads in the apartment are lacelike in their delicate beauty. The faded old gold-stippled *fusuma* in the adjoining room with their landscape views are quaint memorials of bygone days, and the admirably painted cars on the cedar doors are of the sort used in the *Gion matsuri*. A close inspection of these carts shows them to be filled with royalterers and flowers — first-class work by *Sumiyoshi Gukei*. — The Shimo no O-chaya (Lower August Tea-House) stands near the office and is the last shown; the traveler will not spend much time over the indifferent old sepia *fusuma* of Chinese figures by *Ganku* — founder of a school whose adherents admired this style of work; nor yet over the wan old junks on their faded backgrounds. There is another pretty little garden hard by, with water rippling through it and some handsome trees and flowers. Conspicuous among the shrubs are the big *Ardisia crenulata* (*manryō*), much cultivated in the conservatories of less favored countries for their fine red berries; and the equally striking *Nandina domestica* (*nanten*).

Northwest Quarter.

Kitano Tenjin. *Kinkaku-ji. Daitoku-ji. Kenkun-Jinsha. Tōji-in. Omuro Cosho. Takao-san. *Miyōshinōji. Kyōto Nursery. Saga-no-Shaka-dō. Arashi-yama. Rapids of the Hōzu-gawa.

The **Kitano Tenjin** (often called *Tenjin Sama* and *Kitano-jinja*), a picturesque *Ryōbu-Shintō* (p. cxvi) temple (Pl. B, 1) in the N.W. suburb (about 3 M. from the *Miyako Hotel*;

tramcars are available, but an auto will be the best vehicle for the purpose) is one of the gayest and most popular of the local fanes. The original structure is said to date from A.D. 836, but in all probability this was razed and a new one substituted when the present *honden* was constructed by *Toyotomi Hideyori* in 1607. Its great popularity dates from 959 when the spirit of the loyal *Sugawara Michizane* (see *Dazaifu*) began to be worshiped under the title of *Temmangū*. *Toyotomi Hideyoshi* added considerably to the renown of the shrine when in 1588 he gave here his tea-festival, the *Kitano dai cha-no-yu*. When the monthly (25th day) and annual (Oct. 4) festivals (procession of religious floats — *zuiki matsuri*) are held, the stranger may be puzzled to decide whether the shrine is a religious resort or a local Coney Island. A host of restaurants, stalls, peep-shows, and catch-penny devices are rigged up; flags and streamers adorn the scores of stone lanterns; colored cravats, bibs, and shoestrings are tied round the necks of the marble and bronze horses, cows, and bulls (which here supplant the customary *Binzuru*), and an air of feverish joyousness pervades the locality. Then the ailing and the sinful, believing that a miracle will be performed in their favor, repair hither to rub the bulls, then the corresponding part of their own anatomy requiring medical attention; fill up on peanuts, melon-seeds, calamitous drinks, and native goodies; clap their hands, bow their heads, and make their orisons before the monuments, the trees, and even the fence-posts; run a hundred times round the square formed by the oratory and the building abutting on it from the rear; and then, having thus propitiated the spirits and laid the corner-stone for the realization of some cherished (and perchance rascally) wish, they go home logy, happy, and filled to the chin with irreconcilable stuff which they ought never to have eaten.

The entrance to the wide inclosure is marked by a huge granite *torii* — one of several succeeding ones to be passed under before the shrine is reached. The bronze horse at the left is manifestly a relic of the bronze age, before art was developed. The fine new gateway, finished in the natural *keyaki*, embellished with 16-petal chrysanthemums, with its beam-ends sheathed in polished brass embossed with tracery and a tiny raised crest of the Imperial flower, is unusually attractive — the metal against the velvety brown of the wood producing a very harmonious note. The customary figures of *Udaijin* and *Sadaijin* sit in the loggias at the right and left, and *Ama-* and *Koma-inu* at the rear. The usual granite and bronze lanterns, as well as the lurid pictures and carvings (many of them bulls) in the *ex-voto* hall at the left, are gifts from devotees. The Inner Gate (*Sankō-no-mon*, or 'Three Luminaries') opens into a small square formed by the temple

at the back and colonnades at the right and left. The *sake*-tubs and other junk beneath these are material gifts from votaries. The maze of wood-carvings which once adorned the main structure are now badly blurred; those beneath the eaves of the picturesque and complicated roof are better preserved — groups of polychromatic birds, *tennin*, and other symbols forming the motives. The interior is a jumble of lanterns, pictures of tigers, and other offerings, conspicuous among them scores of polished mirrors ranging from tiny ones to others 4 ft. in diameter. The numerous small detached buildings in the compound are of no interest. — The shrine in the pure *Shintō* style of architecture behind the big red *torii*, down the road (left) from the rear gate, is the *Hirano-jinja*. The plum trees hereabout are beautiful in early spring.

The ***Kinkaku-ji**, or Golden Pavilion (Pl. A, 1), known also as the *Rokuon-ji*, is in the N.W. outskirts about 4 M. from the hotel, and can easily be reached on foot in about 1 hr. Tramcars will carry one part of the way. Autos are always available. The *Kitano Tenjin* can be included in the trip.

The broad highway leads from the left of the rear gate to the *Kitano Tenjin*, passes the red *torii* guarding the uninteresting *Hirano-jinja*, then turns abruptly to the right and serves as the main st. of a small suburban settlement. A walk of 10 min. (bearing to the left) brings one to the big grove of trees in which the temple and pavilion are situated. Springtime, when the flowers are in bloom, or Nov., when the maples are turning, are the best seasons, albeit the Japanese regard the pavilion as loveliest when the snow covers it. One half-hour is sufficient for an inspection of the temple, garden, and pavilion. The major portion of the paintings and other relics preserved in the abbot's apartment are not worth much.

It is believed that its finest art treasures disappeared long ago.

The Golden Pavilion (*kinkaku*) and the temple (*ji*) — the latter the property of the *zen* sect of Buddhists — owe their origin to the 3d *Ashikaga shōgun*, *Yoshimitsu*, who, upon his cession (in 1395) of the shōgunate to his son *Yoshimochi*, retired to a small estate belonging to *Saionji* (a court noble) and there built for himself a retreat from which he continued, though nominally a Buddhist monk, to direct the affairs of State. After his death in 1408 his dwelling was converted into a temple called *Rokuon-ji;* of this group of edifices the only remaining one is the pavilion. The *Hōjō*, or abbot's residence, was erected between 1673 and 1680. The former, which stands in the garden apart from the temple, is considered one of the choicest specimens extant of the architecture of the early *Ashikaga* period. Though it lacks great dignity and impressiveness, its graceful diminutiveness and its delicacy of design — particularly when compared with the ponderous temples which rise in other quarters of the old capital — are pleasing. The adorable little garden in which the pavilion stands is thought by some to rival in beauty and charm the fine Imperial summer gardens of *Katsura*, and the *Shugaku-in*. Both the structure and its delightful environment are expressive of the unquestioned taste of the great statesman who brought them into being. When by ceaseless labor and tact he had elevated the shōgunate to a hitherto undreamed-of plane of wealth

and power (a fabric which his grandson *Yoshimasa* succeeded in demolishing) and had skillfully secured the succession to the *Ashikaga*, he retired hither to delight in the society of poets, painters, and the learned bonzes whom he had always favored and who revered him as their indulgent master.

The temple-office is at the right of the big gate; the admission-fee is 20 *sen* and the ticket must be given up at the entrance to the garden. The acolyte conducts the visitor first through the several small rooms of the abbot's apartments and shows him a number of mediocre sliding screens and *kakemono*. The small shrine room called the *hondō* has some *fusuma* with drawings of Chinese sages in black on a white ground, ascribed to *Kanō Tanyū*. At each side of the altar are prized pictures by *Chō Densu*, depicting the great religious teachers, Buddha, Confucius, and Lau-tsz' (the founder of *Taoism*). The folding screen showing heads of Chinese boys is not as good as the *kakemono* of the *Rakan*, or the 3 excellent ones (by some unknown Chinese painter of the Ming Dynasty) with Chinese sages playing games or engaged in literary discussion. Time-stained doors with Chinese figures shut off the corridor, at the end of which we overlook a dainty little garden with a celebrated pine tree (about 200 yrs. old) trained in the form of a native junk and called *Rikushu-no-matsu*. In the adjoining room are some old bronze and lacquer relics that once belonged to *Yoshimitsu;* some sliding screens of winter scenes by *Tanyū*, and some poor *kakemono* showing cocks and hens by *Ito Jakuchu* (1715–1800) which discredit him. All the panels in the following room are by him, and some of those in the next one — where there are also some in black and white by *Kanō Tsunenobu*. The landscapes are now almost indistinguishable, and the painting of the vapid *Hōtei* does not appeal to good taste. The 7 old bronze windbells are said to have long hung from the eaves of *Yoshimitsu's* dwelling. The most noteworthy object here is a folding gold screen (by *Sōami*) displaying graceful white chrysanthemums.

We now enter the Sho-in, or drawing-room, which contains some better panels of cranes by *Jakuchu;* the elevated dais was for the use of the Emperor when he visited the place. The priest here points with pride to a series of small sliding cupboard screens ornamented with a badly faded dog, cow, fish, bird, and peony by *Sumiyoshi Hiromichi* (1599–1670). In another room are some highly prized *kakemono* by *Shūbun*. The picture of a sour-faced monkey hanging by one arm from a branch of a tree is said to have belonged to *Yoshimitsu*. Those at the right are ranked by the priests with the choicest relics of the temple. The chrysanthemum-screen (perhaps) by *Ogata Kōrin* is not in his best manner, and is less effective than the large one (by an unknown artist) showing two stately white cranes on an old-gold ground. Before proceeding to the garden the visitor is sometimes conducted to a small room

where choice unsweetened, powdered tea, made thick, and whipped to a froth, is served in the *cha-no-yu* style. — Crossing the court to an opening in the fence one enters the garden and follows the path that winds round the edge of the tranquil little lake encircled by fine trees and sometimes covered with a flowering aquatic plant called *junsai* (water-shield — *Brasenia peltata*). Many of the surrounding stones bear fanciful names and are placarded; almost every spot in the delightfully poetic and sheltered retreat is intimately associated with the memory of the great *shōgun* who left it as a reminder of his refined taste. The most conspicuous object in the garden is the

Golden Pavilion, a small, three-storied, summer-house about 30 by 40 ft., encircled by narrow galleries, with the upper story considerably smaller than the lower. The piquant upward tilt of the roof suggests a *Shintō* shrine. The edifice stands on the N. shore of the islet-dotted lakelet, whose mirror-like surface, when free from flowers, reflects in a pleasing way the rich patina of the gold foil restored to the upper story in 1906. The gleaming sheets of this metal which once covered the entire structure have disappeared, leaving only scrappy and smudgy traces which detract from the charm. Surmounting the structure is an awkward bronze phœnix, with outspread wings, a counterpart of the one preserved in the abbot's apartments. Bronze wind-bells pend from the eaves and tinkle thinly but sweetly to the touch of the soft breeze. The five stones in the water near the entrance were brought from China. In the lower room (shoes must be removed at the entrance), at the small altar, is a seated figure of *Amida* carved by *Jōchō* and presented to the shrine by the *Emperor Go-Mino-o*. The standing figures are *Seishi-bosatsu* and *Kwannon*, the latter ascribed to the overworked *Unkei*. All these, as well as the seated figure of *Yoshimitsu*, in the reliquary at the left, are treasures of the nation. On a little balcony which juts out from this floor the *shōgun* used to sit and watch the moonbeams as they traced argentine shadows on the rippling waters of the lakelet, and perchance dream of the instability of mundane affairs. The big gold and gray carp come in answer to the call to be fed.

A short flight of steepish steps leads to the 2d floor, where there is a shrine embedded in a sort of rockery with a tiny gilded image (attributed to *Eshin*, 942–1017) of *Kwanzeon*, flanked by large sculptured wood statues of the *Shi-tennō* (ascribed to *Kōbō-Daishi*). The painting of *tennin* and peonies on the ceiling, now so worn as to be scarcely distinguishable, is the work of *Kanō Masanobu*. The bare room has a low ceiling said to be of a single strip of camphor-wood (doubtful in view of the fact that it is 20 ft. sq.). From the balcony of the upper story one gets a beguiling view of the

pond and the beautiful foliage reflected from it. The lofty hill visible at the right is called *Kinukasa-yama* ('silk-hat mt.') from the circumstance that a certain capricious mikado once ordered it covered with white silk so that in summer it would resemble snow. — In a small house in the garden is a carved wood model of the *kinkaku-ji;* hard by is a tiny spring where the *shōgun* obtained the water he used to boil for his tea-ceremonies — for which he had a passion. Farther along, perched on an artificial craggy slope, is a quaint little tea-house (constructed of wood of the *Nandina domestica*) where these ceremonies were conducted. The diminutive waterfall near by is called the Dragon Fall. From its fanciful resemblance to a carp, the stone below it is called Carp Stone. The visitor is dismissed near a shrine dedicated to *Fudō*. Leaving the garden through a near-by gate, one descends a flight of stone steps to the road below the main entrance.

The **Daitoku-ji** (Pl. B, 1), the seat of a subdivision of the *Rinzai* branch of the *Zen* sect, stands back in a stately old walled park in the N.W. quarter, and was founded in 1323 by the bonze *Daitō-Kokushi* (*Myochō*) — who afterwards became its abbot. Time was when it possessed wealth and influence and was of importance in the religious life of the inhabitants of the old capital, but the remorseless years have shorn it of its splendor and of most of its numerous dependencies (at one time upward of twenty). During the centuries of its existence, some celebrated men were counted among its bonzes: *Ikkyū* in the 15th, *Takuan* in the 17th, and others. Until quite recently it possessed considerable property in mortmain, and a collection of art treasures which made it a pilgrimage of all lovers of the various unique phases of early Japanese craftsmanship. Foreign and native collectors have, however, carried off so many of the best pieces that what are left will hardly repay the traveler for the time and trouble spent in seeing them. They are kept in a special godown opened only in the presence of two or more caretakers, while a third needy trustee holds the key. At least 3 days' notice must be given by those who wish to inspect them, and the expense incurred (never less than 5 *yen*) must be paid by the applicant. The choicest treasures consist chiefly of relics of *Oda Nobunaga* (whose tomb is within the precincts); calligraphic records of several early emperors; a lot of somewhat trashy *kakemonos* by early artists of the *Kanō* school, and a few valuable (to the priests) bits of Korean and Chinese porcelain as uncomely as they are old. The *fusuma*, *kakemono*, and what-not scattered through the various priestly apartments and adjacent buildings within the wide inclosure (considerable walking) make but a weak appeal to the average Occidental. The misty landscapes by *Sōame;* the Chinese scenes by *Shūbun;* the *Kwannons* by *Kisokotei*, and *Godoshi*, as well as the several

kakemono by *Sumiyoshi Gukei*, are none as fine or as well preserved as the series of 12 pictures of the *Rakan* — brilliant and vigorous examples of Chinese art of the early Yuen Dynasty — which the late *Mr. Fenellosa* bought and sent to the Boston Museum of Fine Arts. After having seen the residue of the time-worn collection, the critical traveler is not unwilling to credit the whispered report that most of the really fine old treasures have disappeared and that spurious ones have replaced them — a common procedure in Japan. One of the choicest gems of the collection, a beautiful *Kanaoka Kwannon* of exceptional refinement, painted in marvelous velvety black bordered with delicate gold tracery, was acquired by a French artist in 1900. The well-executed substitute, in charming rose flecked with black and gold, shows the goddess standing on a lotus all swathed in diaphanous scarves, while a boat containing a man and a child buffets the angry flood at her feet. Though ascribed to the immortal *Kanaoka*, it shows little of the masterful quality of his work. — Closely identified with the life history of the *Daitoku-ji* is the name of *Rikyu*, *Hideyoshi's* aristocratic master of the tea-ceremonies. He designed one of the *chaseki* of the apartments, the others being by *Kobori Enshū*, and considered as the last word in that subtle craft. The curious old sculptured wood image of *Rikyu*, carved by his own hand, is greatly prized by the temple authorities, and is enshrined in a reliquary in the upper story of the big *sammon*.

The HŌJŌ, which directs the group of surrounding temples, and to which the visitor is now conducted, is nearly 300 yrs. old. The apartments (with 'nightingale' floors) contain some sepia *fusuma* with freely sketched landscapes (by *Kanō Tanyū*) showing mt. views in the heart of China (one of *Godoshi's* favorite themes), and some folding screens depicting Chinese boys at play. The heavy black-lacquer equipment of the shrine in the first room imparts a gloomy look to it; the handsome embroidered brocade hangings of the entrance to the recess, almost covered with white wistaria (*shiro fuji*), formed part of the original ceremonial robes of *Nobunaga*. The gilded image at the altar is of *Shaka Nyorai*. The small reliquary at the right contains an image of *Daitō-Kokushi*, and the recessed one at the left the funeral tablets of *Nobunaga* and *Go Daigo-tennō*. A prized possession is the ugly old polychrome wood and iron incense *kōro* (of Chinese origin and said to be 700 yrs. old) called Devilfish Incense-Burner from its fancied resemblance to one of these repulsive creatures. The two old-gold folding screens (by *Kanō Tanshin*) depict the cherry blooms of *Yoshino* and the maples of *Tatsuta*. In a side room (which the visitor should see) is a bizarre *kakemono* showing a *Kwannon* against a black background; her drapery, the lotus on which she sits, the shadows and the

nimbus are all made up of minute ideograph characters written in gold, setting forth the text of the Buddhist Bible — hence the name, *Kyomon kinji Kwannon*. The (modern) work, which must have required years of painstaking toil, and which shows the caressing touch of a hand at once talented and fired with religious zeal, is a marvel of microscopic perfection. — The big iron rice-kettle on the porch formed a part of *Hideyoshi's* camp equipment. From a certain point on the side porch an attractive view (one rendered locally celebrated by *Kobori Enshū*, who designed the garden) is had of *Hiei-zan*, which here bears a slight resemblance to *Fuji-san*. The fringe of pine trees along the edge of the *Kamo-gawa*, in the near foreground, is supposed to recall the classical shore of *Mio-no-Matsubara*. The pretty front garden with its always freshly raked pile of sand in imitation of the sacred *Fuji*, was also designed by *Enshū*. — The *Higurashi-no-mon* (gate) at the other side is a national treasure, and came from *Hideyoshi's Momo-yama Palace* (*goten*); though now sadly weather-beaten and stained, it still shows the vigorous touches of *Hidari Jingorō's* master hand. The pair of huge peacocks which stand on the central beam are admirable; pine trees, the mythological *kirin*, the dragon, and various flowers are employed in the motive.

The traveler with time to spare will wish to spend some of it strolling through the stately, park-like grounds sprinkled with grandiose architectural relics and crossed by avenues of patriarchal trees. They are not unlike the beautiful circumvallation of the *Miyōshin-ji* (described hereinafter), particularly when flaming with reddening maples or the clustered red berries of the prevalent *nanten*. The temple bonzes often add to the monasterial aspect of the place by wearing resplendent old-fashioned costumes in which queer shovel hats and brilliantly embroidered Chinese shoes are conspicuous features. As they pace slowly along the sequestered walks beneath the lofty trees, mumbling their prayers and clicking their rosaries, they recall certain of the conventual estates around Seville. — From every salient point of the great temple roofs, now sadly mauled by the elements, there look down demon-tiles, or *Onigawara*. The furious distorted faces remind one strongly of certain human types, as they evidently do the natives, since a sour-visaged person is frequently called *Onigawara!* — Before leaving the grounds a moment should be devoted to the hoary, barn-like, impressively silent *Hōdo*, with a sepia dragon on the ceiling by *Kanō Tanyū*. The finely gilded *Shaka* in the tile-floored *Butsu-den* is also worth looking at. The polychrome *tennin* on the ceiling are now faded beyond recognition.

The **Kenkun-Jinsha**, a *Shintō* shrine, 10 min. walk S.W. of the *Daitoku-ji* (Pl. B, 1), crowns the summit of a rounded

hill (fine view) called *Funaoka-yama* from its fancied resemblance to a *fune*, or boat. The new granite steps date from 1912, when Kyōto city gave 1000 *yen* and the Emperor 700, for the rehabilitation of the decaying fane. The spirit of *Oda Nobunaga* is worshiped here, and his crest shares the place of honor beside the 16-petal chrysanthemum; the numerous pictures in the *ex-voto* hall refer to his epoch. The old green machine-gun in the yard at the foot of the short ascent was captured from the Russians during the late war. — The district which one traverses to reach this shrine, or the *Daitoku-ji*, is the *Nishijin* quarter, where much silk-weaving is done.

The **Tōji-in** an historic Buddhist temple (Pl. A, 1) about ½ M. S.W. of the *Kitano Tenjin* (jinriki in 10 min., 15 *sen*), was established about 1360 by *Ashikaga Takauji* and is known for its collection (of historic rather than artistic interest) of sculptured busts of all the *Ashikaga shōguns* except *Yoshikazu* (5th, 1423–25) and *Yoshihide* (14th, 1564–68 — murdered when 4 yrs. old by his guardian). Some of the images were removed to the dry bed of the *Kamo-gawa* (where the heads of criminals were formerly exposed), in 1863 (when iconoclasm was considered meritorious by certain pseudo-patriots), and others substituted by carvers of meager skill. Individual character is strongly depicted in a few of the faces, most of which are adorned with tiny mustachios and small black goatees. Puffy-cheeked gourmands, hatchet-faced recluses, and square-jawed dictators predominate. Flowers and tea are placed before the figures every day. — The broad road leads left from the granite *torii* at the entrance to *Kitano Tenjin*, and the distance can be covered leisurely on foot in 15 min.; the last half is across country past garden patches where turnips almost as big as watermelons are produced. The temple stands in a pretty bit of woodland which flames with maples in early Nov. The rounded summit of *Kinukasa-yama* starts up at the right; the big gate sits quite across the end of the path and is unmistakable. Tickets (10 *sen*) must be bought at the wicket inside at the left. The interior of the edifice is like a primitive Anglo-Saxon grange, with big hewn beams and tree-trunks set into white plastered walls — after the *Yamato* style. The rooms containing the exhibits of screens and minor relics are skimpy, and their faded contents without much merit. In the first room the bonze shows one a *kakemono* of *Daruma* in rosy flesh pink, erroneously ascribed to *Sesshū;* the next one contains a fairly good landscape in rich old green on a faded gold ground by *Kanō Sanraku*. In this and the following rooms are also a helmet and spear which belonged to *Takauji;* some aged relics of *Yoshimitsu*, many *kakemonos* and banners inscribed by famous men; some old clocks, bits of lacquer and bronze, and a few sliding screens of little value.

The visitor is now conducted across a small landscape garden whose withered and puckered appearance may be due to the astringent juices of the many persimmon trees which grow therein. *Sōami* is said to have planned it, and it was one of *Yoshimasa's* favorite retreats, whither he came often to hobnob with the scholar and to drink tea in the quaint little rustic house which overlooks one of the ponds. Near by is the moss-grown tomb of *Takauji*. Connected with the main temple by a corridor, and entered from the side facing the garden, is a tomb-like room with a cold concrete floor (foot-covering desirable) where the collection of images is enshrined. The big dragon on the ceiling is accredited to *Sozan*. The first figure at the left is *Yoshimasa*, the 8th *shōgun*, and following in the order named, are: *Yoshikatsu*, 7th, who succeeded his father when 8 yrs. old, and died 2 yrs. later from a fall from his horse; — *Yoshinori*, 6th, who was assassinated in 1441 at a feast to which he was invited by his friend *Akamatsu Mitsusuke!* — *Yoshimochi*, 4th; — *Yoshimitsu* (with a sweeping beard), 3d, after *Takauji*, the most remarkable of the *Ashikaga shōguns;* — *Yoshiakira*, 2d; — and *Takauji*, founder of the dynasty. At the end of the room is a shrine with a seated figure of *Shaka* accompanied by *Anan* (a relative and one of his first disciples); and (left) *Kashō* (also a disciple), who is remembered because he is said to have swallowed the sun and moon — after which his body became more brilliant than gold! His black-and-white checkered robe displays none of this brilliancy. Nor do any of the images display the masterful touches of the great *Unkei* to whom they are airily attributed. The figure with black wood Chinese shoes sitting before him, on the opposite dais, is the renowned *Tokugawa Ieyasu;* his neighbor is *Yoshihisa*, 9th (*Ashikaga*) *shōgun;* the next *Yoshitani*, 10th; — *Yoshizumi*, 11th; — *Yoshiharu*, 12th, a small, dyspeptic man apparently too anæmic to grow a beard, and looking much like a dwarf between the well-fed, robust giants at his right and left; — *Yoshiteru*, 13th, who commited *harakiri* (p. clxx) when 30 yrs. old (in 1565); — *Yoshiaka*, 15th and last of the line, who was succeeded by *Oda Nobunaga*, one of Japan's greatest rulers.[1]

In the succeeding rooms are various belongings of the *Ashikaga*. In a small glass globe enshrined in a pagoda-shaped reliquary are three tiny objects about the size of bird-shot —

[1] The position of **Shōgun** was not conducive to longevity. More than one was assassinated in early life, and great trials must have beset the others, for the average length of life of the 15 was 38 yrs. *Yoshiaki* died at 61, a humiliated, shaven-headed bonze who was forced to beg an asylum from his friends. *Yoshitane* died in exile at 58. *Yoshimasa* succeeded in living to the age of 65 by becoming a bonze and passing his last days in the quasi-seclusion of the *Ginkaku-ji*. His face carried a greenish tinge which is said to have been imparted by the great quantities of green tea drunk by him at his favorite *cha-no-yu* ceremonies. The great *Takauji* died of cancer at 53. *Yoshimitsu* died at 50, and the remainder at ages between 4 and 47.

one green, one white, and one brown; the credulous believe they are Buddha's bones. Hard by is a folding screen and some sliding panels (by *Sanraku*) showing pictures of Chinese boys at play and depicting episodes in the lives of the Twenty-four Paragons of Filial Piety. The three rather striking *kakemono* of æsthetic priests (early votaries of the temple) are by *Kanō Tanyū*. An autograph letter of the *Taikō Hideyoshi* is preserved in the next room, along with many other relics of him. The sliding screens in the shrine room carry Chinese scenes painted by *Sanraku*. The *kakemono* of the 16 *Rakan* is by an unknown (Chinese) artist. The *Jizō* in the shrine is ascribed to *Kōbō-Daishi*. In an adjoining room is a quaint old Map of the Buddhist World, and in another one a banner on which Buddha's name is written 3000 times! The dragon *kakemono* is attributed to *Kanō Motonobu* — which should be accepted with reserve. The faded old tablet — a much prized relic — bearing the name of the temple was made by *Yoshimitsu*.

The **Omuro Gosho** (or *Ninna-ji*), a sometime palatial Buddhist temple (*Shingon-shū*) on a high terrace in a splendid old park with lofty cryptomerias and pines about 1 M. S.W. of the *Tōji-in* (Pl. A, 2), was founded in 866 by the *Emperor Kōkō*, who retired thither after his abdication in 899, shaved his head and took the name *Kongōhō*. The road from the *Tōji-in* leads to the right, and on reaching the inclosing wall (5 white lines) bears to the left and passes the E. gate. Thousands of Kyōtoites assemble here in early spring to witness the magnificent display of cherry blooms (which differ slightly from the ordinary flowers), and they repeat the excursion in Nov. when the turning maples exhibit their fugitive charms. The view from the upper terrace, past the main gate to the lowland beyond, is superb. The present temple, with a gloomy interior showing traces of former beauty, dates from the 17th cent. and is a contemporary of the sturdy old pagoda. The doors which defend the chancel from the narrow ambulatory are richly adorned with black metal fitments covered with gilt tracery. A strikingly handsome image of *Shaka* covered with heavy gold foil sits on the central altar and is backed by a fine mandorla embellished with numerous smaller medallion-shaped ones round the edge. The various sculptured and gilded divinities at the right and left form *Shaka's* silent suite. The big *kakemono* of Buddha and his disciples is well painted. A bizarre and unusual feature of the interior decoration is displayed on the upright pillars and pilasters, each of which is almost covered with small painted medallions of *Shaka*. — The broad highway which runs past the massive gateway with its two gigantic *Niō* leads (right) to Takao-san (E. Pl. B, 1) celebrated for its annual maple display; and (left) to the *Miyōshin-ji*,

described below. The ferny dingles of the neighboring hills are favorite resorts of the Kyōto folks, and their beauty is celebrated that the railway runs special excursions during the flower seasons.

The *Miyōshin-ji (Pl. A, 2), a fine old Buddhist temple amid an agglomeration of weather-beaten but still sturdy dependencies, attractively situated in a 75-acre park lying about ¼ M. E. of the *Omuro Gosho*, and a 2 min. walk up from the *Hanazono* ('flower garden') *Station* (rly. from the *Nijō Sta.* at Kyōto in 10 min.), was originally a villa which belonged to *Kiyowara Natsuno* (782–837) and which afterward (in 1318) became the favorite retreat (for 30 yrs.) of the *Emperor Hanazono*. He presented it to the bonze *Egen* (*Kwanzan-Kokushi*), who converted it (in 1350) into a temple and became its first superior. The original buildings were burned during the *Ōnin* war (1467), but soon thereafter were rebuilt and adopted as the headquarters of the *Rinzai* branch of the *Zen* sect. They are still excellent relics of a period when temples were constructed of the largest timbers the forests produced, with the object of defying time, earthquakes, and the elements. Certain of the edifices resemble big Swiss châlets and are constructed after the old Yamato type, with huge beams that show attractively against whitewashed plaster. The centuries have stained others among them a rich smoky brown, and their tremendously heavy roofs sheathed with gray, lichen-spotted tiles, and embellished with huge dragon-faced antefixes, blend harmoniously with the somber conifers, fantastic pine, cherry, and maple trees of the inclosure. The primitive architecture, as it has been preserved, represents faithfully and interestingly the quasi-ecclesiastic, semi-imperial residences which were characteristic of Kyōto and its environs in the early days. With their surroundings they are thoroughly charming. The houses of the priests sit back in sequestered, walled plots crossed by neatly swept flagged walks flanked by bronze statuary, and idealized by pretty landscape gardens that commemorate poems or war episodes of the dead past. Certain of the bonzes cultivate choice fruits and flowers that impart an air of repose and culture to their enviable retreats. There are upward of two score minor temples, priestly dwellings and apartments within the great park, and the temple organization is said to have 3000 or more dependencies scattered throughout the Empire. The sumptuous decorations which were lavished on the interiors of some of the buildings, and the splendid art treasures formerly contained in them, suggest wealth and refinement. Unfortunately the art collection is now incomplete, but the objects which remain point to the extreme antiquity of the establishment. Chinese pictures, etc., predominate, and as many of them date from the 11th

cent. and thereabout, it is thought that they were imported at a time when Japan was still under the deadening thralldom of Chinese educators.

The road from the *Omuro Gosho* brings one to the back gate; that from the *Hanazono Station* to the front or main entrance. No admission fee is charged; tips are customary and acceptable, but are not obligatory. The priestly guide conducts the visitor first to a room containing numerous relics; the two strikingly handsome madreperl Chinese screens were gifts from an early emperor; the pair of superb *kakemono* showing tigers and dragons — both the quintessence of energy and fierceness — are by some Chinese artist of the Ming Dynasty. The indifferent picture of a pop-eyed *Daruma* is ascribed to *Kanō Masanobu.* The screen with nacre insets is manifestly Korean and is an excellent specimen of very old work. Among the other objects are two big panels of cranes, distinctively well executed, and ascribed to a Chinese emperor; a rich dark green *kakemono*, velvety in its verdant softness, depicting a Chinese landscape with mts. in the background and a picturesque temple in a romantic glen, also by an unknown Chinese painter; a *kakemono* in sepia, showing a Chinese river and mt. scene, by *Toba Sōjō;* a repulsive, bulbous-bellied *Hōtei*, drawn in faded ink, by *Mokkei* (a Chinese painter of the 11th cent.); two unequal tiger and dragon pictures by *Kanō Tanyū;* and numerous pictures, bronzes, lacquered objects, and what-not, of greater or less worth. Those which the critic is apt to consider too conventional and too destitute of character to belong in the collection are perchance retained for their historic associations.

In the Hōjō (where the prior dwells) are some effective folding screens with painted Chinese figures on a gold ground, by *Yuso Kaihoku*, and a very ordinary, neutral-tinted tiger and dragon screen by the same artist. The superior old Chinese madreperl stand, and the distinctively handsome brown silk *kakemono* showing flower groups are by an unknown Chinese artist. The next room contains a number of inferior *fusuma*, bearing landscapes and river scenes in dead white and black, by *Kanō Tanyū*, but by no means in his best manner. The adjacent shrine room has a handsome black- and gold-lacquered reliquary in which a gleaming *Shaka* sits in golden dignity between his faithful *Monju* and *Fugen*, and numerous mortuary tablets of dead notables. The floors are the so-called 'nightingale' or singing floors referred to under **Architecture** (p. clxxx).

The Ceremonial Hall, with its cold stone floor and its wide, empty interior frowned down upon by a minatory dragon too hastily attributed to *Tanyū*, is supported by 48 huge pillars and pilasters, some of the former 2 ft. or more in diameter. The immensely tall pine tree which overshadows one corner

of the structure is called *Sekko*, from the priest who is said to have planted it upward of 450 yrs. ago. The corridor leads to the *Butsu-den*, with a ponderous altar of *keyaki* wood in the natural finish rising from a black-lacquered base; above it are some crisply carved Dogs of Fo, and dragons with bold, provocative ivory eyes. The central figure, seated beneath a shower of tinsel, is *Shaka*, with *Kashō* at the right and *Anan* at the left. Both the latter have variegated robes and all stand out in striking fashion from the plain gold background. The floor of the great hall is made of black tiles, and the chill of the winter (1881) when they were laid seems to have remained with them. The figures in the two smaller altars, with curious shovel hats and bizarre robes, are of early priests. The beautiful graining of the supporting *keyaki* columns is noteworthy.

The Revolving Library (*Kyōzō*) is hard by the *Butsu-den;* the complete Buddhist scriptures are said to be archived in the big central reliquary, which though seemingly immovable is so pivoted that it can be revolved by a strong shove. The guardian demons around the base of the revolving stand are by *Chū-en*. *Fu-Daishi* occupies his customary seat, and his cumbersome Chinese shoes sit at his feet awaiting his pleasure; but his two sons are absent. — A short walk down a flagged way between lines of dwellings formerly occupied by priests stands the *Kaisandō* (Founder's Hall) said to be 550 yrs. old; the pilasters all rest in bronze sockets, and the black ceiling imparts a dusky and mournful look to the black room. The image on the dingy altar is *Musō-Kokushi*, one of the first priests of the establishment. Hard by is the *Nchan-dō*, whose chief object of interest is a thick, upright bronze slab intricately chiseled (by *Yoshioka Buzen*) with scores of tiny people, birds, and animals; all loved the Buddha and are now seen sorrowing as he lies above, being prepared for his entombment. The *Kyokuhō-in*, which is also near by, is not generally shown unless the visitor asks to see it; the figure on the altar at the back of the main room is of the *Emperor Hanazono*. The four panels which serve as doors to the shrine are excellent specimens of 16th-cent. Korean madreperl inlay; the landscapes and houses are skillfully and carefully done. The gold panels at the right and left of the passageway are decorated with phœnixes by *Kanō Yasunobu*, who also painted the very ordinary white and black *fusuma* in the adjoining rooms. Another room, to which visitors are not admitted unless provided with special letters of introduction, is of peculiar interest to art-lovers because *Motonobu*, one of the most celebrated painters of the *Kanō* school (p.ccxxvii), spent several seasons here studying the subtle teachings of the *Zen* sect, and painting pictures which for many years made the *Miyōshin-ji* a Mecca for admirers of the great master's work. His sometime studio stands back in a yard on the W.

side of the main temple, and is noteworthy for the bronze statue (in the yard) of *Kwannon* wearing an East Indian head-dress. The priest in charge of the rooms may ask the traveler with credentials to return another day, as the best pictures are generally stored in the fireproof godown. When they are brought out for inspection they are hung upon hooks driven into a cross-beam high up from the floor, then folded away. — Of the 49 excellent *fusuma,* forming one set which *Motonobu* painted and which better to preserve the *Emperor Reigen* (1663–86) caused to be mounted as *kakemono;* and of the 53 of another set of equal value, but 4 specimens remain, the rest having been distributed among the *Nara, Kyōto,* and *Tōkyō* museums. They show two aspects of the genius of this Far Eastern master; the first set, of panels of large dimensions, displayed landscapes in the Chinese style, with persons walking in them 'marked by that somewhat brusque and angular drawing of rocks and trees which distinguishes one of *Motonobu's* manners. Some of the landscapes were continued in several *fusumas,* thus forming vast compositions. They were executed in color, with very light yellows and bistres; one a pure landscape without figures, representing geese going to drink.' The second series of 49 were painted in *Motonobu's* more normal manner; more *Kanoesque,* in black and white, and in the *genre* in which *Motonobu's* talent attains its finest achievements, but with a noteworthy suavity and delicacy of touch. The 'white of his beautiful paper, supple, rich, and generous, afforded him an ideal background for his delicate grays and deep blacks — fit media for the evocation of those landscapes in which a haze of dreams seems always to float! It is impossible to forget the beautiful snow-scene, the mountain background, with the hurricane sweeping obliquely across it, stripping the willows in its passage, and the gray, dead water, a mirror which reflects the desolate face of nature.' (*Migneon.*)

The four *kakemono* which the bereft priest is able to show the stranger are the most precious of the temple's possessions. Each is about 4 by 6 ft. painted on a background of creamy white wonderfully preserved; the motives are mts. and willows, cranes, pheasants, wild ducks, and other birds, with ponds and marshes. Every delicate line breathes the art of which *Motonobu* was past master. The *fusuma* which inclose the room carry landscapes in great variety — snow-scenes, mts., and rivers, valleys and plains. They have been badly handled and stained, and the faded blacks show drearily against the dimmed white background. In the shrine at the back of the room are two seated wood figures extraordinarily lifelike; the abbot *Kokushi* sits at the left, and his teacher at the right. At the extreme left is a small sculptured wood image of the *Emperor Go-Nara. Motonobu's* mortuary tablet is here.

The **Kyōto Nursery** (*Kyōto no-en*) 2 min. walk S. of the *Hanazono Station* (Pl. A, 2), is well worth visiting (free, no fees) if the traveler finds himself in the locality. There is the usual collection of lovely flowers, with (in season) a choice exhibit of chrysanthemums. Among the varied specimens of this flower may be seen unique 16-petal ones amazingly like the Imperial crest, grown on collarettes and tended with the care one might give to a baby. Some resemble tousled poodles; each year some sort of a novelty is produced in chrysanthemum culture. Noteworthy freaks sell for 3–5 *yen;* others range in price (shipment possible by mail) from 20 *sen* upward. In winter a charge of 5 *sen* is made to see the orchids.

The **Saga-no-Shaka-dō,** a Buddhist temple of the *Jōdo* sect, $2\frac{1}{2}$ M. west of the *Miyōshin-ji* (E, Pl. B, 2) stands about $\frac{1}{2}$ M. N.W. of the *Saga Station* (frequent trains in about 7 min.) in a region dotted with many fine groves of slim bamboos. Walkers will enjoy the tramp over the broad (3 M.) highway — which crosses the rly. just beyond the *Hanazono Station,* then a lovely, peaceful suburban district sprinkled with decaying temples in deserted groves. The electric trolley from Kyōto to *Arashi-yama* traverses the section and one is in constant touch with it. By following the rails to its station at *Saga,* one sees the rly. station just at the right, and the temple (12 min.) at the far left, embowered in evergreen trees. The (52d) *Emperor Saga* (810–23), celebrated as one of the finest scholars of the age, and counted as one of the famous *Sampitsu* ('Three Pens'), built himself a palace here after he had abdicated in favor of his brother *Junna,* and for 19 yrs. lived in retirement. The temple is said to have been founded at that time, albeit the present structure dates from the latter yrs. of the 18th cent. It stands in a fine grove of ancient trees, with here and there a lotus-pond. Two gigantic, prayer-bespattered *Nitō* guard the big two-storied gate. At the foot of the temple steps are handsome bronze water-basins in lotus-leaf designs and near by is a bronze bell in an old belfry. If the traveler can so plan it, the trip to the temple should be made in early Nov., for then the view of the wooded slope of *Arashi-yama,* which overlooks it from the S., is beautiful with its deep-green foliage lit up here and there by brilliant blotches of reddening maples. The *Arashi-yama* gorge, too, is very near (tram to the city, 15 *sen*).

Time was when this temple and the still more ancient one of *Ukumaza* (which stands a short way to the E. of Saga and is said to date from 628) enjoyed the Imperial favor along with that of the people of the entire countryside, but their erstwhile glory has departed, and the latter fane is tottering to its fall. The *Saga-no-Shaka-dō* is the best preserved of the two, and still enjoys considerable renown for a fine sculptured figure of *Shaka,* of sandalwood, with which a pretty

legend is associated. According to the temple chronicles the image was carved in India by a well-known sculptor, while *Shaka* was absent from his monastery. So great was the mourning of the people at the absence of their lord that the image shared it, and so overjoyed was it when *Shaka* returned that it descended the steps to meet him and the twain walked into the monastery together! A spirited painting, on the wall behind the main altar, depicts 13 almost life-size figures of sculptors (with strongly marked Chinese figures and characteristics) engaged in measuring, discussing, and chiseling the figure — which is said to have been brought hither from China about A.D. 987. An impressive ceremony accompanies its unveiling: the priest places candles and incense before the reliquary, kneels, claps two pieces of wood (*higo-shige*) together until the neighborhood rings with the sound, and strikes a sonorous gong, the while chanting in a loud, clear voice his adoration of the saint. This endures for a full minute; then the curtain rises slowly and reveals gradually the sacred figure in all its graceful, womanly beauty. The chant and the accompanying music die away by degrees as the curtain closes softly over it. The shrine itself is temple-shaped and strikingly handsome, with a profusion of gold-lacquer enrichments and many compound brackets and polychrome decorations. At the right and left are large images of *Monju* and *Fugen*, and near them two dainty repositories. The brocade curtains and temple hangings generally bear the three asarum leaves of the *Tokugawa* crest. The carved *tennin*, dragons, the mystical Wheel of the Law, and the other symbols which adorn the interior recall those of the Nikkō Mausolea. The Gods of the Four Directions which guard the shrine are (with other figures in the small repositories) ascribed to *Kōbō-Daishi*.

Arashi-yama, a high hill in the W. outskirts (E, Pl. A, 2) near the *Saga Station*, is one of the most popular suburban resorts (electric tram-cars), and is romantically situated near a gorge down which plunges the brawling *Hōzu-gawa* (that later flattens out on the plain and becomes the *Katsura-gawa*). The name, 'Storm Mountain,' was given it because the native artists delight to picture it beneath showers of slanting rain. The vegetation on its side is unusually varied, and in April when the cherry blooms are out, or in Nov. when the maples are in their prime, thousands foregather here to witness the lovely sight. Many of the cherry trees are very old and are descendants of others brought hither at the instance of the *Emperor Kameyama* (1260–74), from the celebrated *Yoshino-yama* near *Nara*, the source of supply for the best trees in the Empire. *Arashi-yama* bears much the same relation to *Kyōto* that *Mukōjima* in its prime did to Tōkyō, excepting that the floral range is wider. A number of pretty cascades

enliven the region, and there are 'Moon-gazing,' 'Emperor-visiting,' and other bridges, several famous restaurants, and what-not. Travelers in quest of mild adventure usually visit the place in connection with the shooting of

The **Rapids of the Hōzu-gawa.** The narrow, shallow river (65 M. long) rises in the adjoining province of *Tamba,* and after meandering in a purposeless way across an upland plain begins its precipitous dash to lower levels near the small town of *Hōzu* — whence its name. The usual custom is to proceed to *Kameoka Station* on the *Sonobe Rly.* (11 M. from *Nijō Station,* in 50 min.; fare, 48 *sen;* Rte. 29), thence walk (10 min. at the right) to the boat-landing at *Hōzu.* Boats can be arranged for in advance by telephone (from the hotel) and will be in waiting. Prices vary, but the upward tendency is maintained. For a boat that will seat (chairs) 4–6 pers. ¥8 is ample. The downward glide to (13 M. *Arashi-yama*) is made in 1½ hrs. with a fair current. When the water rises above a certain mark the boatmen refuse to go. The best season is in April, after the spring freshets, when the cherry blossoms are out, the hills begin to flame with the azaleas that glorify them in May, and a good volume of tawny water pounds against the rocks. — The boats are strong and flexible (30 ft. long, 6 wide, and 3 deep) and draw about 4 in. of water. The pliant bottom (a rigid one would be crushed) gives as it scrapes over the rocky bed and imparts an odd sensation of insecurity. Four athletic men work the sculls and *yulo.* At the *Fudō Cataract,* where the open stretch is about 300 ft. long and 25 wide, the boat sweeps forward at disconcerting speed, sometimes in a cloud of spray and accompanied by a terrific roaring. The many dangerous passes are made with safety and speed, as the men are trustworthy. It takes them about 5 hrs. to haul the boat back to *Hōzu,* and unless this can be done in the afternoon they expect an extra fee. By planning the trip for the forenoon, one can inspect the *Miyōshin-ji* and other temples in its immediate neighborhood in the afternoon, on the trip back to *Kyōto.* The numerous small holes in the rocks just above the water-line of the river are made by the ends of the bamboo poles with which the boatmen keep the craft in midstream. A petty commerce is carried on in the vicinity of the river in the water-worn stones (for decorating landscape gardens) found in the river-bed.

Arashi-yama is one of the favorite haunts of the singular so-called **Singing Frog** (*Polypedates buergeri, Schlegel,* etc. — Jap. *Kajika,* or 'River Deer'; also *Kajika-gaeru*), a small, slender, darkish gray or brownish frog with obscure dark spots above (body-length of the male, 45 *mm.*; of the female, 70 *mm.*), much prized by the Japanese, many of whom will pay hundreds of *yen* for a specimen with a clear, bird-like note. They are usually kept in small cages containing a diminutive rockery and pool, that stand on the counters or show-cases of native stores. Flies, spiders, and the like constitute their food. When contented they often utter a sweet but piercing short whistle, like the sound made on a silver flute. The dark-green frogs sold to the unwary at 50 *sen* are of the common variety.

Excursions from Kyōto.

*Hiei-zan and Lake Biwa (Karasaki Pine; Miidera Temple). *Daigo-ji. *Yawata Hachiman Shrine.

Over *Hiei-zan to Lake Biwa (E, Pl. C–D, 2). This is one of the best excursions in the immediate neighborhood, as it embraces numerous attractive features — a splendid panorama from the summit of the mt., an inspection of the *Enryaku-ji Temples*, of the *Karasaki Pine Tree*, a ride on the *Lake*, a visit to the *Miidera Temples*, and a return viâ the underground canal, or overland by electric car.

There are two popular ways of making it. The one described hereinbelow can, with the assistance of the tramways and cable lines, be made in 4½ or 5 hrs. **The Walking Trip** described on p. 499 will require the better part of a day. On the present trip a guide is unnecessary, as on any bright day one will have the company of numerous hikers, men, women, and children, along the entire route. Ever so often one comes to a little tea-house where one can get light refreshments. At *Otsu*, the turning point, the **Miyako Hotel** conducts a good restaurant in the fine old Town Hall, and the manager will telephone ahead to have something ready for the traveler. The stranger is recommended to get one of the excellent Maps of Kyōto and Environs (free) of the *Miyako Hotel* manager before starting.

Autos are available, but it will be found cheaper to board a tramcar at the *Keage Station* (near the entrance to the *Miyako Hotel* grounds), and (after one transfer) disembark at the terminus beyond the Kyōto University. Follow the main street leading left to (about ½ M.) the *Demachi Bridge* (over the Kamo River) and the Station of the tramline that runs to *Yase*, at the foot of the mountain.

Yase, terminus of the tramline and starting point of the cable line, is a gay little resort with artificial waterfalls, a wire suspension bridge, numerous pools (adored by the children for their paddling possibilities) and rushing streams. At the l. of the cable station is a quaint restaurant (and Turkish bath) where big carp swim about in a pool and await being caught by patrons. The neighborhood is delightful in spring and summer, and is resorted to by thousands. The settlement is known as the *Royal Village* because the boys who officiate (as pages, bearers, etc.) at the Imperial functions are chosen from its inhabitants. The picturesque costumes of the women (special headdress, white leggins, etc.) are copies of those worn by their prototypes 300 years ago.

Yurakura, nearby, is known as the *Insane Village* because from time immemorial the inhabitants have followed the unique vocation of caring for the insane. It is said that almost every house has an insane boarder, and that the children of the village have inherited an understanding of the psychology of the insane, and know how to care for them.

The Cable Railway (the word *cable* is used) is about ¾ M. long, extends upward at an angle of about 45 degrees, is strongly and solidly built, has staggered cars equipped with automatic electric grips that will stop and hold them instantly, and is regarded as perfectly safe. Two thick steel cables haul the cars up and down. Going up the best views are had from the rear seat. The short trip is like a brief airplane ride. While rising, and from the terminus, the panorama is stupendous. The monument down at the l. of the station esplanade commemorates *Chigusa Ason*, an 18th-century hero who immortalized his name by holding at bay 400 men and preventing their passing through a gap in the hills. One of the Kyōto reservoirs is seen in the near foreground. The entire city is spread out like a relief map, cut in twain by the silver ribbon of the *Kamo Gawa*. The highest mt. at the r. is *Hira San*.

From the cable terminus to the top of *Hiei-zan* is 8 chō (about ½ M.), over a good road which is apt to be deep in mud in wet weather. Rubbers necessary. Coolies with *kagos* await non-walkers, and for a small fee will carry them to the summit. Men and women offer to push one up the broad (no dizzy places) road by placing a huge crutch against one's back. The thousands of pine trees on the hill slopes were planted by the Red Cross. The wind (*fu*) which eternally sighs through them is poetically referred to as *shofu* (wind breathing through pines) because the sound is pleasant and restful.

The crest of the mt. is marked by numerous rest houses, some stone lanterns, seats, and a sculptured image (worn by time) of *Denkyō Daishi* (distinguished, with *Kōbō Daishi*, as one of the most profound scholars that ever came to Japan). The views (see p. 500) are so awe-inspiring that they thrill one into silence.

Hence to the *Kompon Chūdō* (Original Central Philosophical Hall) and the *Dai-kōdō* (Great Lecture Hall, founded in A.D. 1150, repaired in 1925, see pages 501–3) is 1 M. (16 chō). The road leads down at the l. through a pine forest and soon broadens into a charming forest lane between majestic cryptomerias overlooking steep ravines in the midst of a great solitude. Great bronze and stone lanterns face the entrance to the superb old *Dai-kōdō*, which overlooks (in a ravine just below) the *Kompon-chūdō*. If the traveler will strike (with the swinging wood beam) the great *Dai-kōdō* Bell, he will hear the same powerful tone ring and echo through the silent glades that called the devotees to prayer 775 years ago! Its resonant, commanding voice is splendid.

To the student of Buddhism it perchance may recall the fact that in the halcyon days of monkish power in this sequestered retreat the great *Dai-kōdō* and *Kompon-chūdō* were links in a chain of temples that stretched hence beyond the Miyako Hotel (a section of which is still one of the old temples) to *Kyomizu-dera* (p. 425). In all there were 3000 buildings, and the entrance to the vast enclosing compound stood where the Kyōto Zoölogical Garden now is. The property belonged to the Tendai Sect (which still predominates at Nikkō); indubitably the most scientific and the most spiritually advanced of all the Buddhist *shus* in the Empire. The sect is sometimes referred to as the Unitarians of Buddhism. Then, as now, a Shintō Shrine stood in the enclosure of every Buddhist Temple (tera).

Instead of following the main road referred to at p. 503, we turn sharp to the right at the Dai-kōdō and walk along the gracefully curving, beautifully shaded, highroad to (about ¼ M.) the next cable station (or *Hiei-zan Tetsudō*). Marvellous views of Lake Biwa and distant mountains unfold themselves as we advance. At the Cable Station (which also is called the *Chūdō Eki*) one begins the winding descent (about ¾ M.; 11 minutes) through two tunnels and over several spidery bridges, to *Sakamoto Station*. A few minutes' walk brings one to the tram-station, whence it is 4 M. (frequent trains) to *Miidera*. At *Otsu*, just beyond, one usually takes a tramcar to the *Keage Station* (at Kyōto).

ENVIRONS OF
KYŌTO
SCALE
0 1 2 3 4 5 Miles
0 2 4 6 8 Kilometers
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads
KYŌTO
Kurama-yama
Kamo River
Takano River
Atago-yama
Takao-san
Kami Gamo
Daitoku-ji
Kinkaku-ji
Kenkun-jinsha
Shimo Gamo
Shugaku-in
Hiei-zan
Kami Sakamoto
Shimo Sakamoto
Karasaki
LAKE BIWA
Omuro Gosho
Tōji-in
Kitano-Tenjin
Shirakawa
Kameoka
HŌZU RAPIDS
Saga no Shaka-dō
Miyoshin-ji
Ginkaku-ji
Miidera
CANAL
Hama-Ōtsu
Hikone
R. R. to Amanchashidate
Hanazono
Nijō Station
Arashi-yama
Kei-shin Tramway to Ōtsu
BIWA
Ōtani
Katsura no Rikyū
Tōji
Miyako Hotel
Ōtsu
Ze-ze
Inari Shrine
Yamashina
Ishiyama
Seta-no Karahashi
Ishiyama Temple
Sparrow House
Katsura River
Daigo-ji (Sambō-in)
Seta River
Momo-yama
R.R. to Tōkyō
Fushimi
Nagaoka
Kohata
Lotus Pond
R.R. to Osaka
River
Uji
Byōdō-in
Hachiman Shrine
R. R. to Nara
Yodo

A Walking Trip over Hiei-zan.

See page 498A. A day should be devoted to this trip, and a lunch taken from the hotel, or arranged for at the *Miyako Hotel* restaurant in the Otsu Town Hall.

An English-speaking coolie from the hotel will be useful in pointing out the way, carrying wraps, etc. The road is easily followed and in most places is well traveled. The people one meets are courteous and friendly.

The shortest way is past the *Kurodani Temple* (Pl. E, 2) thence to *Shirakawa Village*. Here one turns to the right and follows the high-road into the hills.

The trip does not necessarily imply going right over the (2750 ft). grassy, basaltic hump of *Hiei-zan*, as the popular roadway winds up through a gulch on the near (S.) side, about 1 M. below *Shimei-ga-take*, the topmost ridge. The shrewd wind which often blows across the summit is sometimes uncomfortable; after Dec. 1, it is apt to be decidedly chilly. As the stiffish climb induces perspiration, wraps are necessary to prevent taking cold. Japanese regard the view as one of the most varied in Japan, since Biwa, the largest lake, Kyōto and Ōsaka, two of the largest cities, and a number of big mt. ranges are visible. The stone image looking out over Kyōto is *Dengyō-Daishi*. The name *Shimei-ga-take* means (in Chinese) 'Blue Sky Mountain' (or '4-points-of-the-compass place') in poetical allusion to the light which pours into the mind from all sides when the Buddhistic truths are clearly understood. *Hiei-zan* is derived from *Hi* (comparison), *ei* (deep valley), and *zan* (mt.) and is 'compared' to the sacred mt. (of the Buddhists) in China called *Ei-zan*.

SHIRAKAWA VILLAGE (so named from the small river running through it) is celebrated locally for stone lanterns (for temple grounds) chiseled from the excellent gray-and-black flecked granite (*Shirakawa-ishi*) quarried from the schistous flanks of *Hiei-zan*. Almost every male inhabitant is a stone-cutter, and every other house is a workshop whence the sound of chisel and hammer ring out almost ceaselessly. At the upper end (right) of the village street the brawling river turns a number of big undershot or overshot water-wheels and furnishes power for an equal number of primitive wire-factories. The deep ruts in the road are caused by the succession of mediæval bullock-carts one meets, laden with great buckets of powdered stone employed as a glaze in the making of *tōki*, or earthenware, in the Kyōto potteries. Lines of picturesquely clad women with great bundles of fagots on their heads are often met descending from the higher slopes. Pedestrians skirt the river for some distance; 35 min. beyond *Shirakawa* a path leads off from the main road and across (left) a little brook, then beneath a *torii* with some grouped stone images. Proceeding up this winding path between high hills one comes (in 50 min.) to a little terrace with a rest-house and a deserted

shrine, whence a magnificent view is had over a wide, deep, silent valley to a distant sky-line of rugged mts. Here the road bends round to the right. Visible beyond a deep gorge into which plunges a noisy brook is the giant bulk of *Hiei-zan;* the by-path which branches up at the left 20 min. beyond this point leads to the summit. The main road flanks the red shrine (left) and passes beneath the *torii;* 15 min. beyond this one comes to a fine gray granite *torii,* beyond which is a narrow ledge called *Nanamagari* ('seven-turns') because at this point the road takes on a decidedly serpentine character.

The panorama spread out below is one of the most beguiling in the Empire; the eye embraces thousands of square miles of mt. and valley land sentineled by snow-crowned volcanoes and delimned by the jagged monarchs of many ranges. Near the center, 1500 ft. below, lies the poetic and placid *Lake of Ōmi,* beaded with a half-score microscopic towns and furrowed by tiny threads left by little steamers which at this great height look like toy boats afloat in an azure pool. If it be springtime, when the valley swoons beneath waves of sempiternal sunshine, and the wide and rich plains which flank the lake flame with a glory of yellow rape or lie clad in soft robes of many tints, the scene is one of indescribable beauty. At this season the sky which broods above it is usually a winsome, dimpling blue, quite Italian in its charm and color. Between the plain — which from here resembles a variegated board on a huge easel tilted up on one edge — and the hills which hold the lake fast locked in their green embrace, deep slashes mark the mt. sides, and from their emerald depths rise dense groves of great pines and firs and cryptomerias that look like vast plumes when viewed from above. Flecking this wide expanse of somber green are magnificent blotches of color formed by flowering mountain-cherry, wild *sazankwa,* perennially crimson maples, a veritable tangle of honeysuckle, and the host of flowers for which the Japanese hills are celebrated. The view is stupendous; the effect awe-inspiring, with a charm that will scarcely fade from the mind. From the extreme summit of *Hiei-zan* the vista is augmented by Kyōto, Ōsaka, and the country beyond, including the sea, all of which are here barred out by the ridge.

Hence onward the road winds to the left along the shoulder of the hill, now up, now down, and always over a terrace cut from the green slope. From the edge of this one looks down a thousand feet into impenetrable forest depths. In the autumn scores of *momiji* add dashes of yellow, scarlet, and russet to the all-pervading green. Later the half-bare spots are alive with blue-bloused peasants who stick like mt. goats to the steep declivities and garner their winter supply of brushwood. An inspiring walk of ½ hr. brings one to another granite *torii* marking a terrace from which the view is so extensive

that it fatigues the mind. Here the road descends steeply (left) through a fine forest of somber firs to (15 min.) a deep, silent, majestic gorge and a quaint and romantically situated shrine to *Benten;* the image seated in a stonevault protected by a wire mesh and guarded by a granite *torii* is *Fuku no kami san.* The stone lanterns and *Benten's* bronze *biwa* (harp) are pretty. The priest's house stands at the right of the road; herein one may purchase modest refreshments, and while lingering to enjoy the weird charm of the sequestered glen hearken to the lonely man's chatter and learn the picturesque history of the spot.

The lake comes into view just beyond, and then one sees at the left, on a walled terrace tottering with age, the old, weather-beaten *Fudō Myo-o,* with fine views and an uninteresting interior. The road which descends past the foot of the wall (and the priest's house below at the right) leads to (1 hr.) *Sakamoto,* on the lake shore. Mounting the stone steps on the near side (left) of the temple, we soon emerge on a winding mt. road which lays its silent, deserted length beneath wonderful old trees that remind one of *Kōya-san.* From time to time the path leads past a tiny terrace whence a vast expanse of land and lake are visible; at a point 30 min. beyond the *Fudō Myo-o* a lateral path comes down (left) from the summit of *Hiei-zan.* Here the main road goes off at the right, beneath an avenue of lofty trees of many varieties, and past a group of moss-grown Buddhist tombs deserted in the silent forest and forgotten of the world. A walk of 20 min. brings one to the huge temples whose bronze-covered roofs are discernible through the trees beyond the deep gorge (through which the path goes) at the left. In the tiny settlement which clusters about them is a clean tea-house provided with a table where one may enjoy one's luncheon under shelter, and piece it out with hot tea or bottled goods. The largest of the temples,

The KOMPON CHŪDŌ, on a terrace down at the right, is a time-stained but still sturdy reminder of a period when hundreds of similar fanes are said to have covered the sides of *Hiei-zan* and to have been so powerful as to constitute a menace to the civil power at Kyōto.

Historical Sketch of the Hiei-zan Monasteries. Five yrs. before the *Emperor Kwammu* founded Kyōto (in 794), the bonze *Saichō* (b. 767; d. 822; from 866 known by the posthumous title of *Dengyō-Daishi*) erected a small temple on the summit of *Hiei-zan* (3 M. N.E. of Kyōto) and called it *Enryaku-ji,* from the era (of *Enryaku* — 782–806) in which it was founded. He had but just returned from China whither he had gone to study the doctrines of the *Tendai* sect, which he now proceeded to diffuse from the new headquarters. In time the temple became a great monastery which was destined to bear 'much the same relation to most of the later sects established in Japan that the Church of Rome bears to the various forms of Protestantism. It was to be at once the common mother and the enemy of them all. Its earliest offshoot was the temple of *Onjō-ji,* more generally known as *Miidera,* picturesquely situated at the base of the hills on Biwa strand, beside the city of *Ōtsu.* It was not long before it found

itself at deadly strife with the parent fane — a fine commentary upon the sincerity of the tonsured exponents of the religion whose central idea is the impermanency of all things and the vanity of human wishes.' After Kyōto was founded *Saichō's* temple became of great importance to the new city, for as Buddhist superstition believes all evil comes from the N.E., the *Ki-mon*, or Devil's Gate, the priests were ordered to watch night and day; to pray, beat the drums, ring the bells, and thus keep evil far away from the palace and the capital. All this they did, and more, for according to the records the grounds of the many temples were adorned and beautified with the rarest art of the native landscape gardeners. The thousands of priests congregated here 'chanted before gorgeous altars, celebrated their splendid ritual, reveled in luxury and licentiousness, drank their *sake*, ate the forbidden viands, and dallied with their concubines, or hatched plots to light or fan the flames of feudal war, so as to make the quarrels of the clans and chiefs redound to their aggrandizement. They trusted profoundly to their professedly sacred character to shield them from all danger.'

In the golden age of Buddhistic monasticism there were upon *Hiei-zan* many thousands of priests and monks, who often exercised great influence upon internal complications. They possessed great wealth, and landed estates which extended from the summit of the mt. to the present *Kiyomizu-dera*. The ground about the main temple was as classic as that about *Kōya-san*. The powerful priests could make such a show of force that often when they went to Kyōto to make insolent requests of the harassed Emperor he sent out squads of soldiers to stop their approach to the Palace. The exasperated *Emperor Shirakawa* was wont to say of these truculent terrors: 'There are three things which I cannot bring under obedience; the water of the *Kamo-gawa*, the dice of the *sugoroku* game (a sort of backgammon), and the bonzes on the mt.' His predecessors had, by protecting the bonzes, abetted their arrogance, for in 951 ' when *Ryōgen* (afterwards *Jie-Daishi*), the abbot of *Hiei-zan*, had a dispute with the head of the *Gion Temple* in Kyōto, he settled it by sending troops to drive out his opponent. His Eminence then proclaimed that it had become apparent that in that degenerate age the Law of Buddha had fallen into such contempt that it was hopeless to think of defending its interests by ghostly arms alone. Accordingly he mustered a number of stout fellows, had them thoroughly instructed in the handling of such carnal weapons as swords, bows, and spears, and established them as a permanent force in the service of the monastery. The example was speedily followed by the other great ecclesiastical foundations; and thus another cardinal source of unrest was added to the perplexities of the Central Gov't. In 989 the Gov't sent a messenger with a rescript appointing a certain priest to the abbacy of *Hiei-zan*. The priests seized the document, tore it to pieces, and drove the messenger off with contumely. The Gov't did nothing and the bonzes triumphed. As time went on they waxed still more turbulent and audacious. In 1039, when dissatisfied with the Regent's distribution of ecclesiastical preferment, they came down and besieged *Fujiwara Yorimichi's* mansion. The latter appealed to *Taira Naokata*, who promptly raised the siege, killed many of the priests, and lodged the ringleader in prison. This was the beginning of the long feud between the clergy and the military — and especially with the house of *Taira*.'

Oda Nobunaga was the first to strike a crippling blow at the degenerate priesthood. He had difficulties with the bonzes before 1570, but it was in that year that they began to evince a determined and organized hostility to him. *Nobunaga* gathered his forces, and the priests, seeing the handwriting on the wall, made their monastery-fortress as impregnable as possible and awaited the onslaught. Some of *Nobunaga's* councilors remonstrated against his avowed intention to crush the *Enryaku-ji*, and rebelled against the sacrilege of destroying one of the most celebrated seats of learning in Japan, with an unbroken history of nearly 700 yrs. But he informed them that so long as these monasteries existed his projects would be continually thwarted, as they were a prime source of the national disorder and anarchy he was trying so hard to suppress. 'If I do not take them away now, this great trouble will be everlasting. Moreover, these priests violate their vows: they eat fish and stinking vegetables, keep concubines, and never unroll the sacred books. How can they be vigilant against evil, or maintain the right?

Surround their dens and burn them, and suffer none within them to live!' In September he advanced with a strong army and took the bonzes by surprise. 'Seeing that they were lost if they could not agree with the adversary at their gates, they offered *Nobunaga* a huge ransom, but in vain. *Sakamoto*, on the lake shore at the foot of the hill, was at once fired, and the assailants then stormed and burnt the monasteries on the lower slopes of *Hiei-zan*. The bonzes made a vigorous defense of some of the strong positions on the rocks and in the defiles. The final assault, delivered Sept. 29, 1571, ended in the extermination of every occupant of the hundreds of monasteries that had studded the faces of the mt. and its 13 valleys a week or so before. How many priests actually perished in this grim massacre cannot be stated with accuracy; at the lowest computation there must have been thousands of them.' (*Murdoch.*) With the accession of the *Tokugawa shōguns* the bonzes were permitted to reëstablish themselves on the heights, but the glory of *Enryaku-ji* never returned.

The great colonnade of the KOMPON CHŪDŌ is now but a simulacrum of its former grandeur, and the wide inner court, of Alhambraic dignity and suggestiveness, is sadly neglected. The new tiled roof contrasts oddly with the weather-beaten carvings, and with the moss-grown flags and vermiculated timbers. — The *Dai-Kōdō*, another bulky reminder of Buddhistic supremacy in the Middle Ages of Japanese history, stands on a higher terrace back of the *Chūdō*. Its massive superimposed roof and vast proportions are strangely impressive, and they call to mind the deserted palaces in the dense forests of *Yucatan* and the Mexican State of *Chiapas*. From the darksome, oppressively silent and melancholy interior a number of sculptured and gilded divinities gaze mournfully out to the green glades which hem the terrace in. The large panels of carved polychrome storks and other birds in high relief were doubtless beautiful in their prime. Even now they are worth looking at, as are also certain of the minor carvings and decorations. The colossal bell in the decaying *campanario* near the entrance to the wide atrium manifestly required the united strength of an army to drag it up the long steep avenue from *Sakamoto*. Despite its years its voice is sweet, and when its mournful notes boom and echo through the solemn forest, as if searching for the grandeur which once had its abode here, they stir the blood and haunt the memory.

A wide, steepish, beautifully shaded road in considerable disrepair leads down at the left under lofty trees to (2½ M.; 1 hr.) *Kami* (upper) *Sakamoto*, where a colossal granite *torii* marks the lower entrance. The descent beneath the great trees through which the wind sighs mournfully, and which have looked down upon so many thousands of zealous, plodding pilgrims, is delightful. Several crumbling and deserted wayside shrines recall the golden days of the vanished past. One at the left (10 min. walk from the temples) has a curious old green bronze slab rising in Chinese fashion from the back of an alert tortoise. The occasional vistas of the lake and of the villages on the lowlands near it are glorious. The last stretch along the wide and now fairly level avenue is flanked

on both sides by superb maple, cherry, and pine trees, with a view past these to the great *torii* and the lake beyond that is enchanting. At the village the road bends abruptly to the right and leads (30 min.) to a straight avenue (left) lined with long rows of pine and cherry trees — the latter a sight worth seeing in April (popular festival on the 12th, 13th, and 14th). A leisurely 15 min. stroll brings one to the pier (*hatoba*) of *Shimo* (lower) *Sakamoto* (2 M. along the lake shore from the upper town). The traveler may now follow the coast road on foot, or in a jinriki or a tram-car, to (1½ M. — 15 min.) *Karasaki*, for a view of the pine tree there, or he can see this from the deck of the steamer (frequent service) when it stops there (a few hundred feet from the tree) on its way to *Ōtsu*. In this case a ticket (8 *sen*) should be bought to *Miiderashita* (where one disembarks). The view of the green mts. at the right as the little boat glides over the smooth surface of the lake is very pretty.

The **Karasaki Pine Tree** (*Karasaki-no-matsu*) stands on a walled esplanade (in *Karasaki* village, 5 M. N. of *Ōtsu*) near the steamer landing. Its 300 or more immense horizontal boughs, upheld by wood crutches or stone pillars, curve awkwardly, and at the top (25 ft. or more from the ground) tin and wood copings have been placed as a protection against the weather. These arms, some of which measure 200-odd ft. from point to point, reach out like those of a gigantic and repulsive spider and are almost bare of foliage. This weird and unhandsome specimen of a thousand-year old tree illustrates in a curious way the Japanese love for what is bizarre and unsymmetrical. They delight in its deformed figure and its unnatural and disproportionately long branches. That this monstrous growth, which has none of the nobility of the great *Taxodium distichum* of *Santa María del Tule* (in Oaxaca, Mexico), or the fine Banyan in the Botanical Garden at Calcutta, should be considered one of the notable sights in a country filled to overflowing with exquisite things is quite beyond the understanding of foreigners.

From *Karasaki* a 25 min. ride on the boat brings one to the *Miiderashita* landing at *Hama-Ōtsu*. Inn: *Ōtsu Hotel* (*Hakkei-kwan*), native style, ¥3 a day. The **Miidera Temple** (known also as *Onjō-ji*) stands in a fine grove on the hill-slope 10 min. walk straight up from the landing. The original structures, erected in 858 by the bonze *Enchin*, were destroyed along with their immediate successors by the fighting bonzes of the *Enryaku-ji* on *Hiei-zan*, who on several occasions fought the hired *sōhei* of the *Miidera* (the present seat of the *Jimon* branch of the *Tendai-shū*), and burned their property. A few of the present edifices (14th on the list of temples sacred to *Kwannon*, see p. ccvi) date from about 1690. Travelers customarily visit the tottering old *Shaka-dō* to see (1 *sen*)

Benkei's Iron Pot (*Benkei-no-shiru habe*), a very old, rusted, and broken contraption (about 5 ft. wide and 3 deep) resembling a soap-boiler, and from which *Yoshitsune's* devoted servitor (and popular hero) is supposed to have eaten his bean-soup — which may well be doubted. On a higher terrace, housed in a small shed (2 *sen*) is Benkei's Bell (*Benkei no tsurigane*), a badly cracked affair which the erratic *Benkei* is said to have taken often to the top of *Hiei-zan* to ring during the night! The priests in charge of the two doubtful relics will recount a lot of balderdash to whosoever will pause to listen. More interesting is the fine old *Miidera Bell* (said to have been cast by *Hidesato*, a 10th-cent. hero), about which many legends cluster. Its strangely sweet, penetrating notes form one of the Eight (poetic) Attractions of the Lake of *Ōmi*, and when heard on a still summer night echoing far out over the water they make a vivid impression on the mind.

One has the choice of returning to Kyōto by a car of the *Keishin Electric Tramway* (time about 30 min.) or viâ the underground **Lake Biwa Canal** (*sosui*) which passes through the hill on which the *Miidera* stands. Ticket-office across the road from the canal, 5 min. from the lake. The service depends somewhat upon the supply of passengers, but a regular boat usually leaves about every half-hour (fare, low; time about 1 hr.).

A special boat (seating about 12 pers.) can be hired for a price, but little will be gained by the transaction. The boats are long, narrow, and seatless, with matting upon which one squats on the deck, beneath a low roof. A seat in the triangle of the bow insures one a better view of the canal and prevents crowding. The first of the 3 tunnels (11 M.; 25 min.) is entered immediately and is followed by an open strip, then the 2d tunnel (330 ft.) and (5 min. later) the 3d (2800 ft.). Dim electric lights point the way through the dusky depths and many of the craft which loom out of the blackness ahead are lit by flaming torches. Hands should not be allowed to rest over the side, as the boats often scrape together. A man on each halloos a constant warning to approaching boats. Vertical shafts at intervals admit air and a feeble light. The landing is about 10 min. walk above the *Miyako Hotel* (near which the tramcars stop). The return trip on the boat takes about 2½ hrs., as it must be pulled up (by means of a rope along the side of the canal) against the slight tide.

The primary object of the canal, which cost 1,500,000 *yen* and was constructed in the 5 yrs. between 1885 and 1890, was to connect Lake Biwa with Kyōto (and incidentally to provide electric power for that city), thence by means of the *Kamo River*, with *Ōsaka* and the sea. It was planned by *Saburo Tanabe*, is 7½ M. long, has a gradient of about 1 in 20 and a drop of about 11 ft. — until it reaches the edge of the range above Kyōto whence the drop is 118 ft. At the latter point the sharp descent is overcome by a *Ke-age* (a 'kick-up') 1820 ft. long, over which the boats are hauled on steel trucks attached to a wire cable running in grooved wheels and actu-

ated by electric power. The Kyōto municipality is part owner of the canal, and the traffic privilege is rented out. The canal which parallels the main one about 60 ft. to the N. supplies additional electrical energy for the lighting of the city. Their open banks are lined by cherry and maple trees; in June they are the favorite resort of fireflies, which come here in numbers almost as great as at *Uji*.

Lake Biwa (*Biwa-ko*), so named for its fancied resemblance to a *biwa* (a native 4 stringed lute); known also as the Lake of Ōmi (*Ōmi no Kosui*) because of its location in the heart of *Ōmi Province*, is the largest (36 M. from N.E. to S.W.; 12 M. wide, and approx. 300 ft. at its deepest point) of the Japanese sweet-water lakes, and the most interesting. It stands in *Shiga Prefecture*, about 328 ft. above the sea and is supposed to have been formed (in a single night) by a depression left by the great earthquake (B.C. 286) that caused the lordly *Fuji-san* to rise to its present height. The long ridge of *Hiei-zan*, *Hira-yama*, and *Ko-yama* (the highest summits of the water-shed between the lake and the *Kamo-gawa*) flank it on the W. (and form the E. boundary of the *Yamashiro Plain*), while toward the E. *Ibuki-yama* (4330 ft.) — regarded by the ancient Japanese as the Devil's abode — rises grandly. The vast plain roundabout contains some of the richest soil in Japan. Numerous towns and villages flanked by well-cultivated fields extend around the lake; the land rising gradually in many places into wooded mts. which reflect their verdure in the glassy waters and recall certain of the lovely Swiss lakes. Near *Katata*, at the S.W., it narrows preceptibly, and after reaching an arm beneath the *Seta-no-Karahashi*, pours its waters into the *Seta-gawa* (which farther down is called the *Uji-gawa*, and later the *Yodo-gawa*). In addition to this outlet are the twin canals cut through the ridge that hold the waters back from Kyōto. The most important of the shore towns is *Ōtsu*, capital of *Ōmi Province* and *Shiga Prefecture*, with 40,000 inhabs. *Hikone* with its white castle on a hill overlooking the water stands farther to the N.E. and is mentioned at p. 399. Beyond it is *Nagahama*, on the E. shore, noted for its exports of the fine white silk crape called *Hamachirimen* (made in the rural districts of *Sakata*). At the village of *Ze-ze*, *Kobori Masakuza* erected a furnace in 1640 and began the manufacture of the well-known *Ze-ze-yaki*, one of the most popular of the wares of *Ōmi Province*. From *Shigaraki*, near the lake shore, clay for the making of faïence is shipped to many parts of the Empire. A well-known ware called *Seta-yaki* is made at *Seta*. *Chikubu-shima*, an island not far from *Nagahama*, has a temple 30th in the list of places sacred to *Kwannon*, and is a breeding-place for cormorants and other fowl. Small coasting-boats start at frequent intervals from *Ōtsu* (and *Seta*) and make the circuit of the lake; stopping at the chief towns.

LAKE BIWA is renowned for its beautiful scenery, while its

classic shores, rich in history and legend, form the themes of many writers. The famous Eight Views (*Ōmi Hakkei*, in imitation of those at *Siao-Siang*) are: The Evening Snow on Hira-yama; The Autumn Moon seen from Ishi-yama; A Bright Sky with a Breeze at Awazu; The Sunset Glow at Seta; The Evening Bell at Miidera; Rain by Night at Karasaki; The Boats Sailing back from Yabase; and The Wild Geese alighting at Katata. Of greater practical utility are the fish, valued at 2 million *yen*, that are taken each year from its waters. Crude, arrow-shaped traps made of bamboo and reeds are used in the shallows along the shore. Salmon-trout, eels, and the large *gengoro-funa*, a species of carp with a national reputation for size and flavor, are caught in quantities. The fish called *Higai* (for which the Japanese have no name, and the Chinese ideograph for which means both 'emperor' and 'fish') are found nowhere else. — The historic town of *Ishi-yama* (E, Pl. D, 3), with a faded temple sacred to *Kwannon*, is not far from the *Seta Bridge*, and is of but little interest. The room where the *Genji Monogatari* is thought to have been composed is still shown to visitors. The maple display is no finer than that of other places near Kyōto.

***Daigo-ji**, or the *Sambō-in* (lit., 'The three precious things, or Buddhist triad: Buddhism, Buddhist rites, and the priesthood), a monastery (of the *Shingon* sect) about 4 M. S.E. of Inari (E, Pl. C, 3), may be reached by train from the Kyōto to the *Yamanashi Station*, thence 1 M. on foot to *Daigo-ji* village (whence the temple takes its name); or by following the woods-road (good walking, in about 1½ hrs.) leading behind the *Miyako Hotel*. One forenoon is ample for the trip, which in the spring or fall is one of the most delightful in the environs of the old capital. On alighting at *Yamashina Station* follow (right) the broad highway across the lowlands to the village, which is traversed its entire length. High bamboo groves flank the excellent pike beyond to the lovely hill-encircled valley in which the temple stands. The white wall with its five Imperial stripes borders the road at the left, and from it a broad and well-swept avenue leads up to the weather-beaten gate at the far end. The two great unwashed *Dewa* kings in the loggias are grimy with the dirt of centuries; the old belfry, the deserted pagoda, and the other structures standing neglected beneath the lofty trees are sad and silent reminders of vanished glory. *Hideyoshi's* sometime famous tea pavilion stands far up the hill beyond the main gate, but access to it is barred by a fence across the path; the main temple with its office is behind the walled inclosure midway of the avenue.

Daigo-ji was founded in 902 by the bonze *Shōbō* (*Rigen-Daishi*). The original structures, having been partly destroyed during the *Ōnin* war, were rebuilt by *Toyotomi Hideyoshi* in the

16th cent., from which period the inner garden dates. Some of the roughly hewn beams of the primitive building were preserved and used in the present one, and because of these and of certain ancient structural features (the low-railed balcony around the main edifice, the style of the priests' apartments, and so on) it is regarded as the best specimen extant of the fine old Buddhist fanes of early times. At the zenith of its power and fame its magnificent art treasures, some of which now repose in the Kyōto and Tōkyō Museums, were richer than those of any of the Kyōto temples. Those which remain are worth inspection, and if the traveler will write ahead so that the priests may have them ready for displaying, he will save time and be well paid for the pilgrimage hither. Small fee customary. The priests are very proud of the temple and its lineage. From the time that *Dōsei* and *Seiun*, two sons of the *Emperor Kameyama* (1260–74) became its chief bonzes, the heads of the institution (one of the 13 in the Empire honored with the title of *monzeki*) have been princes. — The situation of the group of buildings, in the midst of a stately and impressively beautiful old park on the lower skirt of a range of noble hills, is admirable. The traveler who visits the spot in spring when the patriarchal cherry trees display their wealth of blooms, or in Nov. when the gorgeous maples are crimson with rage at the defiling touch of winter, will be entranced by the beauty of the scene. The great *Hideyoshi* used to grow rapturous and sentimental over the spectacle of the century-old *sakuras* blooming as exquisitely as they did when in their teens, and the native poets delight to picture him leaning against the classically correct balustrade overlooking the fine fish-pond, and striving to combine poetry with statemanship while viewing the crescent moon above and the floral wonder below.

So careful are the priests to prevent further breaches being made in their remaining treasures, that the acolyte who conducts the traveler about is usually dogged by one or more spying bonzes. As one traverses the 'nightingale' floors of the outer corridor one gets beguiling views of the adorable little garden backed by lofty trees. But for the fact that the artist who laid it out transgressed the classical rule relating to the necessity of having the various bridges of different form, it would be considered the most perfect of its kind in the Kyōto neighborhood. — The screens in the first suite, showing landscapes and other views, are by *Ishida Yutei;* those which follow, by *Kanō Sanraku*, differ but little from the conventional style adopted by him. The curious old wood screen and the ancient bronze bell among the relics in the adjacent rooms are of Korean origin and belonged to *Hideyoshi*. The palanquin was used by one of the early abbots. The excellent old folding screens, ornamented with *Paulownia*

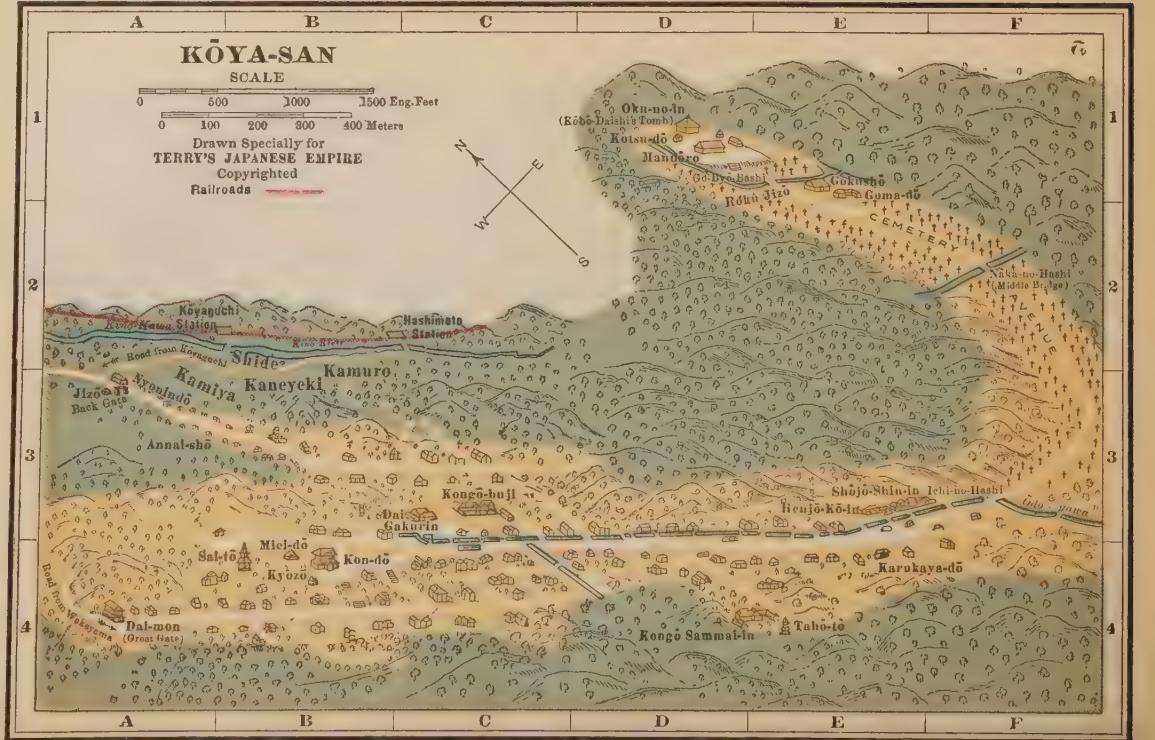
imperialis crests on a gold ground, are by *Ikoma Toju;* the decorated cedar doors (one with a duplicate of the Wet Heron of the *Nijō Palace*) are from *Hideyoshi's Momo-yama Palace.* The *fusuma* in an adjoining room, showing huge polychromatic peacocks with tails so wide that they spread to the surrounding panels, are by *Kanō Sanraku;* those displaying Chinese figures are by *Ko-Hōgen.* Both *Yutei* and *Sanraku* are represented by some wan and faded work of uneven quality in the next suite, where there is a very striking old-gold folding screen (by *Kanō Eitoku* working in one of his best moods) with flights of jet-black crows across it — counterparts of the glossy rogues who caw so loudly in the tall cryptomerias of the outer park. The maple screens are by *Yamaguchi Seki,* better examples of whose work are the folding screens showing a *Tosa* cock and hen with long tails, and some fallow deer. From this suite one looks out upon another small garden, with a shallow pond that reaches under one of the buildings, and imparts a pretty effect. An old *biwa* and some minor relics are shown to the visitor before he passes on to the *honden,* which contains among other things a fine gilded image of *Miroku-bosatsu* (to whom the temple is dedicated) ascribed to the versatile *Unkei.* The seated wood figure at the right is *Kōbō-Daishi;* that at the left *Shōbō,* founder of the institution. Both are among the best examples extant of the almost faultless work of *Tankei* — the talented son of *Unkei.* In the *Zenjō-kwan* (religious meditation room) there is a very curious black- and gold-lacquered reliquary shaped like an old-fashioned cupboard, containing an image of *Jizō.* The folding screens are adorned with the *Jū-ni-ten* — Indian gods of bizarre composition and coloring.

The ***Yawata Hachiman Shrine** (called also *Iwashi mizu Hachiman;* and *Hachiman-gū);* on the low (300 ft.) summit of *Otoko-yama* (E, Pl. B, 4), at the *Yawata Station* of the Kyōto-Ōsaka electric car line (30 min. S.W. of Kyōto; fare, 28 *sen* round trip), is regarded as one of the most perfect architectural expressions of a *Ryōbu-Shintō* shrine in the Empire, and is dedicated to the *Emperor Ōjin* (God of War), the tutelar deity of Kyōto. It is known locally for its beautiful and commanding situation and for a gutter of pure yellow gold (*kin no toyu*) which extends across it. If possible one should plan to visit it early in Nov., when the maples are in their prime, as these add greatly to the peculiar beauty of the splendid panorama visible roundabout. Popular festivals are held (usually at midnight) from Jan. 15 to 20, and on Sept. 15, at which times devout pilgrims climb the winding road up the steep hill, the many lighted lanterns and torches making a curious spectacle as they glimmer in the darkness. [It may be merely a coincidence that the untutored Indians near *Amecameca,* Mexico, have from time immemorial practiced the same cus-

tom at the *Sacro Monte;* consult *Terry's Mexico,* p. 462.] — From the several stations near the *Kamo-gawa* the tram-car runs out through a district not distinguished for cleanliness, to the tawdry outskirts, where the *Ōsaka Canal* is crossed and recrossed. Between the *Inari* and *Yodo Stations* a wide stretch of half-submerged marsh is traversed to the mouth of the *Katsura-gawa,* opposite which is the ruin of the ancient *Yodo Castle* — a one-time *Tokugawa* stronghold. Many pear orchards dot the landscape. *Yawata* stands beyond the long steel bridge near where the *Uji-gawa* and the *Kizu-gawa* merge their waters and become the *Yodo-gawa.*

The *Shofu-ken,* a semi-foreign hotel, faces the station; rounding it one sees just ahead a colossal granite *torii,* the lowermost outpost of the shrine. The serpentine lotus-pond is lovely in Aug. when it flames with variegated flowers. The main road lays its broad length upward and around the hill, over hundreds of clean stone steps and through charming stretches overshadowed by lofty trees. The views out over the flat country are beguiling. A steady 20 min. climb brings one to the lower end of a long flagged lateral walk which terminates at the shrine. The old machine-gun here behind its shield is a relic of the Japan-Russia War. Lines of magnificent cryptomerias and camphor trees with moss-grown, lichen-covered stone lanterns beneath them, mark the approach, along which are many tiny shops where colored earthenware pigeons, and small bows and arrows (the latter made from a special bamboo grown in the neighborhood, and delicately feathered), are sold to pilgrims as souvenirs. Just within the gate, at the right, is a bizarre bronze horse half covered with a bronze blanket stamped with a gilded crest, and tied to a very realistic bamboo. The main edifice, which dates from the 16th cent. and is built after the style of shrines of the Fujiwara epoch, is strikingly picturesque, with a weather-beaten roof that is half tile, half thatch; and a porch under the eaves of which are many faded wood-carvings. The imperial *kiku* crest so much in evidence denotes royal patronage. Hundreds of fluttering, preening pigeons are fed in the courtyard because pigeons are supposed to have fed the young *Hachiman* when he was neglected by his warlike mother. Flowers of different colors are seen to have been grafted on the big *sazankwa* bush at the right of the entrance.

The temple proper stands on a wide plinth supported by a massive stone wall whose outer edge is surmounted by a vermilion colonnade flanked on the inner side by a partly open square. The maze of weather-stained, vari-tinted sculptures proclaim Buddhist associations. The famous golden gutter, about 3 ft. only of which is exposed, reposes within a sort of protective shell; according to the priests it is 3 ft. wide, 3 in. thick, and 78 ft. long. — At the rear of the compound, noted


KŌYA-SAN
SCALE
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TERRY'S JAPANESE EMPIRE
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Railroads
N
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S
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Okn-no-in
(Kōbō-Daishi's Tomb)
Kotsu-dō
Mandōro
Go-Byō-Bashi
Rokū Jizō
Gokushō
Goma-dō
CEMETERY
Naka-no-Hashi
(Middle Bridge)
AVENUE
Kōyaguchi
Kino Kawa Station
Hashimoto
Station
Kino River
Road from Kōyaguchi
Shide
Kamuro
Kamiya
Kaneyeki
Nyonindō
Jizō
Back Gate
Annai-shō
Kongō-buji
Dai
Gakurin
Shōjō-Shin-in
Ichi-no-Hashi
Henjō-Kō-in
Ōdo gawa
Sai-tō
Miei-dō
Kon-dō
Kyōzō
Karukaya-dō
Road from Wakayama
Dai-mon
(Great Gate)
Kongō Sammai-in
Tahō-tō
A B C D E F
1 2 3 4

for its lofty cryptomerias and camphor laurels, is an ancient storeroom (*kura*) that resembles *Daniel Boone's* cabin. — By leaving the inclosure through the gate at the right of the shrine, one descends over a zigzag path beautifully embowered in maple trees. From the terraces one gets enchanting views of the *Yodo-gawa* as it meanders across the wide *Ōsaka* plain below — flaming with yellow rape, or green with a gauzy mantle of young rice. *Ōsaka* is visible at the far S. The path strikes into the main one at the 2d *torii*. The trail at the left goes to a pretty waterfall. *Kori-en*, a park (chrysanthemum shows) much frequented by *Ōsaka* folks, is a 20 min. ride on the tramway.

28. From Kyōto to the Kōya-san Monasteries.

*Kōya-san (or *Takano-yama*), a mountain (2800 ft.) in the N.E. part (*Wakayama* Prefecture), of Kii Province, in the basin of the *Yoshino-gawa* near the *Yamato* line; the loftiest eminence of a bulky range that runs E. and W. and holds in its saucer-shaped summit (24 sq. M.) the famous old monastic town of *Kōya* (comp. the accompanying plan), should be visited if time permits, since a journey to it forms one of the most delightful of all the excursions off the beaten track of travel in Japan. Beside forming a fine walking-trip it gives the stranger a glimpse of rural life he would not get elsewhere, as well as of one of the quaintest ecclesiastical communities in the Empire.

The sacred mountain is said to derive its name from the Umbrella Fir known as the *Kōya-maki*, and as the *Podocarpus* of *Kōya* (*Sciadopitys verticillata, Thunberg*), a fine and lofty tree (oftentimes 50-65 ft.) with a gray trunk (3 ft. or more in circumference) and cones like those of a pine tree. Here, in its native habitat, it occurs sparsely and is carefully cultivated. — The monastic settlement owes its origin to the famous *Kūkai* (b. 790; d. 840 — better known by the posthumous name of *Kōbō-Daishi*), who entered a Buddhist temple when quite young and at 19 became a priest. In China he studied under the abbot *Huikwo*, who taught him many of the finer precepts of Buddhism and who commissioned him to take back to Japan the mystic formula of the *Shingon-shū* (p. cc). On his return he engaged in a discussion organized by the Emperor between the most learned bonzes, and surpassed them all in eloquence and scientific knowledge. Soon thereafter he began to preach the doctrines of the *Shingon* sect, and after serving as abbot of the *Tōji* at Kyōto, he repaired to *Kōya-san* and founded the *Kongo-buji* which in time became the largest monastery in Japan. He invented the alphabet mentioned at p. cxxvi, and is said to have possessed almost miraculous artistic ability. Few if any of his works have survived, notwithstanding the hundreds of sculptures and paintings attributed to him. He lived a life of such exemplary sanctity that the credulous refuse to believe him dead and are persuaded that he is awaiting, in a lethargic repose, the coming of *Miroku*, the Buddhist Messiah.

The summit of the mountain is a magnificently wooded, irregular plateau about 2 M. long, surrounded by forest scarps which terminate in eight points supposed by devout Buddhists to represent the 8 petals of the lotus (*hachiyō renge*).[1] Nestling in this high and sequestered cuspidal basin,

[1] In this somewhat confusing sense *hachiyō* signifies a coat of arms composed of 8 lotus leaves; and *renge* (a contraction of *Chirirenge* — a porce-

far from the 'madding crowd' and the complexities of modern life, is one of the most ancient religious foundations in Japan; a strange aggregation of celibate monks forming the lees of a city (a sort of Japanese Mount Athos) which in its prime is said to have contained from 2000 to 9900 glittering temples and 90,000 souls. During the turbulent Middle Ages of Japanese history it had its own soldiers who more than once swept down the mt. side like an avalanche and carried destruction and death to its over-arrogant foes. For years it was a place of exile for political prisoners of rank, and more than one powerful but defeated warrior has been immured here for life in one of the many monasteries. For centuries women were not allowed to come within shouting distance of its hallowed precincts and were forced to turn back at a point near the summit.

To the ignorant, *Kōya-san* is a sort of miracle-working place and by such it is endowed with a sanctity perhaps more profound than any other Buddhist community in the Empire. Thousands of pilgrims of both sexes make the ascent of the mt. each year, and the present town, which consists entirely of temples (about 30 in all, with 250 priests and as many acolytes), monasteries, monkish-hostelries, and shops which cater to their wants, subsist upon the fruits of these pilgrimages — which the entire community (pop. about 2000) stimulate by every means in their power. Many of the shops are dedicated to the sale of objects associated with the worship of Buddha — rosaries, images of saints, and a host of sanctified things similar to those sold in Roman Catholic places of pilgrimage in Europe. The priests sell indulgences (*O-fuda*) against sickness, the devil, the smallpox, and other things, and make not a little money by the sale of sand (called *dosha*) from a sacred mt. (*Muroosan*) in *Yamato*. [After being consecrated by the priests it is supposed to have the power of softening the rigid joints of a corpse when sprinkled over it, so that the body can be easily laid in the coffin.] Also from paper shrouds (*Kiō-katobira*) painted all over with Sanskrit (Jap. *Bonji*) characters.

From Kyōto to Kōya-san. By rly. viâ *Nara* to (about 5 hrs.) *Kōyaguchi*, thence by auto, tramcar or on foot to (3 ½ M.) *Shide*, or *Shiide* (see the Plan facing p. 511, and the remarks at p. 513). Or

From **Osaka to Nara** by the excellent (speedy and cheap) **Ōsaka Denki Kido Kwaisha** (Ōsaka Electric Rly. Co.), thence

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lain spoon made in the shape of a lotus leaf), the lotus itself. The base of the lotus flower on which Buddhist deities are represented as sitting or standing, is called *Rendai*. The 8 petals are symbols of Buddhist philosophy; when closed they are likened to the untaught mind that knows naught of the sunlight of knowledge which floods them when the flower opens. (Comp. p. clxxxix.)

by rly. to *Kōyaguchi*, etc. See p. 609. Travelers approaching the Mt. from **Kobe** and **Ōsaka** will find this the quickest and cheapest route.

A local electric tramline runs viâ *Hashimoto* (see the plan at p. 511) to *Shide*, thence up to the *Goraku-bashi* (or Paradise Bridge, i.e.: bridge separating the Koya paradise from the outer world) mentioned at p. 518.

Non-walkers sometimes employ the (uncomfortable, muscle-twisting) *kago* (sling) to carry them (2 men for a 100 lb. person; 4 for a heavier man) from *Shide* (a small hamlet at the foot of the actual incline), but as the men have to rest often, a good walker can make the climb (no dizzy places; good, clear trail; gradual slope) easily in about 4 hrs. The pay of the men should be arranged in advance. Prices flexible.

The return trip should be varied in the manner described hereinafter. A companionable guide from the hotel is desirable, not only to help the traveler carry his kit, but also to serve as courier and interpreter at the *Kōya-san* temples. The season and the weather have a direct bearing upon one's enjoyment of the trip; on rainy days when clouds hang low over the mts. the splendid views are obscured, and the road, which in some places is vile, is apt to be slippery and deep in mud. This makes the going somewhat wearisome, particularly in the narrow, steepish defiles. The most beautiful season is perhaps April or May; then the wild and broken slopes and forest dingles seem to tremble with electric joy at their spring awakening, and the mt. cherry blossoms, the azaleas and other wild flowers give the world an inkling of what the summer glory is to be.

The majority of the hundred thousand or more pilgrims who annually seek the holy monastic retreat (and who earnestly believe that a pilgrimage hither is necessary to their spiritual salvation), go at this time, before the rice is planted, and so crowd the inns that lodgings must be arranged for in advance. In the full blaze of summer the languorous forest is exquisitely lovely, all color and brilliancy, and vocal with the stridulous calling of a myriad cicadas. Stately ferns and a host of flowering shrubs decorate the winding courses of the hurrying, whimpering streams; the rocky gorges are fragrant with the perfume of countless white lilies and violets; the little-trodden, primeval by-paths are the haunts of many unhunted wild creatures, and the plashing of innumerable waterfalls and cascades ring through the glades. But the June rains have made the roads heavy, and the mt. torrents bring destruction to many of the bridges. In the autumn, after the crops are garnered, and white-clad pilgrims with jingling staffs are again on the move; when the maples, the *ichō* trees, the vegetable wax, and a host of other turn-coat picaroons are flushing and paling before the advance guards of winter, the forest is lovely beyond description; but it is apt to be cold at the summit. Snow often falls in late Nov. (sometimes 3 ft. deep in Jan.–Feb.) and the ponds show thin ice on their surfaces. But the traveler misses much who does not see the fine old temples of *Kōya-san* on a gray winter morning beneath their thick coating of hoar frost or snow, or when they loom out of their great shadows on a frosty winter night, beneath a steel blue sky powdered with glittering stars. The rapier-like thrusts of Jack Frost are considerably to the point at this elevation, and travelers making a winter pilgrimage should bring heavier wraps than those required by the temperature at Kyōto. A special charm of the early fall is added by the trustfully belated azaleas, late-blooming chrysanthemums, camellias, asters, and *sazankwas* that one often sees flowering in the warm pockets of the hills with a southern exposure. At this season sections of the mt. sides show pink with thickly hanging, very puckery wild persimmons, while in the village gardens hosts of globular yellow oranges pend from the trees and contrast sharply with the deep-red berries of the *Nandina domestica*. Certain

sections possess a decided Tyrolean charm, and the great elevations, the magnificent views, and the deliciously calm and pure air exhilarate one.

The hurried traveler can get a cursory view of *Kōya-san* with a hasty look in at several of the temples and the Buddhist necropolis in a half-day, and by scrambling down to the rly., reach Kyōto before midnight; but by so doing he must necessarily omit a quiet inspection of the best features of the fine old ecclesiological relics of the holy place, deny himself a close acquaintance with the rich treasures stored in the temple godowns, race through the wonderful cemetery (one of the most unique in the world) under its lofty vault of majestic cryptomerias, *Chamæcyparis*, and other huge coniferous trees flanked by its awe-inspiring tombs, and miss all the soul-stirring views obtainable from the peaks which shut in the place. Most travelers will wish to remain at least 1 whole day and 2 nights; many enjoyable days can be spent roaming over the quaint settlement, attending the temple services or watching the zealous and enthusiastic pilgrims as they hurry from one temple to another and make their orisons before noted shrines or sacred tombs. Some go from one to another like a running street-lamplighter, and feel that they have not done their duty or earned their reward of merit until they have prayed before every sacred place on the circuit to the immortal *Kōbō-Daishi's* tomb.

Whosoever comes to inspect the chief treasures of the older temples must plan carefully in advance, as the same difficulties that confront one elsewhere are here in a more pronounced form. The ecclesiastical junk exhibited before the casual and unknowing visitor does not include the older or finer relics, to see which one must obtain a special permit (through one's ambassador, or minister) from the Imperial Household Department (at Tōkyō), and a promise that advices will be sent direct bespeaking special attention and privileges. These advices go to the abbot's residence at the *Kongōbuji*, whence instructions are sent to the *Miei-dō*, a squat, ostensibly inconsequential little temple which travelers generally overlook, and in whose godowns some of the finest treasures are stored. In due time these will be brought forth and properly displayed and the traveler notified at his inn. The prevailing dampness (which at *Kōya-san* is much like that at Nikkō) so injures many of the finer and more delicate paintings on silk or paper that it is with extreme reluctance that the priests consent to withdraw them in summer from their moisture-proof storehouses. Sometimes it is only once in years that the priceless old *kakemonos* are unrolled, as new creases are inevitably made in them and the finer penciling injured, and in time obliterated. Certain of the old masterpieces, painted many centuries ago, are 10 ft. or more wide by 20 long, and for inspection they must be hung against a smooth wall or spread out on a broad floor; in the latter case, where several are grouped, the temple must be closed temporarily to parishioners, while the traveler is engaged in the inspection. Fees though not obligatory are customary; in special cases the amount rests with the giver. Ordinarily 25 or 50 *sen* is enough for the priest who conducts one through one of the temples, and a *yen* is an evidence of generosity. Whosoever gives more imposes a moral burden on the succeeding visitor with a modest income. The average donation of pilgrims to shrines visited by them is ¾ *sen*. Not over 4 or 5 of the remaining temples (all of the *Shingon* sect of Buddhists) and their relics are worthy of notice. These all lie within the triangle formed by the great front gate, the so-called rear gate, and the settlement end of the cemetery avenue, and are mere shadows of their ancient fame and splendor. The disestablishment of Buddhism and the consequent denationalization of the temples, coupled with the disastrous fires which have swept over the place, have struck blows at *Kōbō-Daishi's* retreat from which it has not recovered. Many prized possessions have been acquired by art-collectors in Japan and abroad, and others have been removed to the Tōkyō, Kyōto, or Nara Museums. The traveler will mayhap wish to be reminded that the temples close at 4 P.M., and that in winter particularly, twilight comes soon thereafter. — It is worth while lingering at *Kōya-san* for a bright day on which to make the descent to the rly. The return route is marked by finer and more extensive views than that from *Kōyaguchi*, and whosoever has made the ascent over this road should by all means choose the latter on the downward trip.

The Inns (p. xxxiv) are monastic in character; part inn, part temple, with clean rooms and no female attendants. The monks take care of them,

and though obliging and solicitous of the traveler's welfare, they do not relish being ordered about like menials in a public hostelry. Foreigners bearing special letters from the Tōkyō Gov't authorities are sometimes lodged in spacious and quasi-luxurious apartments formerly reserved for *shōguns* and other exalted personages; certain of these suites overlook pretty landscape gardens and have adjacent bath-rooms fitted with crude wooden bath-tubs. Of material interest to the traveler is the fact that there is also a tiny kitchen, a blessed refuge wherein, if he is making a prolonged stay, he may cook his un-Christian food without the vegetarian priests knowing (or caring) that such a sacrilege is being committed! Meals are served in one's apartment; the food is purely vegetable, and after the second day distressfully unpalatable. Fish, flesh, fowl, butter, cheese, eggs, milk bread, coffee, and other necessaries of life are absent, and are replaced by seaweed, greens, bamboo-shoots, cabbage, *daikon* in various unappetizing forms, and other garden-truck which one eats as a novelty the first meal and rejects with an involuntary tightening of the throat when it is offered at the second and third. In addition there are flabby mushrooms boiled in very thin water without seasoning; the omnipresent boiled rice without sugar, milk, or salt; a bean-curd (*tofu*) for which one acquires a liking only after much patient effort; a yellow substance (known as *yuba*) made of the skin of bean-curd, and looking and tasting like thin sheet rubber; and insipid sugarless tea. Hot *sake* can be had when called for. Usually there is a nimble-witted, fleet-footed lad about the place who from long practice in foraging can make a swift sortie on the town shops and return with an egg or a pheasant or something that will keep body and soul together during the sojourn in this pious community. The traveler should bring a well-filled lunch-basket with him from Kyōto. Bread can be toasted nicely over the charcoal *hibachi*, and the monastery tea can be replaced by a better brand. Followers of *Epicurus*, particularly those interested in vegetarianism, who are struck by the bulk and heft of certain of the oily-faced priests, may wish to know that they do not extract all their religious fervor from 'garden-sass,' for when absent from *Kōya-san* they are allowed to vary their diet.

There are no fixed prices for accommodations, but travelers are expected to pay (and tip) as much as they would in any first-class inn. The money is customarily wrapped in white paper (fees in a separate package) and handed to the attendant in charge just before leaving. Among the best inns are the *Shōjō Shin-in* ('Pure-hearted Temple'), the adjacent *Henjō Kō-in*, and the (¼ M.) *Kongō-buji*. Many of the other temples have a small number of rooms which they hire out to pilgrims. Certain of the monks in charge speak a little clipped English. In the late autumn and winter the halls are woefully chilly, and foot-covering in the form of soft-soled felt slippers is very acceptable. *Kimonos* in which to sleep are provided, but towels and soap should be taken along. Ask if the house contains a special bath-tub made after foreign designs. As one is usually drenched wth perspiration on reaching the summit, a change of underclothing is needful. Unless one has an extra pair of walking-shoes in one's kit it is highly advisable not to turn wet or muddy shoes over to the innkeeper to clean or dry, as they are apt to be ruined (comp. p. lxxvii). Unless the traveler's guide knows the settlement, time can be saved by accepting the services of a local guide. It is customary for the attendant at the inn to call in some shopkeeper friend who cheerfully devotes the day to showing the stranger the sights, free of charge, if purchases of souvenirs (two or three *yen's* worth leaves him satisfied), etc., be made at his shop. Reputable dealers are supposed not to advance the prices for the occasion. Many attractive little mementoes are on sale, chief among them rosaries (*juzu*) in various designs. Those most in demand by devout pilgrims are made of the berries of the pippul tree (*Ficus religiosa*; Jap. *bodaiju*) or the sacred *bo* tree of India, under which *Sakya-muni*, the founder of Buddhism is said to have become 'enlightened', and which legend declares was produced at the moment of his birth. The beads of the rosaries are called *juzudama*, which is also the name for rosaries made of Job's-tears, and for the seeds themselves. 'Telling the rosary' is *Juzu wo tsumaguru*.

The rly. line from Kyōto to Nara is described at p. 549. From Nara it runs southward through a fair country dotted with ruinous temples, delimned by wooded hills, and devoted

to the cultivation of pears. 3 M. *Kōriyama*, and (7 M.) *Hōryūji* are spoken of in Rte. 34. 9 M. *Ōji* is the junction where trains are changed for Ōsaka City. Passengers for the *Kōya-san* region change into a car marked *Wakayama-shi*. The environing country is productive and the climate mild; vegetables are often transplanted as late as Dec. and come to fruition before the cold and snow of Feb. 13 M. *Shimoda*. From (16 M.) *Takada* a branch rly. leads to (6 M.) *Sakurai*. We pass the unimportant stations of *Shinjo*, *Gose*, *Tsubosaka*, (24 M.) *Yoshinoguchi* (starting-point for *Yoshino*), *Kitauchi*, *Gojō*, and *Futami*. The line threads a tunnel and enters the valley of the *Kiigawa*. 34 M. *Suda*. 37 M. *Hashimoto* (the station where the train is boarded for the return trip). 40 M. *Kōyaguchi* ('entrance to *Kōya*'). From this point the rly. continues on past several unimportant stations to (64 M.) *Wakayama*.

From KŌYAGUCHI the road goes to the left of the station, forms the main street of the village, trends round to the right, and leads out across a low flat region to the wide, sandy bed of the strikingly transparent *Kino-gawa* — which higher up is called the *Yoshino-gawa*.

Kuzoyama, the nondescript village on the opposite bank, is of no interest to the traveler. It is a shipping-point for the timber brought down on several narrow streams from the nearby mts. — Traversing the main street then turning to the right and following the *Kamo-gawa* up through its winding gorge, one soon comes to a big steel flume (left) where power is generated and transmitted to *Kishiwada*. Some fine old cherry trees hang over the river, and when they flower in spring, and the boatmen pole their rafts beneath them, they form a pretty picture. Groves of slim young pines clothe some of the hill-slopes, while others show outcroppings of a hard, variegated greenish marble. A wood bridge spans the river near the top of the gorge, where a brawling confluent rushes down at the right; crossing this one follows the well-kept roadway (maintained by a tax of ½ *sen* levied on every one who crosses the bridge) up through a highly picturesque section where the sun-warmed hillsides are dotted with palmettoes, cherries, and maples (fine autumn tints), and flecked here and there with tiny houses charmingly situated. The twin line of rails on the opposite side of the river are for logging-cars. The lower part of *Shide* village sprawls on both sides of the gorge and the river; instead of crossing the bridge (right) one follows (5 min.) the narrow, winding street upward to the last rest-house, facing it on the left. *Kagos* are in waiting here for those who have bespoken them; the ascent is too steep for jinrikis. Hence to the *Kōya-san* gate is 100 of the local *chō* [the *ri* in this region contains 50 instead of 36 *chō*, and is 3¾ M. long], and thence to the inn 20 more, making a total of 8 English miles.

[See Weights and Measures, at page xcviii.]

The steepish ascent begins over a well-trodden road beneath great conifers and by the side of a deep, silent gorge choked with vegetation. The majestic *hinokis*, the extraordinarily tall columnarian cryptomerias, and the splendid retinosporas (some with trunks 9 ft. in circumference), rise grandly in their search for blue sky and free air. Farther on are serrated ranks of beautiful firs (*Abies firma*), thick groves of lissome bamboos, paper trees, palmettoes, persimmons, cedars, and a host of other trees rising amidst giant ferns and a tangle of dew-drenched, semi-tropical vegetation. Against the deep-green background of the forest the *yama-zakura* in spring, and the maples in autumn, glow and vie in color with the lustrous green leaves and the rich crimson berries of the *nanten*. If the traveler happens along here when the luxuriant wild wistaria climbs to the topmost branches of the loftiest trees and there flaunts its ravishing beauty wantonly in the face of the sun, he will witness a floral display which time will not obliterate from his mind. Except in midsummer, when the myriad restless cicadas call to their responsive kin, a strange silence broods above the dense and sometimes gloomy forest; the only sounds one hears are the occasional ringing strokes of a woodman's axe; the tinkling metal rings a-swing from some pilgrim's staff; the muffled hoof-beats of a pack-horse picking his way carefully down the sloping trail; the hoarse cawing of distant rooks or the sonorous chant of a wandering priest. The wood-pigeon, whose booming, melodious note one loves to hear in the Japanese forest, seems not to frequent this hallowed precinct, and there is a noticeable absence of birds and squirrels. Wild boars are said to haunt the deep fastnesses of the region hereabout, where many of the gorges are mere blind rifts — wedge-shaped slashes in the hills with no upper outlets. One is often reminded of the beautiful woodland stretches around Karlsbad, and others in the Black Forest; the latter particularly comes to the mind when one emerges from the woods to round some gigantic shoulder where the older trees have been felled and saplings have been planted (by the Forestry Bureau) to replace them. From the rest-houses perched like eagles' nests on terraces cut from the mt. sides, one enjoys extensive and magnificent panoramas.

About 1 hr. out from *Shide* the stiff ascent terminates in a broad road which winds in and out and up and down over a relatively level stretch, with such superb views (left) that one feels as if one were walking across the roof of the world. Far below, looping gracefully to lower levels, is descried a primitive log-road made of young trees held in place by wood spikes. Heavily laden skids, so nicely adjusted that the friction is counterbalanced by the pull of gravity, are slowly guided down it by squads of lumbermen — for the region hereabout is gov't property and the cutting down and replanting of trees goes stead-

ily on. Many of the pack-animals one meets are laden with sawn lumber and have their heads held low by a taut martingale — evidently a precaution against stumbling. Squads of straining coolies are often seen coming or going with supplies for the high-perched settlement. As the road ascends one gets beguiling views of the *Yoshino-gawa* in its distant bed.

At KAMIYA VILLAGE (Inn: *Hana-ya;* $1\frac{1}{2}$ hrs. from Shide), where the sapling-road merges into a *De Cauville* system which carries it up to *Kōya* town, the road bends abruptly to the right and winds through the long single street; here the alternate way to ($7\frac{1}{2}$ M.) *Hashimoto* (which we take on the return), branches off at the left. *Kōyaguchi* is said to be $5\frac{2}{3}$ M. below this point. The dark-brown English walnuts (*Juglans regia;* Jap. *Kurumi;* a native of India and the Caucasus) which are gathered in the vicinity and sold in the tiny village shops are almost as good as their foreign prototypes. The grade now slopes downward to a small shrine (*Shisun-iwa*, or 'four-inch rock') with a big black slab setting forth a description of it. Here the roads branch and form an ellipse; the path along the lower angle was used before the upper one was built, and the huge footprint (a sort of worn place) in the rock at the foot of the wooden shrine is said to have been made by *Kōbō-Daisha's* feet on his many trips up and down the mt. It is one of the sanctified places and is greatly reverenced by the credulous. A noisy stream rushes down the gorge at the right. Higher up it is spanned by the locally celebrated *Gokuraku-bashi*, or 'Bridge of the Buddhist Paradise' (25 ft. long, 8 ft. wide, with 10 bronze *giboshu*). Several rest-houses stand on the opposite bank, which is a 2 hrs. walk from *Shide*. Anciently, when the monks of *Kōya-san* were more militant and powerful than they now are, the district beyond this bridge lay within the safety-zone surrounding the free town of *Kōya;* once beyond the bridge criminals or political offenders were outside the reach of the law, and to it many of them hastened as did the early Spaniards who sought a safe asylum in Spanish cathedrals. The stone image of *Jizō* which sits hard by gives the name, *Jizō-zaka*, to the execrable stretch of road which zigzags upward just beyond.

It is also called *Iroha-Shijū-ha-zaka*, or the 'Road of the Forty-eight Zigzags' (notwithstanding there are but 33 winding stretches), measuring 8 *chō* in all. The *Iroha* (a contraction of *Iroha-uta*), or *I-ro-ha*, the first three of the 47 syllabic sounds which form the elements of the *Kana* alphabet, and which correspond to the A B C of the English alphabet, was invented (comp. p. cxxvi) by *Kōbō-Daishi*, — wherefore its particular application here.

A fatiguing climb of 25 min. lands one on the crest of the stiff and rocky incline and at a neglected shrine (dedicated to *Fudō*) with a red-headed, fiery image of this divinity ascribed to *Kūkai*. Hence onward the road slopes gently upward beneath giant trees dripping with moisture, over corduroy bridges that

span ravines, or great tree-roots that simulate steps. The hills show the scars of many landslides, and not a few of the huge trees have been riven by lightning. The last bit of climbing is over an atrocious road (ankle-deep in yellow mud during the rainy season), then a smooth stretch flanked by some amazingly tall and graceful cryptomerias. Ten min. of swift striding along this brings one to a plain black gate, the *Fudō-zaka-guchi*, or 'back entrance' to the temple inclosure. From this point it is 4 hrs. walk from *Kōyaguchi*, 3 from *Shide*, $1\frac{1}{2}$ from *Kamiya*, and 1 from *Gokuraku-bashi*. The time-stained shrine (left) just inside the gate is the *Nyonin-dō*, beyond which, prior to 1873, women were not allowed to go; those who reached this point had to say their prayers here and return. The big bronze image of *Jizō* (right) dates from 1745; the upstanding bronze figure of *Kwannon* (amid the trees at the left) was erected in 1852. The building at the turn of the road ahead is the *Annai-shō*, or 'Guiding Office.'

In the golden age of *Kōya-san* every Japanese province where the *Shingon* doctrines were taught was represented here by one or more temples, and the people from any given province, on repairing hither, lodged in, or worshiped at, the corresponding fane. Albeit many of the older structures have perished, the custom still exists, and every visitor is asked by the priestly officer of the *Annai-shō* whence he came and to which temple he wishes to go. If the stranger at the gate be a foreigner, and comes, perchance, from Kyōto, with no definite idea as to where he will lodge, in all likelihood he will be directed to the *Shōjō Shin-in*, the abbot of which is also the abbot of the *Tōji* at Kyōto. An acolyte (small fee acceptable) with a lantern leads the way, and a 25 min. walk through the serpentine streets brings one to the gate.

Two large and strikingly handsome bronze lanterns and a splendid bronze fountain mark the entrance to the *Shōjō Shin-in*, which stands at the left side of the road, flanking a high hill on which anciently a score or more temples stood, but which now is spread over with a landscape garden. Its situation is convenient for strangers, in that the town and its temples are on one side, and the great cemetery on the other. Before retiring the traveler should express his wish to participate in the impressive matinal service held in one of the temple halls. At 5 A.M. (yet 2 full hrs. before daylight in winter) an acolyte awakens him and conducts him along some very cold and draughty passages (an overcoat slipped over the sleeping-*kimono* is useful) to the *Ehai-dō* (Ancestral Tablet Hall) wherein are ranged hundreds of mortuary tablets of Japan's honored dead — emperors, *shōguns*, *daimyōs*, *samurai*, governors, abbots, and so on. Lighted tapers stand before many of the enshrined tablets and cast a weird, flickering light over the darksome room. At the center, before a low altar loaded with incense-burners and bronze fitments, and illuminated by tapers set in massive metal candlesticks, sits an old abbot, shaven-pated, wrinkled, and thoughtful. His wide chasuble floats out behind him, while spread to the right and left, like tenuous wings, are lines of somber-gowned acolytes,

sitting on their feet and intoning the sonorous cadences of the sacred chant. From time to time the abbot spreads his nervous æsthetic fingers and goes through the pantomimic motions of the Buddhist ritual; anon ringing sweet-toned bells, striking a tinkling cymbal, joining in the melodious rhythm of sound, and impressing the beholder by his mysticism. As the stranger from some distant land kneels in the crepuscular light of this vast incense-filled room in one of the most sacred temples of the holiest of holy places in Japan, and, under the mesmeric spell of his surroundings, hearkens to the impassioned invocations to the inscrutable Buddha, he involuntarily likens it to some mysterious central station or power-house where electrical or religious sympathy is generated and flashed in a potent current to a myriad of devotees scattered throughout the Empire sleeping in the stygian darkness of the plains far below!

After the (1 hr.) service an acolyte takes a lamp and conducts the visitor to an adjoining room where a tablet of one of the ancestors of the great *Mitsui* family is enshrined. Thence to another with an altar containing a superb national treasure in the shape of a beautifully sculptured wood image of *Amida*, now blackened by time, but carved by the masterly hand of *Unkei* — who likewise carved the *Shi-tennō* flanking it. The ferocious-looking *Fudō* in the next room is unjustifiably ascribed to *Kōbō-Daishi;* before the image are the fagots and a fire-pot to burn the demons which *Fudō* extracts from human hearts, and the cords with which he first binds them. Special visitors are conducted hence to the abbot's apartments (which overlook a pretty landscape garden), thence to the *O hiroma*, a suite with numerous *kakemonos* and *fusuma* decorated by *Kanō Tsunenobu*. Conspicuous among these is a colossal pine tree whose great branches extend over several of the panels. Equally noteworthy are two big folding screens (by the eccentric *Domo no Matabei*) completely covered with palaces and houses and processions and figures, all representative of one of the early Nara epochs. The wide *kakemono* in the *tokonoma* is ascribed to *Kanō Motonobu*. In other apartments are pictures of Ainu.

Of the KŌYA-SAN TEMPLES the *Kongō-buji* and its immediate dependencies are the most worth seeing. This old monastery and inn combined, a long, low, weather-beaten but still handsome structure, with gracefully curved roofs and some once splendid wood-carvings of tigers, phœnixes, and what-not (ascribed to a pupil of *Hidari Jingorō*) in the pierced panels of the main porch, is the residue of the most ancient temple on the mt. It was established by *Kōbō-Daishi* in the 9th cent. on land given him for the purpose by the Mikado. According to tradition *Kariba Myōjin*, the *Shintō* god of the Yamato Mts., welcomed *Kūkai* on his arrival, and promised protection for

the enterprise. This deity, being fond of the chase, had a special liking for dogs, from which circumstance these animals were the only ones ever permitted within the sacred precincts of the settlement. For many years the monastery enjoyed the Imperial patronage. In 1595 the unnatural *Taikō Hideyoshi* exiled hither his adopted son *Hidetsuga* and invited him to perform *harakiri* — which he did in one of the rooms of the original edifice (see below). In time the *Kongō-buji* became the wealthiest and most powerful temple in Japan, but the great fire of 1843 destroyed it and left only the main gate — which dates from the 16th cent. The present structure, the headquarters of the *Shingon* sect in Japan, is interesting from an architectural standpoint, although its charm is somewhat marred by the row of water-barrels in frames, which straddle the ridge-pole and constitute a segment of the fire department. The penthouse roof of the porch is quaint. Arborists will be interested in the tall *Kōya-maki* trees in the park-like front yard — evergreens which the more vigorous *hinoki* and cryptomerias seem to crowd out of their native habitat.

The visitor is ushered first into a big hall where there are a dozen or more handsome one-piece cedar doors decorated with hawks and pine trees by *Kanō Tansen* (18th cent.). Adjoining it (left) is the *O hiroma*, a spacious suite with numerous sliding *fusuma* covered with pine trees, bamboos, and life-size cranes on an old-gold ground — the work (perhaps) of *Ko-Hōgen Motonobu*. The shrine in this room is dedicated to *Kōbō-Daishi*, and the little room at the left is crowded with ancestral tablets of members of the Imperial family. In the Plum Room are some attractive movable screens with birds and blossoming plum trees by *Kanō Tanyū*. The Willow Room (*yanagi-no-ma*), the decorations in which are ascribed to *Tansen*, stands on the site of the apartment where the unfortunate *Hidetsuga* disemboweled himself (see above) to satisfy the caprice of *Hideyoshi* — whose wife had given birth to a boy that succeeded *Hidetsuga* as the heir. The gold-splashed *fusuma* with flying cranes are new. The curious bronze monument in the next room, depicting the dying Buddha surrounded by his mourning friends, was a gift from the *Tokugawa shōgun, Ietsuna*, and is a companion piece to the one at the *Miyōshin-ji*, at Kyōto. The recess of the *jōdan* in the adjacent apartment has its entire back wall covered by a noteworthy old Chinese painting by an unknown artist; the striking *kakemono* here pictures the immortal *Kōbō-Daishi*. Special services are held here by the abbot, whose seat is seen at the edge of the dais. *Unkoku Toseki*, one of the masters of the *Sesshū* school, painted the Chinese scenes in sepia on the partitions of the next room. One of the suite is called the *Irori-no-ma* ('hearth room') from the queer heating chamber, around which the

monks sit and repeat the *sutras* in cold weather. The striking *kakemono* of *Yakushi-Nyorai* in a red robe backed by a dark ground is by an unknown painter. The big kitchen (*daidokoro*), where the simple food of the monks and visiting pilgrims is prepared, is worth looking into. — The structure hard by the *Kongō-buji* is the Theological Seminary (*gakurin*) where the various tenets of Buddhism are taught. Passing up a short avenue flanked by *Kōya-maki* trees one soon reaches

The MIEI-DŌ ('Ancestral Hall'), a low, square, single-storied building with a thatched roof surmounted by a *hōshu-no-tama*. The interior is restricted by a shrine within a wall whose ten square outer panels carry each a portrait of one of *Kūkai's* disciples. The much venerated picture within the shrine is of the great apostle himself. One of the most precious of the temple treasures, perhaps authentic but of little worth to foreigners, is a small terra-cotta figure of Buddha said to have been modeled by *Kōbō-Daishi* (1100 yrs. ago) when 7 yrs. old. Of equal merit is a brown-lacquered box with the almost obliterated outline of a lion on the top, containing a plaited straw sandal said to have been given to him by the *Emperor Saga* — but whose authenticity requires verification. A genuine curio is a tarred calabash, made of several sheets of beaten and compressed paper covered with a thin layer of exfoliated lacquer decorated dimly with gold butterflies, within which is a chaplet given to the great Buddhist teacher by the Emperor of China who reigned during the early years of the 9th cent. It is considered so precious that it is stored, along with the two aforementioned articles, in a special godown, with very thick, fireproof walls, and is taken out only on the rarest occasions. Of greater interest to the traveler is the superb mandara about 10 by 10 ft. sq., called *Nehan-zō*, or 'Buddha Entering Nirvana,' an admirably executed work regarded by Japanese critics as one of the greatest masterpieces extant in Japan, and on a par with some of *Raphael Sanzio's* best work.

The fact that this magnificent picture was painted by an obscure Japanese bonze who was born (in 942; d. 1017) 541 yrs. before the great Italian saw the light at Urbino, is significant of the latent possibilities of this singular people. *Eshin Sōzu* (*Sōzu* means an exalted dignitary in the Buddhist heirarchy), whose real name was *Urabe Genshin*, who entered the *Hiei-zan Monastery* at an early age, studied under *Jie-Daishi*, became a scholar, painter, and sculptor; who built the *Eshin-in* temple at *Yokawa* and prepared the foundation of the *Jōdo* sect, is believed to have achieved this marvel of technical skill about the year 1000. The original canvas was three times its present size, the two remaining segments having perished or disappeared. Because of this certain critics deny its authenticity, and ascribe it to some clever copyist of the *Otoku* era (1084-87). The subject (often referred to as 'The Heavenly Band') is a favorite one with Indian, Chinese, and Japanese painters; *Shaka* is portrayed returning to heaven after his brief sojourn on earth, and the manifest joy of the celestial host contrasts admirably with the tragic and hopeless grief depicted on the faces of his earthly followers. The drawing is done with great character and dignity, and the beautiful dark-green silk background makes a superb foil for the scores of figures, flowers, clouds, temples, and what-not skillfully displayed on its surface. The phe-

nomenal mastery of detail, the perfect skill with which the dark *sfumato* shadows have been painted on a ground glowing with soft, ethereal light; the spiritual conception of the whole, and the wonderful harmony of color recall some of the work of *Murillo* done in his best manner. It is extraordinarily well preserved, and in point of color and freshness is superior to most of the Japanese paintings of all classes distributed throughout the Empire.

The fine *kakemono* showing *Shaka* enthroned on a lotus meditating in the midst of the eight *bosatsu* is peculiarly attractive, and is by *Chō Shikyo*. The placid expression of the great teacher as he sits with bared breast and hands held down is unusually pleasing; the tones throughout are low and harmonious, in fine contrast to the splendid red robe patterned with gold disks. Hard by is a sadly defaced but striking picture of the Rain God a faint but commanding figure perhaps a thousand yrs. old, with the tip of a dragon's tail showing at the bottom of the canvas. The bizarre, light-toned *kakemono* of *Dainichi-Nyorai*, though apparently modern, is extremely old and strangely preserved. There is a mysterious something about the picture that impresses one queerly; the serenely beautiful, radiantly calm face, with downcast, womanly eyes, and pinkish, bow-shaped lips, has a subtle madonna quality that reminds one of the exquisitely dainty Andalusian *santas* of *Murillo*. The comparison is heightened by the fine flesh tints, the low-toned reds and blues, and the faint and harmoniously transparent shades that can only be produced by light-proof pigments. The charm of the winsome face and the purity of the general effect haunts one. Numerous tiny Buddhas with delicate little faces adorn the gold diadem, and around the twin circles drawn in outline on the background flame thin lines of divine fire such as one sometimes sees enveloping the relentless *Fudō*. The silken strips which form the body of the *kakemono* are narrower than modern stuffs and are of a kind popular about a thousand yrs. ago. The painter's name is unknown, but the work bears a strong resemblance to certain of *Mokkei's* best productions. The old *kakemono* (ascribed to *Kōbō-Daishi*), portraying *Kariba Myōjin* and his mother, are ranked as masterpieces and belong to the National Treasury. A mandara of noteworthy excellence and amazing technique, about 5 by 15 ft., of Korean origin, painter unknown, with a host of figures in low-toned greens and reds and gold, represents *Shaka* and his disciples, and is painted on a thin coarse cloth bordered with green strips from the costumes of a group of dancers who once entertained *Hideyoshi* and *Ieyasu* here. It is an admirable production, comparable to certain of the finest work of native artists, and surpassing many of them in execution and impressiveness. Another, 6 by 8 ft., boldly wrought in dark brown, shows *Shaka-Nyorai* as a finely modeled, bearded man with ear-rings — a commanding and masterly production by *Toyeki*.

Spread out on a beautifully lacquered table for the better

inspection of special visitors are various national treasures of bronze, lacquer, etc.; the *goko, sanko, kuko,* and *toko* (p. ccxii), and the bronze hand-bells (called *goko-rei, sanko-rei,* etc.) showing these symbols on their handles, were brought from China by *Kōbō-Daishi.* The little lacquered shrine, now falling to decay, is interesting chiefly for its great age and for the fact that it was perhaps made anterior to the *Fujiwara* epoch. The rosaries were given to *Kūkai* by an early Chinese emperor. The extraordinarily fine sq. wood blocks (about 6 by 8 in. and called *tsumehori no mandara*), shown as specimens of *Kūkai's* amazing ability as a sculptor in wood, should not be overlooked. The myriad hair-lines are almost incredibly minute, and suggest marvelous patience and skill. — Not the least interesting of the temple treasures are 4000 scrolls of the Buddhist scriptures, the residue of the 5000 said to have been presented by the *Fujiwara shōgun, Hidehira,* in 1150; some have cut crystal tips, while others are silver or chased gold. All are beautifully inscribed on blue paper, one ideographic line being in gold and the alternate one in silver. Ecclesiologists will be interested in the 28 special rolls (presented in 1590 by *Toyotomi Hideyoshi*) written in gold on blue parchment-like paper, with elaborately chased silver tips and clasps. To those who are interested the priest will show some old flat Chinese folding books of similar character, written in silver, and some others (very precious) written in black in one of the earliest forms of ideographic style. Some of the modern Korean scrolls are illuminated, and lovely gold tracery illustrates certain of the texts. — Just across the road from the *Miei-dō* is the barbarically splendid

Kon-dō, or Golden Hall, an aptly named, massive, two-storied, square, tile-roofed edifice dating from 1852 and occupying the site of an older structure burned a decade earlier. Its beautiful situation backed by green and lofty trees, and the breadth and depth of the bold wood-sculptures on the weather-beaten exterior, make a stronger appeal than the profusely decorated interior, which blazes with gold and color and is a bit too gaudy to be in good taste. The custodian (whose office is in the squat building down at the left) sometimes lets the visitor in through the rear door (diagonally opposite the *Miei-dō*). The first things one sees on the inside here are the great doors swung on huge pivots let into soffits above and below, serving as rear exits (in case of fire) for the splendid *Yakushi-Nyorai* on the main altar. They are made of single, massive, lacquered and brass-trimmed *keyaki* slabs, and are 4 ft. wide and 18 ft. long. Extending round to the right and left are some striking painted panels of the Sixteen Rakan, strong in composition and with extraordinarily expressive faces. The temple is constructed on the plan of three nested squares, one within the other, the brilliancy and decoration

increasing as one penetrates to the center, where the main shrine stands like a jewel in a triple reliquary. The *keyaki* pillars (from Shinano Province) lacquered a rich Indian red, then completely covered with heavy gold foil, are superb. Between the outer pillars are slatted, black-lacquered doors that impart a wholesome sobering effect; above them are 17 carved and gilded panels of flying *tennin* admirably executed in high relief by *Nakagawa*, a modern artist. Above is a wealth of arabesques, gilded tie- and cross-beams, and a confusing maze of diaper-work in noisy colors. The central panel with its twin angels of the Buddhist Paradise is a good illustration of the skill displayed by present-day sculptors in the subtle art of carving in wood — as are likewise the small but artistically chiseled and colored groups of birds on the superimposed beams. The tiny sunken panels of the coffered ceiling each carry different flower-designs.

The outer hall, or *gejin*, admits one to the interior, or *naijin*, where the most conspicuous thing is the wide lacquered base supporting a gold-lacquered reliquary containing a seated image of *Yakushi-Nyorai*, unwarrantably ascribed to *Kōbō-Daishi*. The seated figures at the right are *Kongo-bosatsu*, *Fugen*, and *Fudō;* and at the left *Kongo Satta*, *Kokuzō-bosatsu*, and *Gozanze Myō-ō*. The mandara against the left wall depicts *Kariba Myōjin* and his mother, with *Kezai Myōjin* and *Bezaiten* below. The figure on the *kakemono* at the right, in a realistic seated posture, with his Chinese shoes beneath his chair, is the omnipresent *Mr. Daishi*, when he was 42 yrs. old. The ceiling of the *naijin* is a duplicate of that of the *gejin* except that the complex portion above the shrine carries dragons and mythological phœnixes painted in restless colors. Before the great altar, on the highly polished black-lacquered floor, are many temple fitments — a veritable jumble of native brass burnished to a fine luster. Four of the great gold-covered upright pillars are decorated with scowling Gods of the Four Directions, with bases and capitals enriched with polychromatic decorations made to imitate draperies. The mural decorations are noteworthy; the largest wall-panels are 20 by 25 ft., painted to represent the two halves of the Buddhist universe and portraying a host of figurines executed with no mean skill.

Certain of the tawdry, decaying structures in the vicinity of the *Kon-dō* are used as storehouses and are crammed with small and large gilt images rescued from the many fires which have destroyed the older temples; one of them (left) is upward of 700 yrs. old and in consequence ranks as one of the most ancient edifices in the settlement. It is gov't property, is included in the list of national treasures, and is very carefully preserved from fire. The statue of *Fudō* which one may see through the cracks in the door is erroneously attributed to

Unkei. In the *Daiye-dō*, across the road, is a group of huge gilded figures of *Amida* and his suite. The small building called *Juntei-dō*, just beyond the *Miei-dō*, contains a *Kwannon* said to have been chiseled by *Kūkai*. Next to it is an old shed that houses 5 huge and excellently preserved images of the God of Wisdom (which occupied better quarters before the old pagoda was burned in 1888). On the slightly elevated terrace at the left stands the quaintly constructed *Saitō*, or Western Pagoda, also crowded with small statues. The greatly revered *Shintō* shrines across the way are dedicated to *Kariba Myōjin* and his consort. — The curious sexagonal Revolving Library (*kyōzō*) is two-storied and is put together like a primitive log cabin.

The broad road leading up at the right goes to the (¼ M.) Great Gate (*dai-mon*), which dates from the *Genroku* era (1688–1704). Before the rly. reached *Kōyaguchi* it was the chief entrance to the sacred inclosure. It stands at the W. side of this, and is an immensely sturdy old structure with a heavy superimposed roof covered with tiles. Two huge, badly splintered *Niō* guard it from their respective loggias, and glare out fiercely at whosoever approaches from this angle. From its commanding position on a broad terrace which slopes abruptly to the deep valley just below, one enjoys a marvelous view of forest-belted mts. and distant vales. The one-time popular (but now unattractive) road which leads (right) to (12 *ri* — 30 M.) *Wakayama*, is but little used, and after the spring rains is apt to be in bad repair. The seated bronze figure just inside the entrance (left) is *Miroku-bosatsu*. The *Shōjō Shin-in* is a 25 min. walk from here, and on the return one sees straight ahead, 3¼ M. distant, the bare, pointed cone of *Jin-gamine*, from whose summit one may look out across thirty provinces.

The Karukaya-dō, a small shrine on the main road to the inn, is popular with pilgrims because of the story associated with it. The framed picture protected by a wire screen near the entrance, portraying two women in low relief with real hair and clothes, playing *go-ban;* their heads nearly touching, their hair merging above in entwined serpents which glare venomously at one another, explains the theme. They were the wives of *Kurakaya-doshin* and they lived together amicably until the fire of jealousy flamed out. *Kurakaya* watched them one day as they played the national game, and his fancy pictured the serpents and the smothered conflict in their hearts. Straightway he renounced them and the world, retired to *Kōya-san*, shaved his head, founded the temple, and became a monkish recluse. Later, when his beloved son followed and begged him to return, he dramatically denied any knowledge of him! This tragic episode — which appeals strongly to Japanese emotions, and which has been dramatized and retold

time and again in song and story — is pictured here; the rigid but heart-broken father, and the dazed and weeping son. Portraits of *Karukaya* hang within the temple. The moral of the story is addressed to the polygamously inclined.

The Ekō-in, 5 min. from the *Shōjō Shin-in*, is now shorn of its whilom splendor. The pictures for which it was once celebrated have been transferred to museums and private collections, and all that remains — some tiger screens by *Kanō Tanyū*, and a carved wood *Kwannon* of the *Fujiwara* period — are not worth going to see.

The Kongō Sammai-in, 15 min. walk, is very old and is one of the few temples that has not suffered from the fires which have scourged the settlement. Chief among its interior adornments is a screen by *Oguri Sōtan* (1398–1464) showing some large trees, flowers, and birds on a faded gold background, and some white cranes feeding among brown reeds — all more noteworthy for rich coloring than for conception. A series of paintings show *Kōbō-Daishi* and his traditional Chinese companions (a favorite theme of native painters). What is perhaps a genuine bit of old Chinese lacquer is preserved in the shape of a gong-stand with uprights decorated in gold hummocks flecked with tiny trees, amidst which gallop awkward horsemen (typically Chinese) shooting with bows and arrows, or hurling javelins at birds. Of greater historical interest is the archaic twin-storied pagoda known as the *Tahō-tō*, built by the order of *Masako*, mother of the 3d *Minamoto shōgun*, *Sanetomo*, during the Kamakura epoch (1192–1219). The inner shrine of this wonderful old relic, that has slept here in the ancient peace of great trees for nearly a millennium, contains some good sculptured figures (by *Unkei*) of *Shaka*, *Dainichi-Nyorai*, *Amida*, and other divinities, all backed by gilded and pierced mandorlas. The four sturdy columns which support the ceiling are enriched with painted medallions. Special engineers came hither from Tōkyō to repair the structure in 1908, and sustained efforts are being made to prolong its life. The group of 6 cryptomeria trees in the yard are almost as old and as famous as the aged shrine at the left — a national treasure (said to be the oldest standing wood shrine in Japan) built by *Minamoto Yoritomo* in the year of Our Lord A.D. 1190!

The Cemetery (*rantōba*), a vast, awe-inspiring City of the Dead extending for 1½ M. through a narrow grove of stately cryptomeria and *hinoki* trees, and intersected by a strikingly beautiful avenue terminating at the (40 min.) *Mandōrō*, or Hall of the Ten Thousand Lamps, is one of the most curious in Japan, and should not be missed. Immediately behind this structure is the *Okuno-in* ('Innermost Temple'), where lie the bones of the immortal *Kōbō-Daishi*. The avenue begins at the *Ichi-no-hashi* ('First Bridge'), which spans

a runnel called the *Cdo-gawa* (Chinese: ' Imperial Domain River'), 1 min. beyond the *Shōjō Shin-in*. Several hundred tombs, miniature pagodas, *torii*, vaults, and the like are scattered through the splendid grove, and range in size from a tiny chiseled figure no larger than one's hand to colossal granite structures weighing several tons; some are new and are all aglitter with gilt and bronze; others are weather-stained, and moss- and lichen-covered. The handsome bronze shafts, covered with gilded characters in high relief and surmounted by burnished capitals which customarily rise from broad granite plinths, are known as 'party monuments,' the scores of names incised in the bronze sides being those of devotees who wish to be perpetuated here so that their souls may enter the cherished *Jōdɔ*, or 'Pure Land of Perfect Bliss,' and be with that of the great founder. While some of the tombs stand above the actual remains of honored dead, others are merely monuments inscribed with the names of persons interred in distant parts of the Empire. Not a few mark the spot where a wisp of hair, some ashes, a bone, or a tooth of a devotee is buried. Conspicuous among the tombs are the ponderous and picturesque stupa-shaped ones, known locally as *gorin-no-tō*, because they are composed of five sculptured layers of stone, one on the top of another, and represent (in Hindu literature) the five elements — earth, water, fire, wind, and space. The largest (which commemorates one of the *daimyōs* of *Suruga* Province) is 28 ft. high and has a foundation 12 ft. sq. The oldest is of the celebrated *Minamoto shōgun, Tada Mitsunaka* (or *Tada Manju*), and dates from 997. All were rolled, or dragged, or pushed up the mt. at an almost unthinkable expense of time, labor, and money; the tomb of one of the great Lords of Satsuma was so heavy that history says it could be moved but 3 in. a day, and that several years were required to bring it to its final resting-place!

Proceeding down the winding avenue — a beautiful and impressive sight when the rising sun lays golden shafts of light between the lofty trees — one notes at the left the fine tombs of the once powerful *daimyōs* of Kaga, Satsuma, Rikuzen, and other provinces; not far from the bridge at the right are those of *Taira Atsumori* and *Kumagaya Naozane* (p. 441). Farther on is the tomb of *Takeda Harunobu* (*Shingen*). Near it is a stone where *Kōbō-Daishi* used to sit, and which in consequence is called *Kōbō-Daishi's* sitting-stone. Not far away is a curiously crooked willow tree called the 'Dragon Willow.' The big bronze statue is of *Kobayashi Sahei*, a rich man of *Ōsaka*. Japanese regard the tomb of *Akechi Mitsuhide* (the poctaster and traitor who essayed to kill *Oda Nobunaga*) with bated breath, since it is split (by a thunderbolt) in twain. — The small rly. which runs underneath the avenue here is the prolongation of the timber-road passed at *Kamiya*. At the

left of the bridge is *Kōbō-Daishi's Well*, where the great man is said to have seen the reflection of his face; the credulous drink the polluted water in staggering doses and ascribe miraculous stomachic virtues to it. The near-by tomb of *Shimazu* (of the great family of *daimyōs* who governed Satsuma from the end of the 12th cent. onward) came from distant Rykyū; the group of monuments encircling it commemorate the men who fell during *Hideyoshi's* invasion of Korea. To enumerate all the prominent tombs would merely confuse the reader. Some stand to the memory of emperors, *shōguns*, to the militant *Shinran Shōnin*, to *Enkō-Daishi*, to the popular actor *Ishikawa Danjurō*, and to many notable and less noteworthy painters, poets, scholars, warriors, priests, princes, etc.

The time-stained Goma-dō, which stands at the right of the path hereabout, contains several shrines, one with a wooden image of *Kōbō-Daishi* said to have been carved by him at the age of 42 — a critical age with Japanese, who believe that the dice, cards, and what-not shown on the accompanying picture must be renounced at this period else they will become symbolic of an early demise. At the right and left of the image stand a thousand small images of *Kwannon* — carved, gilded, and worthless. The adjacent shrine is dedicated to *Fudō*. Behind it is a very old building, the *Gokushō*, with a reliquary displaying dim old mandaras of the two halves of the Buddhist universe; offerings are made here to *Kūkai's* spirit. The bronze figures just beyond are called the *Six Jizō*, or *Midzu muke Jizō*, from the circumstance that pilgrims take water from the trough at their feet and sprinkle it over them in the belief that by so doing merit accrues to their forebears. The small, lichen-covered bridge, with its 8 bronze *giboshu* spanning the *Tamo-gawa* at this point, is called *Go-Byō-bashi* ('Bridge to Kōbō-Daishi's Tomb'); those who listen with credulity to the whispered tradition believe that no one can cross it who is not approved by the great teacher's spirit! The monument at the right dates from 1912 and commemorates the brave and willing men who died in the titanic struggle between the Japanese Fox and the Russian Bear. A small cage at the left of the avenue contains a curious stone (called *Miroku-ishi* — 'Buddhist deity stone') resembling a mass of fused metal; it is said to have been brought from China by *Kōbō-Daishi* over a thousand yrs. ago. The trees hereabout are splendidly straight and tall; the big one near by at the left, inclosed by a wooden fence and girdled with a rope, is called *Ryūtō Sugi* ('Cedar of the Dragon's Lantern'), since in its topmost boughs the heavenly spirits have been known to hang celestial lights! Wherefore a sign-board cautions the sacrilegious not to touch it. The great tree opposite measures 27 ft. 3 in. in circumference 4 ft. above the ground. In the fenced space at the left of the walk are numerous tombs of Mikados and

other Imperial personages. The bronze image with thoughtful and contemplative face which sits at the left of the steps leading up to the *Mandōrō*, is a *Jizō* which the ailing commonalty have rubbed until one knee shows a fine patina. Before inspecting the Hall of Ten Thousand Lamps (a grandiloquent misnomer) we proceed (left) to

The HALL OF BONES (*Kotsu-dō*), a grisly and repulsive circular edifice plastered over with *ex-votos* and visiting-cards, and enriched with numerous bunches of hair resembling dried scalp-locks. In the slatted door is a hole through which bones are tossed into a common ossuary — a sort of pauper pit for the corporeal bits of those who could not afford to command a tomb, but who wished some of their anatomy to rest contiguous to *Kōbō-Daishi's* remains. By this ingenious method they hoped to obtain a sort of blanket fire insurance and the grace with which to start a new life in the wished-for land of ideal purity. The path leading beyond the small gate at the left goes to minor tombs that are not worth inspecting.

KŌBŌ-DAISHI'S TOMB, the *Ultima Thule* of his devoted followers, where the sainted prophet is supposed to sit uncorrupted, awaiting his next incarnation, is at the right, behind a barred fence, within a weather-beaten shrine surmounted by a *hōshu-no-tama*. It is the most popular object of veneration within the holy precincts of *Kōya-san*, if not of Central and Western Japan, for more than one hundred thousand persons from all parts of the Empire come here annually to pay homage to the memory of the man who first propounded the *Shingon* doctrines in Nippon, and who, in bringing *Kōya-san* into animate life, perpetuated his name perhaps for all time. Thousands crowd hither on the 21st of March, when new vestments are laid upon the tomb and the old ones retired. The fragrant smoke of incense blends eternally with that of the flowers which are always kept fresh before the sepulcher. Many bronze vases, lotuses, lanterns, and the like embellish the spot. The dilapidated old structure at the right is the Revolving Library, with an uninteresting *Monju-bosatsu*.

The MANDŌRŌ, a ramshackle wooden building about 40 by 100 ft., erected by *Ishida Kazushige* (or *Mitsunari* — leader of the army of 130,000 men defeated by *Tokugawa Ieyasu* at *Sekigahara*, Oct. 21, 1600), has a darksome interior partly filled with a hundred or more brass lanterns in which tiny wicks burn and flicker faintly — hence the high-sounding title of HALL OF TEN THOUSAND LAMPS. These are the gifts of various persons; the bright one at the right is said to have burned without interruption for more than a thousand yrs. One, the gift of the *Emperor Shirakawa Hō-ō*, was lit at his death in 1129 and has not been extinguished! For 5 *sen* the priest will go through a brief ceremony and intone an invocation to *Kōbō-Daishi's* spirit. An additional income is derived from the sale

of small images (10 *sen*) of this saint, pressed into an embossed tablet made from the ashes of incense burned before his shrine. Tiny bits of the cloth, of which the vestments placed on the tomb are made, are eagerly bought by the credulous, who believe that an illness can be cured by shredding and swallowing them, or by rubbing the ailing spot with them. The crystal rosary spread out on the piece of silk brocade at the right of the reliquary belonged to *Kūkai*. Behind it, under a sort of baldachin, is a gold-lacquered, stupa-shaped shrine (*sharitō*) presented by the *Emperor Saga*. — On the way back to the inn note the fine old carvings in the spandrel formed by the two sides of the roof and the ridge of the *Gokushō*. The tombs opposite the entrance, on a terrace at the right, are of *Oda Nobunaga* and his family, and *Toyotomi Hideyoshi*.

The RETURN to Nara or Kyōto can be pleasantly varied by following the route described below. If breakfast be ordered for 6 A.M., and a start made at 7, the rear gate can be reached and the descent begun 25 min. later. A swinging stride brings one to the *Gokuraku-bashi* at 7.50, and *Kamiya* at 8.10. At the far end (35 min.) of this hamlet stands a signpost marking a road which leads straight on and another (traversed on the upward climb) which turns sharply up at the left. From this angle *Kōyaguchi* is 2 *ri*, 10 *chō*, and *Hashimoto Station* (farther up the line) about 3 *ri*. Continuing along the smoother but narrower *Hashimoto* trail one soon emerges on a lofty ridge between two deep ravines whence the eye sweeps over a vast extent of magnificent mt. and plain — the latter idealized by the winding, thread-like *Kino-gawa* and a number of villages. The one standing by the river bank is *Kudomura*, and that beyond, *Kōyaguchi*. The vista is tremendous, and the knowledge of altitude and distance charms the sense. The microscopic towns stand exposed like points on a relief map; the tiny houses look like Japanese match-boxes, and the rly. trains recall the toy 'chu-chu' cars of childhood. The blue mts. rise in serried ranks to the distant sky-line, while between us and the river the vegetation which belts the hills is seen to change with the subtle gradations of climate — from the cool, brooding cypresses on the mt. tops, to the flower-decked summer-land miles below. The dilated eye dominates a thousand square miles of delightful landscape, picked out here and there with flowering gardens or fruitful orchards. The hills are always green — a permanent charm of the Japanese country — and the lissome, plume-like bamboos which rise with the palmettoes amid the deciduous and evergreen trees impart a semitropic and pleasing aspect. The road to *Kōyaguchi* loops down across the gorge at the left; the main one flanks the deep chasm at the right, with a small river churning through it.

The straggling village of *Koyamura*, which clings like a

group of swallows' nests to the sloping side of the cliff, is passed at 8.50, along with the several succeeding clusters of houses beyond it. Twenty min. later one rounds the corner of a bold headland and descries far ahead, perched on a ridge above the brawling *Kawane-gawa*, the strikingly picturesque village (prettiest by far of all the others of the countryside) of *Kaneyeki*. The view is bewitching; the dashing river makes a wide turn round a triangular headland jutting out from a tall range, then runs in a contrary direction before losing itself like a silver snake among the hills; the highroad which links primitive *Kaneyeki* to the modern railway follows it along a higher level, and recalls some of the superb mt. roads of Switzerland. The descent hither is quite steep — a leg-wearying climb when approached from the opposite direction — and leads to the river, the village, and a quaint old arched bridge adorned with ten bronze *giboshu*. On the opposite shore a steep, rocky street leads upward through the town, the inhabitants of which seem all engaged in making the paper umbrellas for which it is locally celebrated. Jinrikis are obtainable here; prices are flexible and are usually graded according to the traveler's fatigue and his anxiety to employ one. At the head of the street (reached at 9.35) the jinriki road bears round to the left; walkers can save a half-mile by climbing up the steep but broad road which winds up at the right, and joins the main highway (25 min.) on the other side of the Kane Pass. As we follow this upward slope charming views are obtained in retrospect of the quaint and attractive little village sheltered by high, encircling hills. In this sequestered, sun-warmed winter station flowers flame until late Dec., and great yellow shaddocks (*jabon*) and oranges of varying sizes ripen in the winter sun. The (15 min.) hill-top is almost covered with orange groves heavy with globular fruit. Considerable thin copying-paper (*gampishi*), made from the bast and bark of the young shoots of *gampi* and the *kōzo*, or paper-mulberry tree (*Papyrus papyrifera;* often referred to by the untenable name of *Broussonetia* — from Broussonet, a French naturalist, 1761–1807), is made in the neighborhood and is in demand because of its excellent quality. As we emerge on the national road at 10 A.M., *Kōyaguchi* is visible at the far left. Belated azaleas, roses (prominent among them the mullen-pink — *Lychnis Coronaria*), asters of many shades, and other wild flowers deck the hill-slopes and gulches. At 10.25 we enter the long, somnolent town of *Kamuro*, with a temple called *Karukaya-dō* (a tawdry replica of the one at *Kōya-san*) and a bronze *Jizō* sitting negligently on a stone lotus in the yard. Passing the inn (*Tamaya*) one bears to the right and continues along the main street; the river runs below at the left, and many rafts of logs and thick bamboos float down on the current. The hills behind the town are terraced,

and planted to rice. In winter the draughty shops are almost filled with the wild persimmons (p. 397) which thrive hereabout. Scores of strings of them hang from the rafters beneath the eaves there to dry and blacken and wrinkle in the sun. Unless they are peeled and so ripened before eating they are acrid and puckery, and will make the best set of false teeth a temporary misfit!

Farther on the river makes a wide détour, and to reach the ferry one must go out through the upper end of the town and continue for an appreciable distance — first along a good lowland road covered with carefully tended, pollarded mulberry trees, thence through two small towns to *Kamuro no Shimizu* village, on the river bank. Considerable silk is made in the vicinity, and during spare hours the people sit just within the doors of their houses (or in the local factory) reeling the tenuous threads from steaming cocoons.

Hashimoto, on the opposite shore, is reached after a walk of about 4½ hrs. from *Koya-san*. The rly. station is about 10 min. walk from the bridge.

Because of the local custom of placing demon antefixes at the salient points of the roofs, many of the quaint dwellings resemble temples. Dogs are pressed into service in the region, and are made to help the people in a variety of ways.

By boarding a train passing through *Hashimoto* about noon, one can be in Kyōto about 6 P.M. (see the Time Table), or in Ōsaka (by the electric rly.) in about 2 hrs.

29. From Kyōto to Amanohashidate.

***Amanohashidate** (referred to locally as *Hashidate*), one of the *Sankei*, or 'Three Famous Sights of Japan,' on the West Coast, facing the Japan Sea, in Tango Province, *Kyōto-ken*, 75 M. from *Kyōto* and 125 M. from Ōsaka, is reached viâ the *Maizuru-Amino* branch of the *San-in Line* (see the Rly. Time Table), and is a favorite resort.

Some travelers proceed by the rly. to *Maizura*, thence on foot (in about 4 hrs.) to *Amanohashidate*. Others take a boat from *Maizuru* to (1½ hrs.) *Miyazu* (p. 537) and walk (about 1 hr.) from there. The country is charming, and the walk (superb views) is one of the most delightful imaginable.

Others hire one of the excellent motor cars of the **Oriental Hotel** garage, in Kobe, and make the trip (easily in one day with ample time for luncheon at a native inn, and sight-seeing) over a fine highroad (about 130 M.) through one of the most picturesque sections of Japan. For costs and other information, consult the manager of the Oriental Hotel (and see p. 621A).

To help him with his plans the traveler is recommended to secure from the Imperial Japanese Government Railways, the Japan Tourist Bureau, or any member of the Japan Hotel

Association, one of the handsomely illustrated (in colors) folders (free) called the **Scenic Trio of Japan** — which describes in detail (with fine map, etc.) the three Famous Sights, *Matsushima*, *Amanohashidate*, and *Miyajima*.

The region between Kyōto, Ōsaka, Kobe, and Amanohashidate, is Old Japan, in many places unspoiled and in every way delightful to the stranger. The country people are courteous and helpful. Many of them still practice the fast-disappearing customs of feudal times, and in this they differ materially from the Japanese of the Pacific ports.

The Walking Trip from *Maizuru* to *Amanohashidate* is described in detail, at pages 535 to 537.

The entire region is becoming increasingly popular with hikers, and one meets them often even in the remotest sections of this unspoiled bit of Old Nippon. The peculiar and abiding charm of the Japan Sea Section (in contradistinction to the region which flanks the Pacific Ocean) is ever present, and it shows itself constantly in the inherent kindness and courtesy of the people and the quaint customs (many of them of the ancient feudal days) still practiced by them. Added to this one has the superb and ever-shifting views of mountains and plains, of rivers, valleys and of the fascinating little villages which nestle in tranquil beauty all along the irregular coast. The inns of these little out-of-the-way places are numerous and sometimes are excellent, with charges so low that usually one is ashamed to pay them, and one feels, in going away, that he has taken advantage of a kind and delightfully hospitable host! The frequent train service is helpful in getting one over tiresome or monotonous sections. There are no drawbacks to the region, which includes that described at p. 539.

From Kyōto the train runs across the valley floor toward the N., then bears round W. to (4 M.) *Hanazono* with its nursery and the near-by fine old *Miyōshin-ji*. 6 M. *Saga*. The *Saga-no-Shaka-dō* is visible at the far right, amid trees. The splendid groves of bamboos at the foot of *Arashiyama* mark the edge of the plain on which Kyōto stands. The tram-car station is 2 min. walk to the left. The grade slopes gently upward until the first tunnel (the outpost of many on the line) is traversed. The group of picturesque tea-houses on the opposite bank of the *Hōzu-gawa* is very Japanesey in appearance and is the favorite resort of Kyōto folks — who foregather here in throngs during the April cherry-blossom period and when the maples are out in the autumn. The river is narrow and shallow in early spring, but after the June rains it looks formidable enough as it roars and plunges through the rocky defile. The rly. crosses it here on a steel bridge, and beyond the tunnel it is seen on the right side of the line, a graceful, sinuous, jade-green shape flowing downward through a maze of high, rounded hills. In May the slopes flame with azaleas and other wild flowers, which in Nov. are supplemented by scrub maples that for a brief fortnight dominate the land-

scape with a mantle of crimson. Enchanting glimpses of the stream are had from the right side of the train as it winds up the gorge; conspicuous features are the long, flexible rafts fashioned of saplings laid flat and lashed into platforms ten trees wide. At times groups of ten or more segments are tied end on, like freight cars, and they make pretty pictures as they glide down the rapids. Active, semi-nude men stand fore and aft, and with long, supple poles guide them away from the deadly rocks on their downward rush through the narrow defiles. At times the river spreads into quiet pools whose crystal waters mirror the color-blotches on the hill-slopes until they resemble rich silken brocades.

13 M. *Kameoka,* in Tamba Province, is the starting-point for the near-by village of *Hōzu,* near the head of the rapids of the same name. Considerable tea is cultivated in the neighborhood, and in the winter wheat is planted crosswise on the elevated rows which in summer form the boundaries of rice-fields. The river is glimpsed at the right before we enter the hills near (18 M.) *Yagi,* a shipping-point for charcoal and firewood destined for the Kyōto market. Many pollarded mulberry trees dot the landscape, and raw silk is manufactured in the farmsteads. The river is crossed and four tunnels threaded beyond (22 M.) *Sonobe* (a name often applied locally to the rly. line). 27 M. *Tonoda;* the great piles of fagots which sometimes almost hide the station from view, point to the steady deforestation of the adjacent hills. 30 M. *Goma* (629 ft.). The scenery becomes wild and picturesque, with bits that recall the Austrian Tyrol; the river tears its impetuous way through a gorge between bulky hills, and on the slopes of these stand many quaint and primitive farmhouses, whose thatched roofs narrow to sharp ridges which are straddled by half a score tightly bound frames of straw or wood like the half of a saw-horse. Strings of drying persimmons and various simples hang beneath the eaves, and in the autumn long trusses of dried rice-straw stretch across the land. Later the tree-trunks serve as cores to primitive haycocks and look like fat gin-bottles standing upright in the fields. — Hills, tunnels, and bridges are features of the line to 37 M. *Wachi.* The cross-country highroad is excellent for motor-cars. — 43 M. *Yamaga.* — 48 M. *Ayabe Jct.* (for *Ōsaka* and way stations). The rly. leading W. is the Main Line to *Matsue* and *Izumo-Imaichi* (Rte. 30, p. 539). — 53 M. *Umezako.* The train now runs toward the N.W. and soon enters the province of *Tango.*

60 M. **Maizuru,** or *Maizuru Minato.* (*Kaigan,* the boat station, is at the water's edge 2 M. farther.) Inn, *Furukawa-ya,* ¥2.50 to ¥3.50. The town (pop. 8000) is the seat of a maritime province (*chinjufu*) and is charmingly located on the serpentine shore of a small bay locked fast in the embrace of high and perennially green hills. Certain of these are surmounted by

batteries of wicked-looking guns employed in the national defense. The entire region roundabout, including the Arsenal and Docks of *Shin-maizuru* (4 M. to the E. on a headland closed to the public), is included in the fortified zone; and sketching, photographing, or the making of notes is attended by serious consequences. Many quaint arched bridges span the multiplicity of converging canals and impart a Venetian aspect to the place. The several Buddhist temples and *Shintō* shrines call for no special mention. Before the Restoration *Maizuru* was known as *Tanabe*, and it was the seat of the rich *daimyō*, *Makino-no-kami*, whose ruinous castle surmounts the crest of one of the near-by hills. Coasting-steamers connect the port (frequent service) with *Obama*, *Tsuruga*, and other towns on the Japan Sea.

The Highroad to Miyazu trends N.W. (turn left from the rly. station and go through the town to the bay), flanks the sea for a short distance, and affords charming views; then, turning inland, it crosses well-cultivated rice-fields, by native houses in which the whirring of primitive silk-reels is heard frequently. After ½ hr. the road turns abruptly to the right and skirts the base of a hill before bending again to the left to a (10 min.) summit from which a long, winding descent is made into the rich valley of the *Yura-gawa;* fine views. At the bottom a well-beaten path branches off (left) from the main road and leads (2 min.) to a thick clump of bamboos overshadowing the broad, placid, green *Yura River*. A loud halloo brings a flat-bottomed boat from the opposite shore, and in 5 min., for 1 *sen*, the traveler is landed near a smooth pike which flanks the river until it merges into the ocean at *Yura* village. Hence onward the road is broad and unmistakable. The valley is charming and very productive; green hills flank the islet-dotted river on both sides, and flame with maples, roses, camellias, *sazankwas*, persimmons, mandarin-oranges, and the crimson leaves of the vegetable-wax tree. Many reed fish-traps stand in the river (400 yds. wide), on the W. side of which *Yura-dake* rises to a height of 2103 ft. and serves as a landmark to sailors. Boats ascend the river as far as *Fukuchi-yama*. — *Yura* village (Inn: *Yamada-ya*, ¥2) on *Yura Wan* (bay) is a leisurely walk of 2 hrs. from *Maizuru* and is one of the several birthplaces of *Urashima*, the fisher-boy referred to at p. cclix. The lovely coast makes a strong appeal to one's artistic sense, but travelers will act wisely in being satisfied with a visual survey of it, and in heeding the repeated signs of warning posted by the War Department — admonitions which apply also to *Amanohashidate* and vicinity. The clean little rest-house, at the right of the road just as one enters the village, is a good place to eat luncheon, as this can be pieced out with hot tea and various simple native dishes.

The long street follows the contour of the shore, within sound of the sea at the right. The best scenery begins at the upper end of the village. Here the road winds steadily upward round the sides of a line of bold promontories that come quite down to the surging water. Their rugged, massive bulk imparts a decided impressiveness to the region, and recalls certain superb stretches of the Italian coast. In places a granite balustrade defends the causeway from the sea, and from this high vantage-point the pedestrian looks down on the rock-strewn beach where the surf pounds and breaks with a reverberating roar. Far out at sea are islands, and white-sailed junks, and seabirds that wheel and skirl and fish and flash their broad wings in the sunbeams. The views hereabout are the best; farther along they are tamer, but the restless ocean and the high mts. (some of them 2000 ft. or more) lose none of their grandiose character. At each turn of the winding roadway some new charm or pretty spot comes into the line of vision, a decided element of beauty is added by the graceful and fantastic pine trees which fleck the slopes and form a translucent curtain between the highway and the water. They grow in almost every conceivable shape, and reach out toward every angle, but their gnarled and tortured bodies, like *Cocos nuci-*

era, incline nearly always toward the calling sea. At certain places on the sanded beach they stretch wild arms out over delightful little coves where men land from boats, build camp-fires, cook freshly caught fish, and unconsciously form piratical pictures that appeal to the imagination. The granitic hills produce quantities of fine felsite-porphyry and siliceous red sandstone, which are quarried in big blocks, moved across the roadway on stout skids, then slid down to waiting junks that carry them to distant places.

The small fishing-village of *Kunda-mura*, with a straggling main st. a half-mile or so long, is entered 1 hr. out from *Yura*. A brisk 15 min. walk, past clean little yards embowered in pomegranates, mandarin-oranges, and flowers, brings one to a fork in the road; where, instead of continuing along the shore, one turns up at the left, and in 20 min. reaches a long, stone-lined, tubular tunnel piercing the summit of the ridge. Soon after emerging from this a glorious picture bursts upon the sight; a vast circle of high and splendidly wooded hills cuts the sky-line on every side and enfolds in its green embrace a wide, tree-dotted valley and a broad idyllic bay flecked with fishing-boats and mirroring in its glassy surface all the color of the hills and sky. Straight ahead, at the west, on a narrow little plain sloping to the water's edge, lies a string of sequestered hamlets, prominent among them *Miyazu*, with a waterfront almost hidden behind a forest of tall masts. At the far right, stretching quite across the bay (*Miyazu-wan*), covered with a dark mantle of evergreen pines, is the yellow sand-spit of *Amanohashidate*. In few places is there so much of beauty, tranquillity, and ostensible contentment combined. A 30 min. leisurely and unforgettable walk down the slope, then to the right, brings one to the *Seiki-ro*, at the water's edge, and another 10 min. to the *Araki-ya* (called also *Araki's Villa*).

Miyazu (pop. 9000), a pretty and strikingly picturesque fishing-village in a crescent of the shore backed by lofty hills, came into a sort of prominence in 1584 when *Hosokawa Tadaoki* built his castle here and dominated the region. The remains of this feudal retreat are still to be seen. Under the *Tokugawas* it was successively the residence of the *Daimyō Kyōgoku* (1600); *Nagai* (1669); *Abe* (1681); *Okudaira* (1697); *Aoyama* (1717); and the *Honjō* (from 1758 to 1868). Its temples and shrines are mere shadows of former greatness and are not worth visiting. The open-air fish-markets held daily in certain of the streets are of unfailing interest in their displays of scores of bizarre forms of marine life, from blanched, repulsive squid to tiny, jewel-like piscine forms. Whales are caught in considerable numbers off the outer coast and are sometimes towed into the bay to be dismembered. Fishermen, who look like Oriental Robinson Crusoes, with their rice-straw skirts and otherwise queer costumes, often spread very long and narrow nets near the shore for the catching of a myriad tiny minnows. The great quadrangular sails of certain of the fishing-boats are made of finely woven matting, and they form beguiling pictures as they drift across the placid waters of the bay, or work out to sea before a gentle land breeze.

Amanohashidate, a tongue of land varying from 150 to 250 ft. wide, about $1\frac{3}{4}$ M. long, and covered with magnificent old pine trees under whose giant branches extends a fine sandy causeway, cuts the *Gulf of Miyazu* longitudinally and divides it into halves; the sea side retaining the name, the inner section called *Iwataki no Minato*. This tranquil lake, the winter rendezvous for a host of sleek wild ducks, is about $2\frac{1}{2}$ M. from

E. to W., and 3 M. from N. to S. with a depth varying from 6 to 8 fathoms, and a shallow channel 60 yds. wide connecting it with the outer, and sometimes rougher, bay. A short ferry plies (in 3 min.; fare, 1 *sen*) to and fro across this break (near the S.W. end). The bay proper is about 5 M. long and from 1600 to 2600 yds. wide, slightly open to the N.E. The entrance is between the points known locally as *Kuro Saki* (a conical peak 670 ft. high) and *Hioki Saki*. The encircling range of mts., some upward of a thousand ft. high, protect it from all winds and make of it an ideal harbor with from 10 to 12 fathoms of water. The river which runs through *Miyazu* town and empties into the bay is the *Hachiman-gawa*.

To reach *Amanohashidate* we proceed through the town and follow the trend of the beach to the entrance of the *Monju Temple*, in *Monju* village near the ferry (*watashi*); here the road branches to the right and leads down to the water. At the far end of the pine-clad strip the trees thin out; by following the left branch of the road leading past *Ejiri* village, one soon reaches a small shrine with a new monument commemorating the soldiers from this district who died in the Russo-Japan War. Two min. (left) beyond this a broad lane leads to the right to another (3 min.) shrine, from the rear of which the road goes up the hill (10 min.) to *Kasamatsu*, where there is a platform whence a comprehensive view can be had of the surrounding country. The Japanese, who from time immemorial have greatly admired this place, and who ascribe to it a refinement of beauty which Westerners sometimes fail to detect, love to view it hence by bending down, with head inverted and eyes looking out from between their outspread legs. This crazy and undignified position gives to the scene the appearance of an unstable inferior and superior mirage, and for Occidentals robs it of its charm. The full beauty of the place will be revealed to whosoever proceeds 30 min. farther up the hill to the old temple near the summit of *Nariai-yama*, near the *Ochiki Pass*. This once formed the nucleus of a cluster of temples that bore a reputation for sacredness something like that of *Kōya-san*. The view hence is fine and far-reaching; the Japan Sea, the distant islands of *Ōshima* and *Kojima*, many smaller ones and scores of mts. are visible. From this exalted place, the distance which is supposed to lend enchantment enwraps *Amanohashidate*, and clothes it with added grace. Its name, *Ama-no-hashidate*, is said to be derived from the original Chinese *Ten-kyō*, or 'Celestial Bridge,' poetically applied to it because of its fancied similarity to the legendary *Ama-no-Uki-hashi*, or 'Floating Bridge of Heaven,' on which the mythological *Izanagi* and *Izanami* stood when they let fall from the tips of their jeweled spears the drops of ocean brine that solidified into the Japanese islands.

30. From Kyōto viâ Yonago (Sakai and The Oki Islands), Matsue, and Izumo-Imaichi to Kizuki (Shrines of Izumo).

San-in Main Line of the Imperial Government Railways.

240 M. *Izumo-Imaichi.* Several excellently-equipped trains daily in about 11 hrs. For fares and other information consult the Rly. Time Table.

The famous *Izumo Shrines*, to the Japanese among the most sacred in the Empire, are the objectives of thousands of travelers over this extraordinarily interesting and picturesque line, a S.W. prolongation of the West Coast Route (described in Rte. 32) which connects *Akita* and *Aomori*, at the extreme N. end of the Main Island of Japan, with *Shimonoseki*, at the extreme S. end.

The region traversed by this line is off the beaten track, and is one of the most interesting and beautiful in Japan. It is wild and extraordinarily attractive, and is marked by high mountains, extensive plains, and incomparable views over the Japan Sea. Hundreds of costly tunnels, cut stone embankments, and awesome bridges break the line, which because of the many intricate engineering problems was one of the costliest railways in Japan to build.

The deep snows which prevail in *Izumo* have necessitated many snow-sheds, reminding one of the American and Canadian Rockies. The scenery along the line (best views from the right side of the train) after leaving *Kinosaki* is utterly charming, with ravishing views of mountain and plain and the silent Sea of Japan. Many of the inhabitants of the country live in a state of patriarchal simplicity, and in a region where Old Japan is still supreme. Even the withering hand of modernism has failed to blight or tarnish it.

Sakai is the point of departure for the historic and still primitive **Oki Islands**. By boarding an early morning train at Kyōto, Ōsaka, or Kobe, one can descend at the attractive old Izumo city of **Matsue** (where *Lafcadio Hearn* once lived and taught), pass the night in the excellent Inn there, inspect the quaint old Castle, and the following morning proceed leisurely to *Izumo-Imaichi* and beyond.

The rly. line from *Kyōto* to (48 M.) *Ayabe Jct.* (starting-point for *Shin-Maizuru*) is described in Rte. 29, p. 535. Beyond, the train runs through a pretty, mountainous country to (56 M.) *Fukuchiyama Jct.* (for *Ōsaka City*), thence on through the hills and past a number of uninteresting villages to (75 M.) *Wadayama Jct.*, where the *San-yō Line* comes in from *Himeji*, at the E. Here our line turns abruptly to the N. and goes through a thinly settled, unresponsive region, to the Japan Sea, 25 M. distant. The traversing pike would be excellent for automobiles were it not that the bridges are deceptively frail and are subject to the violent and sudden caprices of the shallow but oftentimes treacherous rivers which first irrigate, then drain, the country. Bulky mts. that are snow-streaked until late spring, wide and deep valleys indifferently cultivated by the poor but industrious peasantry, and occasional pretty vistas are the salient features of the region. The numerous trains which stand on the

sidings are usually crammed to bursting with happy, ensign-bearing pilgrims bound to or from the *Izumo* shrines. At 99 M. the sea and *Kinosaki* with its hot springs and locally celebrated shrines are reached. Here the line turns sharply to the left and runs its ultimate course N. along the coast through the maritime provinces of *Tajima, Inaba, Hōki,* and *Izumo;* the scenery soon becomes wild and strikingly picturesque. Many tunnels pierce the hills that come down to the sea to be rent and torn by the restless surf; in the green valleys that gash them nestle tiny fishing-hamlets as primitive as though they were ten thousand, instead of one hundred, miles from civilization. Beyond 115 M. *Yoroi* the train emerges from a long tunnel and runs out on the spider-like *Amarube Bridge* (1015 ft. long; cost 330,000 *yen*) flung boldly across a deep gorge in the cleft of which, 125 ft. directly below, lies the village of the same name; the sea view over and beyond it is entrancing, and the bit of scenery is regarded as one of the finest on the line. For miles the train traverses an uneven country of mts., plains, and tree-dotted cliffs flecked with hamlets overlooking the sea. When the water is calm and reflects the lapis-lazuli sky, the white-sailed junks, the skirling sea-gulls, and the fantastic pines that seem to exchange tragic conferences with their distorted images on the mirror-like surface, the views are adorable, and they recall certain matchless stretches of the Inland Sea on the Pacific side of the island. Miles of the shingly beach are fringed with grotesque pines around the feet of which the restless sand plays ceaselessly, and toward which the ground-swell reaches vainly before breaking into foam and into long, bubbling, glass-like sheets. The stones which hold the roofs of many of the tiny dwellings in place advertise the prevalence in winter of strong north winds.

138 M. *Tottori* (Inn: *Kozeniya,* ¥2), capital of Inaba Province and of Tottori-ken, with 32,600 inhabs., and 6400 houses, possesses the ruins of a castle built by *Yamana Masamichi* about the middle of the 16th cent. Beyond the town the *Chiyo River* runs down to the sea across a plain marked by sand-dunes and low hills at the E. The small lake at the right is *Koyama-ike.* Eighteen tunnels pierce the hills which intervene before 159 M. *Matsuzaki.* The big lagoon at the right, called *Tōgō-ike,* is girdled with picturesquely situated bathing resorts. Curious features of the lake (which is drained by the *Hashizu-gawa*) are the numerous (iron) mineral springs that spout up from the bed and supply the hot water piped into the bathrooms of the numerous inns. The resulting hydroxid coloring matter is employed to dye clothing, etc. The fish which swarm in the lake and which are caught in big scoop-nets appear to enjoy both the heat and the mineral salts. Beyond 163 M. *Kurayoshi* (Inn: *Tōyō-ken;* ¥2) the country flattens out and the volcanic peak of *Daisen,* or *Ō-zama*

('Great Mt.'), the local *Fuji* (6000 ft.), is descried peering above the horizon at the far left.

Daisen (called the *Fuji of Izumo* despite the fact that it is in Hōki and not Izumo Province) is regarded by the credulous as the dwelling of the primeval *Shintō* god *Ōkuninushi*, and because of this it is the most revered of all the West Coast mts. Usually snow-covered and enshrouded in clinging mists, it is a sublime spectacle viewed at certain times and from certain angles, but good views of it are obtainable only when the air is unusually pure. Many marvelous legends concerning the hobgoblins who are believed to dwell thereon are related by the country yokels, and supernatural events are associated with it. Formerly it was a sort of western *Kōya-san*, with many temples clustering about the original one founded in 718 by *Jikaku-Daishi*. Though it never reached the high religious position occupied by the former place, it was popular and nationally famous about the 14th cent., after which its power began to decline. To-day there remain but one or two dilapidated temples that are a negligible quantity in the Buddhistic world. A few zealous pilgrims climb the mt. each year, but foreigners will not feel repaid for so doing. A much better view is had of the peak from *Daisen Station*, where it is relatively as near as *Fuji* is to *Gotemba*, with similar views.

195 M. *Yonago* (Inn: *Komego*, ¥2–3), an important town in Hōki Province, with 16,000 inhabs., is finely situated on the *Naka-umi Lagoon* and is the starting-point for (11 M.) *Sakai*, the odoriferous old port at the N.W. extremity of the *Yomigahama Peninsula*, and the end of the line of the *Yonago-Sakai* branch of the rly. Forty-four miles N., in the Sea of Japan, lie the 1 large and 3 small Oki ('open sea') Islands.

The **Oki Islands** (pop. 35,000) are administered as a part of Shimane-ken, and lie in lat. 36° 10′ N. and in long. 133° 20′ E. of Greenwich. They were long known to the Chinese as *Inshū*. Physically they are divided into two groups. *Oki*, the big island (often referred to as *Dōgo*), where stands *Saigō*, the capital, and (6 M. toward the S.W.) *Dōzen*, which comprises the small islands of *Chiburi-shima* (1058 ft. above the sea); *Nishinoshima* (1463 ft.), and *Nakanoshima* (755 ft.). The highest point, *Daimanji* (2030 ft.), is on the E. side of *Oki*. The coast is wild and beautiful, but the islands are rocky and cultivation is not easy. The Izumo dialect is used by the people. The *Emperor Go-Toba* was exiled to *Nakanoshima* by *Hōjō Yoshitoki*, the military usurper, in 1221, and *Go-Daigo* was sent to *Chiburi-shima* by *Hōjō Takatoki* in 1332. The archipelago is rarely visited by foreigners. Poky little local steamers make the (44 M.) passage daily (in about 5 hrs.) from *Sakai* to *Saigō*, stopping at ports in the several islands. The trip in stormy weather is dangerous in a sn all boat. Tourists will find nothing of interest in *Saigō*, which stands on the W. side of *Saigō Harbor*, at the mouth of the *Yabi River*. The bay is landlocked, with an entrance 250 yds. wide and a depth of 12–25 fathoms. Fishing is the chief industry, and the local specialty (*meibutsu*) is dried cuttle-fish (*ika*) or sepia, which is netted here in great numbers. Thousands of tons are caught each year and exported to Korea and China. On the N. E. coast of *Saigo* fishermen sometimes capture upward of 2000 cuttle-fish (12 in. or more long) in a single night. Many hundreds of acres of island land are fertilized with the offal. Another specialty is a species of obsidian or jet called *bateiseki* ('horse-hoof stone'), of which many small objects — jewelry, ink-stones, wine-cups, and what-not — are made. A black coral or antipathes (*umimatsu*) or sea-pine is found in the sea near the coast and made into expensive souvenirs. Many of the stores in *Saigō* carry extensive collections of articles made of nacre obtained from the shells of the sea-ear (*awabi*).

The sea, which makes in round the *Yomigahama Peninsula*, forms the *Nakami Lagoon*, and the narrow *Matsue River* which connects it with the *Shinji-ko* (lake) on which *Matsue* is situated, adds a striking element of beauty to the region through

which the rly. goes beyond *Yonago*. The sheltered waters teem with fish, and usually are dotted with many picturesque boats, which after nightfall carry flaming torches to aid the men at their work. The country soon takes on a more fruitful aspect, many fluvial thoroughfares cross the rly., and crude dug-outs, such as one sees in and about the *Chinampas* in the Valley of Mexico, follow their tortuous courses inland. Not a few of the rly. stations are embowered in plum, peach, and cherry trees, and magnolias, camellias and other flowers, while in season the creamy blooms of many pear orchards add charm to the landscape. The well-watered country is as intensively cultivated as a small garden, and excellent macadam highways cross and recross it. The shore is much like that of the Inland Sea, with pine-clad promontories and hazy bays that are at once beautiful and suggestive of a pleasing tranquillity. The strikingly picturesque old Matsue Castle is visible above the tree-tops at the far right as we near the city, and the swift waters of the Matsue River flow by nearer to the rly.

213 M. **Matsue,** the clean, handsome capital of Shimane Prefecture, with 36,000 inhabs. and 8333 houses, occupies a commanding position on the N.E. shore of the extensive *Shinji Lake* (4 M. broad, 11 long, and 20 ft. deep), near the point where two rivers lead into it — the northernmost, the *Matsue*, or *Chashigawa;* the southernmost, the *Tenjin-gawa.*

Arrival. Of the several inns the traveler will perhaps select the plain but clean *Minami-kwan*, across the *Tenjin-gawa*, 15 min. walk from the station, near the center of the city. He will also perhaps select an apartment overlooking the river (to which the inn backs up), as the many bizarre craft which ply to and fro add appreciably to its charm and afford sustained entertainment. For ¥5 or thereabout, according to location of room, one is served excellent food cooked unusually well and appetizingly (in the native style), and set out in blue-and-white porcelain (from Kaga Province) of such dainty and charming designs that one is tempted to start out at once and ransack (in vain) the city shops to find duplicates.

Formerly *Matsue* was a feudal stronghold, the military center of the most ancient province in Japan, and such a large percentage of the men were *samurai* that certain blasts from a bugle were said to be sufficient to bring nearly 15,000 men in fighting trim out of the houses and into the streets. At present the busiest quarter is near the inn, between the *Tenjin* and *Ōhashi* Rivers, in the vicinity of the wide street called *Tenjinmachi*. Here will be found the best shops, theaters, pleasure resorts, etc. A pleasing feature of the wide, clean streets is the vista of green, wooded hills at the ends of most of them. A multiplicity of canals intersect them and one may go by boat to almost any quarter. Many of the temples face *Teramachi*, or Temple St. As a rule these differ but little from those of other cities, and the casual traveler may not feel repaid for visiting them. The huge *Tōkō-ji* belongs to the *Zen* sect, and the booming notes of its great bell shake the entire city. The *Inari* shrine is in the castle grounds. The lofty mt. which looms up at the N.W. is *Yakuno-san. Daisen* is seen at the S.E. The fussy little boats which start from the pier at the N. end of the bridge ply to various near-by ports.

The Castle (*O-Shiro*), an iron-gray structure surmounting a cyclopean foundation of stone upheld by tottering, cementless, moss-grown walls that rise from a lotus-choked moat, occupies a commanding site on the summit of *O-shiroyama*

('castle hill') in the W. quarter of the city, 5 min. (jinriki 10 *sen*) from the inn, and 15 min. from the station. While not so imposing or well preserved as the *Nagoya Castle*, its environment and the many pine, plum, and cherry trees which adorn the sloping terraces add materially to its appearance. It is a grim old structure, and it dates from 1601, when *Horio Yoshiharu* built it as a fortress and a home for the long dynasty of feudal barons that were to follow him. The summit is crested like a war helmet, and there are many gables and angles and antefixes and squat windows. From the upper terrace, which is embowered in cherry trees, or still better from the topmost of the six stories, one may command a superb view over the city, the lake, and the surrounding hills and plain. The winding road which leads up to the relic is lovely in spring, and the numerous crows that wrangle and roost in the near-by pines make one think of towns in British India. A number of gov't buildings cluster near the foot of the hill, among them the prefectural office and the Middle School (*Jinjō-chūgakkō*), where *Lafcadio Hearn* came to teach English in Aug., 1890.

Westward from Matsue the rly. follows the lake shore and traverses a pretty country where a number of ancient dolmens or sepulchers have been unearthed from time to time. 234 M. *Izumo-Imaichi* is the point of departure for a branch line that runs N.W. to 4 M. *Kizuki*, with its greatly reverenced shrines. Buddhists and Shintōists alike regard it as one of the holiest cities in the Land of the Gods, but foreigners are apt to find but little of absorbing interest. There are a number of native inns, most of them catering to the hordes of pilgrims which come here to make their peace with the deities.

The **Great Shrine**, or *Izumo no Ō-yashiro*, the most virile existing center of the national religion, with a reputation for sanctity equalled only by the *Shrines of Ise* (Rte. 35), is dedicated to the mythological god *Ōkuninushi no kami* (*Ōnamuji*), the reputed son of '*Susano-o-Mikoto*, and dates from an antiquity so great that it is regarded by the natives as the oldest living shrine of the ancestral cult. Many believe that it was built by the lesser gods at the instigation of the Sun Goddess; that the original structure was 320 ft. high, of beams and pillars larger than any existing trees could furnish; and that the framework was bound together with fibers of the paper-mulberry tree. The priests believe that it was rebuilt in B.C. 70, during the life of the *Emperor Sui-nin*, and that it was called the 'Structure of the Iron Rings' because the pieces of the pillars — composed of the wood of many great trees — had been bound fast together with huge rings of iron. The configuration of the present temple (which dates from 1881 and is about 80 ft. high) is supposed to be exactly like that of the 3d one constructed about A.D. 655, and to represent the 29th of the dynasty. Fashioned in the severely plain and pure *Shintō* style, it occupies a commanding position at the foot of the finely wooded *Mt. Yakumo*, in a park-like inclosure of 19 acres. The approach is through a beautiful and impressive avenue about ¼ M. long, flanked by grand patriarchal trees a thousand or more yrs. old, and by sacred groves at the right and left. There is the usual accompaniment of majestic *torii*, lanterns, and the like, with a lofty gate piercing a massive wall. Beneath this gateway, at the end of the ave., there pulses a steady

stream of pilgrims from almost every section of Japan, and the noise of scraping *geta*, the clapping of hands, and the voicing of audible orisons, is almost deafening. In the inner court, near the main temple, are 19 shrines before which upward of 200,000 pilgrims come annually to pray. Until *Lafcadio Hearn* passed the portal and entered the sacred precincts of the main temple in 1891, no foreigner, it is said, had ever gone beyond the massive, iron-bound steps leading to the sanctuary. The chief priest (who is also the spiritual governor of *Kizuki*) traces his lineage through many generations of earthly deities to *Amaterasu* and her brother *Susano-o-Mikoto*, and is said to be the 82d of a dynasty of pontiffs. During the popular festivals of May 14–16 each year, the officiating clerics wear curious mediæval costumes and go through many of the ancient rites.

Among the revered relics enshrined in the *sacrarium*, and not shown to the casual visitor, is a metal mirror said to have been in use in the primitive temple; a Chinese jade flute given by some long-dead Chinese emperor; a number of magnificent swords presented by Japanese notables; ancient manuscripts, some chalcedony *magatama* and what-not. A curiosity is the primitive fire-drill made of a sacred strip (about 2½ ft. long) of *Chamæcyparis obtusa* with a line of holes drilled along its upper edge, so that the upper part of each hole breaks through the side of the solid plank. In these holes wooden sticks as thick as a lead-pencil, and about 2 ft. long, are twirled between the palms of the hands until fire is produced. — The august deities (*Kami*) to whom the shrines are consecrated are supposed to foregather here in Oct.; from which circumstance the month is called (in *Izumo*) *Kamiari-kuki*, or 'Month with the Gods.' — *Kizuki* is not only the holiest place in the *San-in-dō*, but it is also one of the most fashionable bathing-resorts. The near-by *Inasa Bay* has a fine beach with many inns.

Beyond *Izumo-Imaichi* the rly. continues across a country differing but little from that we have already traversed. The trend of the line is along the sea until (82 M.) *Iwami-Masuda* is reached, when it turns S.E. and runs to (59 M. beyond) *Ogōri*, an important station 44 M. from *Shimonoseki*, on the **San-yō-Main Line** (trains east and west) of the Gov't Rlys.

31. From Wadayama to Himeji.

Bantan Line of the Imperial Government Railways.

41 M. Several trains daily in about 2½ hrs.; for fares, etc., consult the Rly. Time Table. The short rly. is a link in the *San-in*, or West Coast Line described above, and the *San-yō*, or Main Line from Kobe to Shimonoseki (see Rte. 38). At both termini the trains leave from the main line stations. From *Wadayama* the train enters the hills and runs due S. through a rocky ravine with a rising grade, crossing and recrossing shallow streams. The poor towns of *Takeda*, *Nii*, and (14 M.) *Ikuno* lie in a somewhat sterile and roughish country where cultivation of the soil is rendered more difficult by the steep grades. The mt. streams dash through wild and rocky gorges and furnish electrical power to near-by places. Beyond the nondescript village of *Hase* the watershed is crossed and the streams all run toward the Pacific Ocean. At *Teramae* the valley broadens and a good pike runs with the rly. through *Tsurui* and *Amaji* into a lovely green valley intensively cultivated and flecked with farmsteads. The small town of (30 M.) *Fukuzaki* is followed by *Mizoguchi*, *Kōro*, *Nibuno*, and

Nozato. Here the splendid *Himeji Castle* comes into view at the right, and the train soon enters (40 M.) *Kyōguchi*, a suburb of *Himeji*. The line half-circles the city before joining the *Tōkaidō* at (41 M.) *Himeji Station*. South- or north-bound travelers with time to spare should visit the castle if time permits. Aside from this the place contains but little of interest. *Kobe* is 34 M. at the E. with frequent trains. The nearest big city at the W. is (55 M.) *Okayama*.

32. From Maibara viâ Tsuruga, Fukui, Kanazawa and Tsubata (Noto Peninsula) to Naoetsu.

Imperial Government Railway's Hokuroku Line.

30 M. *Tsuruga*. Frequent well-equipped trains in less than 2 hrs. Point of embarkation in this section for Vladivostok, the E. terminus of the trans-Siberian Rly. For rly. fares, and other information consult the Rly. Time Table.

228 M. *Naoetsu*, the terminus, is a station on the great West Coast Route referred to at p. 539. It is one of the most important in the Empire, and one of the most costly (in some places as much as 200,000 *yen* a mile).

Beyond *Tsuruga* the rly. penetrates the little known provinces of *Echizen*, *Kaga* (whence a branch line enters the *Noto Peninsula*, in *Noto Province*), *Etchū*, and part of *Echigo*. In some places the ruling gradient is 1 in 40, and the mt. scenery is supplemented by magnificent sea views. The region is officially termed the *Hokuroku-dō* (or *mai*) — 'Northern Land,' the five provinces of which (including also *Noto* and *Sado Island*) form a long narrow strip along the Japan Sea, and comprise one of the eight divisions of the Empire. The fertile plains, which form a sort of slope between the sea and the gigantic range of mts. that constitute segments of the colossal backbone of the main island of *Hondō*, yield tea, rice, lacquer, silk, and many valuable products. The sea contains splendid fish. During the rigorous winter, when the coast is swept by the biting Siberian winds, and much of the low land is buried deep in snow, communication by sea is difficult. Much of the coast is rocky and densely wooded, and in these stretches the hunter will find game in abundance. In the remote towns but recently linked with the outer civilization, many of the quaintly primitive customs of Old Japan still survive. The *bentō* sold at many of the stations contains excellent fish caught from the Japan Sea.

From **Maibara** (see p. 398) the rly. runs along the E. shore of the classic Lake Biwa and trends N.W. to the Japan Sea. The flat rice-lands rise gradually to hill-slopes, scattered over which are many pollarded mulberry trees that advertise silk as the local industry. Some tea and a little cotton are raised. 4 M. *Nagahama* is mentioned in the reference to Lake Biwa. The country takes on a roughish character around (17 M.) *Naganogō*, and is enlivened here and there by a mt. torrent plunging down between the hills. On the slope of a hill (915 ft.) beyond 19 M. *Yanagase* the train traverses the *Yanagase Tunnel*, one of the longest (4435 ft.) in Japan. Four years and 425,499 *yen* were required to build it, and the gradient of 1 in 40 added to the engineering difficulties. Beyond this tunnel the train descends through other tunnels and narrow gorges into the province of *Echizen*, crossing an uncomely

country watered by several mt. streams before it reaches (30 M.) *Tsuruga* (*soo-roong'-ah*), a growing town (pop. 30,000) at the sea-level.

Tsuruga, an important shipping port on the Japan Sea, 72 M. from Kyōto, and 314 from Tōkyō, stands at the head of a wide Bay into which several streams empty.

Kumagai Hotel, near the center of the town. Rates from 8 to 12 *yen* a day, Amer. Plan. Runners meet trains.

Steamships of the well-known Ōsaka Shosen Kaisha (local agency) maintain a frequent service (consult the company's folder) between the port and (494 M. at the N.; about 36 hrs.) Vladivostok, the terminus of the trans-Siberian Rly., 5800 M. from Moscow. (Because it is shaped like a cow's horn, the harbor of Vladivostok is often called Golden Horn Harbor. It is 14,950 ft. from E. to W., 2800 ft. from N. to S., has water to the depth of 60–70 ft., and has sufficient anchorage for a big navy.)

The harbor (about 6 M. N. and S. with an average breadth of about 2 M., tapering toward the head) is one of the best on the West Coast, from which circumstance it is much frequented by trading-junks and other craft. It is unprotected from the N. winds, which blow strongly and almost ceaselessly during the winter, and render the town cold and disagreeable. Ships find it difficult to approach the shore in rough weather, and when they stop outside, launches or sampans must be employed. Extensive harbor works, which include docks and breakwaters, are under way.

Several pretty temples and shrines occupy commanding positions on the hills at the right, conspicuous among them the *Kanagasaki-jinsha,* hard by the attractive *Kamomegasaki Park* (5 min. walk from the landing). Within ¾ M. at the left, near the base of a well-wooded mt., is the handsome *Matsubara* ('pine forest') *Park.* Both shores of the bay rise abruptly from the sea (*Nosaka-yama,* at the S. is 2786 ft. high), and a number of popular and sheltered bathing-resorts snuggle in the coves. *Jōgū,* with a small shrine, is 2 M. to the N.W. The region roundabout is historic. Legend says that the first Koreans to land in Japan came here during the reign of the *Emperor Sujin* (B.C. 97–33), and because they wore head-dresses of horns the place was called *Tsunoga.* Many of the nursery lullabies and tales popular throughout Japan had their origin hereabout. The old castle that once occupied the summit (150 ft.) of *Kanagasaki* was erected in the 14th cent. and was the scene (in 1337) of a furious battle between *Nitta Yoshisada* and the minions of *Ashikaga Takauji. Oda Nobunaga* sacked and destroyed the place in 1573.

From *Tsuruga* the train climbs at once into the hills and threads a number of tunnels before reaching the (3919 ft. long) *Yamanaka Tunnel,* 1005 ft. above the sea. The stations

are small and uninteresting. At (47 M.) *Imajō* (517 ft.) the plain broadens and slopes to (68 M.) *Fukui* (131 ft.), a thriving city with 60,000 inhabitants in the prefecture of the same name.

Though of but scant interest to foreigners *Fukui* is of historic moment to the Japanese; the ruinous old castle dates from the 16th cent. and was for many years the home of the powerful *Echizen-ke*, or *Matsudaira* family (an offshoot of the *Maeda*). The *Tokugawa shōgun*, *Ieyasu*, established his son *Yūki Hideyasu* here in 1601, and his son *Tadanao* changed the name of the town from *Kita-no-shō* to the present *Fukui*. The fine silk called *habutae*, and the handkerchiefs made from it, rank high among the manufactured products. Broad fruit orchards stud the environs. The river is the *Asuwa*. The region is productive.

87 M. *Daishōji*, an ancient castle town (pop. 11,000) in Kaga Province near the *Echizen* line, produces considerable tea and is one of the points of departure for the ($3\frac{1}{2}$ M. by tram to the S.E.) *Yamashiro Hot Springs*, in a region where there are many porcelain kilns and where much of the famous *Kutani* porcelain-ware is made.

Some 3 M. distant, reached also by tram, is the much-frequented *Yamanaka Spa* (several native inns) in the midst of a group of saline and other springs and picturesque mt. scenery. The decadent town of *Kutani* lies 5 M. toward the S. in a hilly region. A kind of earthenware called *Yamanaka-ware* is produced in the neighborhood. The internal fires which rage over a large section hereabout advertise their presence by a multiplicity of springs of various chemical properties, to which the ailing natives ascribe wonderful healing powers.

In some places these subterranean fires are near enough to the surface to impart heat, hence a special luxuriance to the vegetation, which grows with a vigor that recalls the lower tropics.

In some of the **warm springs** for which the region is celebrated, promiscuous bathing is still in vogue, and the startled traveler can see many of the townspeople of both sexes, soaking and gossiping in the tepid waters, clad only in their buff-colored birthday suits!

Occasional glimpses of the sea relieve the monotony of the land views as the train runs N.; numerous rivers race down from the great mt. range at the right, the most conspicuous feature of which is the celebrated *Hakusan*, or White Mountain (often called *Kaga no Hakusan*), a graceful, snow-flecked cone (8700 ft.) which 16th-cent. historians refer to as an active volcano.

Hakusan is to mariners on the Japan Sea much what *Orizaba* is to those of the Mexican Gulf, a beautiful and shining landmark; it ranks as one of the highest and finest of the Japanese mts. According to *Dr. Rein* it is built

upon Jurassic sandstones and trachytic conglomerates of magnificent hornblende andesite, and because of its wealth of vegetable forms is one of the most interesting mts. in Japan. None of the numerous lofty summits of the country offer so varied a field for botanical geography, and few if any exhibit an equally rich and remarkable collection of plants belonging to different floras of the world. A number of temples adorn the taree peaks (*Bessan*, 7733 ft.; *Gozen-mine*, 9000 ft.; and the lower *Ōnanji*) of *Hakusan*, and in July and Aug. are much visited by pilgrims. At its foot, near *Ichinose*, a strong chalybeate bath offers to many invalids a prospect of recovery.

The customary starting-point for the ascent of *Hakusan* is *Kanazawa* whence *Ichinose* is 34 M. From here the trail is steepish to the (7 M.) *Murodo* rest-house, and steeper yet to the summit, ½ mile higher. Excellent advice regarding outfits, etc., will be found in *Rev. Walter Weston's* Japanese Alps. Guides are necessary. The region is wild and uncultivated; the people hardworking and honest. The views from the summit are fine, but are not superior to those obtainable from the crest of *Fuji*, which is more easily approached, less difficult, and is marked by fewer discomforts. The *Tetorigawa*, the most important river of Kaga Province, and which the rly. crosses just before reaching 105 M. *Mikawa*, has its rise on the flank of *Hakusan*.

116 M. **Kanazawa** (Inns: *Ouraya*, *Asadaya*, etc.: from ¥2.50 and upward), capital of Kaga Province and of Ishikawa Prefecture, a thriving city with 111,000 inhabs., is 5 M. from the sea, 133 ft. above it, and was founded in the 15th cent. Many bronze objects are made here, and the city is a great shipping-point for the handsomely decorated *Kutani-yaki*, or Kaga porcelain. The old castle (now a military post) dates from 1583, at which time it was built by *Maeda Toshiie*, to whom *Hideyoshi* gave the province as a fief. The *Kenroku-en*, or 'Six-fold Garden' (with islets, quaint bridges, fish- and lotus-ponds), on the opposite hill, was laid out by one of the *Maedas* in the 17th cent., and ranks as one of the finest in the Empire. Visitors with time to spare should inspect it and enjoy the view over the city from the miniature mt. (called *Fukuju-san*) within it. — The Industrial Museum differs but little from those in other cities. — Soon after leaving *Kanazawa* the rly. crosses the *Asano-gawa* to

123 M. *Tsubata* (Inn: *Kiuniya*, ¥2.50), the starting point for the *Nanao Line* to 34 M. *Yatashin*, on the *Noto Peninsula* at the N.W. Time, about 2 hrs.; fare, ¥1.43, 1st cl.; 86 *sen*, 2d cl.

Nanao (pop. 12,000; Inn: *Nozakiya*, ¥2), the capital and chief town, stands (near the center of the E. coast) on *Nanao Bay* — which indents the peninsula in a W. direction for about 10 M. The old castle was erected by *Hatakeyama Mitsunori*, governor of the province in 1393. The harbor is one of the best on the Japan Sea, and as the water makes in from *Toyama Bay* it forms an anchorage almost as sheltered and as safe as that of the justly famous harbor of Sydney, New South Wales. There is splendid fishing and fine scenery. The Hot Mineral Springs of *Wakura* (½ hr. by jinriki) are popular. *Wajimi*, on the N. coast (pop. 8000), is the next largest town. So few foreign travelers penetrate to *Noto* that many of the quaint native customs are untainted by contact with the West, and are practiced in their original simplicity.

From *Tsubata* the grade slopes upward through the *Tsudzura-ori Tunnel* to the longer (3102 ft.) *Kurikara Tunnel*, whence it descends again and passes several unimportant towns on the plain. 141 M. *Takaoka* (pop. 25,000) manufactures bronzes and lacquer-wares. The branch rly. which runs off toward the

sea goes to 4 M. *Fushiki* (7 M. from *Nanao*, and 63 from *Naoetsu* — daily steamers). Three rivers are crossed before the line reaches 153 M. *Toyama* (Inn: *Takamatsu-ya; Toyama Hotel*, both native style, ¥2.50–3.50), the capital of *Etchū* Province and of *Toyama-ken*, with 58,000 inhabs. and 13,000 houses. The handsome old city with its castle erected in 1572 was long the railhead of the line. Its situation on the *Jinzū-gawa* formerly added to its strategic value, and for many yrs. prior to the Restoration it was one of the headquarters of the powerful *Matsudaira daimyōs*. The fine volcanic mt. visible on the sky-line at the E. is *Tateyama* (9,600 ft.). — Hence to the end of the line the rly. follows the contour of the sea over a fairly level country flanked on the right by imposing mts. Conspicuous among these is *Ōrenge-yama* ('Great Lotus Mt.') the highest point (9974 ft.) in the N. part of the Japanese Alps. Many giants of this rugged range rise in pointed grandeur, and besides adding awe-inspiring adjuncts to the landscape they influence it materially by their height. The traveler who comes this way in winter will not fail to be surprised at the heavy snow-fall — a phenomenon attributable to the cold, dry air of Siberia crossing the Japan Sea and impinging on the W. face of this warmer, volcanic range. For months the country is sometimes buried under such masses of snow that the inhabitants are forced to make use of the tunnels referred to at p. lviii. — Eleven shallow but wide and swift rivers cross the rly. track between *Toyama* and 184 M. *Tomari*, near which is a magnificent stretch of seashore familiar to most Japanese because of the two high, rocky cliffs known as *Koshirazu*, and *Ōyashirazu* — 'Not-knowing children,' and 'Not-knowing parents.' Anciently the highway lay along the beach, and during the strong N.W. gales, the sea beat in with such fury that those who passed by did so at great peril to their lives. Hence, no man was supposed to have a care for aught but himself. These granite cliffs are supposed to be the starting-point of the range of the Alps that stretch to the Plains of Mino, nearly a hundred miles distant at the S. The waters hereabout are renowned for a species of sole (*karei*) and a sea-bream (*tai*), the latter good eating but with an odor like animated cheese (whence the expression: *Kusatte mo tai*, 'although it is putrid it is better than other fish!'). — 228 **M. Naoetsu.** See Rte. 6, p. 65.

33. From Kyōto viâ Fushimi, Momo-yama, and Uji, to Nara.

Kyōto-Nara-Takada Section of the Kansai Line; Imperial Gov't Railway.

26 M. Frequent trains (from the *Kyōto Station*, Pl. C, 5) in 1½ hrs. For fares see the Rly. Time Table.

The train runs southward through the tawdry suburb over a flattish country diapered with truck-gardens and watered

by the *Kamo-gawa*. The *Tōji Pagoda* is passed (right), then (left) the big *Kenshi-boseki* (spinning-mill). 2 M. *Fushimi*, a low-lying suburban town (pop. 25,000) on the right bank of the *Uji River* (the *Seta-gawa* at Lake Biwa, and the *Yodo-gawa* at Ōsaka), was an important place during the early life of Kyōto — the scene of much Imperial pomp and glitter, and the theater of numerous decisive battles. No vestige remains of its former greatness, but the ruins of an early *Tokugawa* castle can still be traced. Tea plantations extend beyond the town and up the gentle slope to the yet more historic

(4 M.) **Momo-yama**, or 'Peach Hill,' so called for the many peach trees which grow on its slopes. It is a favorite haunt of Kyōto folks, thousands of whom foregather here (tramway) in spring to witness the beautiful display of blossoms, and in the autumn to see the turning maple leaves. A half-mile from the station, at the crest of the hill on the site of *Toyotomi Hideyoshi's* 'Peace Palace' (erected in 1594 at a cost of 6 million *yen*), commanding a superb view across the historic *Yamato Plain*, over the winding *Uji River* to the distant *Otoko-yama* and its picturesque *Hachiman Shrine*, is the massive mausoleum (*Momo-yama goryō*) of the late *Meiji Tennō*.

Peach Hill was known anciently as *Fushimi-yama*, and for more than a thousand years it has reflected Kyōto's greatness. Already heavy with the bones of long-dead Mikados, it was the scene, at 11 o'clock on the night of Sept. 14, 1912, of one of the most gorgeous and singularly impressive ceremonies ever witnessed in New Japan. To the distant crashing and the reverberating roar of minute-guns; the wailing of bugles and the booming of gigantic temple bells; to the sound of the wild minstrelsy of priests and bonzes, the pattering of a weeping, drenching rain and the sighing of a vast concourse of mourning people, — Japanese and foreigners alike, — the mortal remains of *Mutsuhito*, the 123d Mikado, of the 68th generation from *Jimmu Tennō*, were laid tenderly in their last resting-place. Squads of soldiers and civilians, priests and laymen, foreign diplomats and servants of the Imperial Household, — many holding sputtering pine torches on high to light the strange cortège, — awaited the arrival from Tōkyō of the funeral train — the first steam railway train ever to bear a Mikado to his grave! From the station a hundred picked men carried the wonderful catafalque to the sepulcher, into which the coffin was lowered over an inclined track.

The Imperial Casket reposes in a splendid sarcophagus of polished granite from *Sanuki* Province (*Shikoku*), 20 ft. below the surface of the ground, walled about by several feet of specially prepared charcoal to exclude moisture. Covering this is a thick shell, like an inverted bowl, of concrete, and 300,000 pebbles and boulders. The inclosure (140 by 170 yds.) is encircled by a granite wall 5 ft. high pierced by a gate bearing the 16-petal chrysanthemum crest. Within are *torii* and a pair of stone lanterns inscribed (in the handwriting of *Prince Kan-in*) with the words '*Fushimi Momoyama Goryō*.' In obedience to a very old funeral custom, 4 clay images 2 ft. 5 in. high, clad in ancient armor and called *haniwa*, stand at the corners of the coffin, and represent the *samurai* or other retainers who anciently were buried alive with the Emperor whom in life they had served. Near them are deposited branches of the quasi-sacred *Cleyera japonica*, spears, shields, bows, arrows, and the like. *Shintō* ceremonials accompanied the interment, which, coupled with the elaborate functions at Tōkyō and the cost of the tomb, represented an outlay of nearly two million *yen!*

The spectacle at the national capital was indubitably the most splendidly impressive one ever witnessed in Nippon. Foreigners who saw it will scarcely be able to forget it. Special ceremonies were held over the remains in a sumptuous shrine erected for the occasion at the Aoyama Cemetery, and when the

vanguard of the procession reached this point the rear end was still at the Imperial Palace, 3 miles away. Hosts of funeral commissioners, guards of honor carrying symbolical banners or torches, musicians, chamberlains, ritualists, soldiers, police, cowherds, and what-not figured in the strange assembly, along with chests for bows and arrows, and many curious relics of feudal days. The magnificent and resplendent funeral-car was drawn by two cream-white oxen, while 3 others were held in reserve. A special funeral-train, preceded by another to clear the way, carried the remains to the ancient capital, and from 11 P.M. to 12.40 A.M. the guns from 15 warships in Yokohama Harbor boomed a mournful requiem. For several days preceding the sepulture upward of 100,000 persons visited *Momo-yama*, and the monetary offerings (*saisen*) to the tomb amounted to about 8000 *yen* a day. Absolute silence was enjoined on the workmen while constructing the mausoleum, the stones of which are polished on both sides. The elaborate funeral-car (*jusha*) is preserved in the Imperial Museum at Tōkyō. A splendid palanquin carried on the shoulders of picked young men (*Yase Dōji*) from *Yase-Ohara* village (about 5 M. to the N. of Tōkyō), is now kept in the Kyōto Imperial Museum, and is called *Soka-ken* or 'Onion-flower Cart,' from the resemblance of the *hōshu-no-tama* on the top to the onion flower. The mausoleum is guarded day and night, and relic-maniacs who do not repress acquisitive tendencies are subjected to harsh treatment. The group of ancient pines near the tomb have stood there since time immemorial. The tomb on the N. side of the hill is that of the *Emperor Kwammu*, the founder of Kyōto. — On the day of the State funeral three huge tortoises, on whose backs a record of the event had been written in black lacquer, were released and placed in the ocean off *Ogasawara Island*.

Beyond *Momo-yama* the rolling country is flecked with groves of the fine bamboo for which the region is known, and with thousands of knob-like tea-bushes. Plantations of these flank the meandering streams and bead the rly. while groups fill the back yards of the houses. The *Uji River* is crossed after leaving the unimportant station of *Kobata*.

9 M. **Uji** (pop. 3000), a pretty town (*Kikuya Hotel*, small, ¥3) in Yamashiro Province, Kyōto Municipality, stands on the left bank of the river and has been celebrated for centuries for its fine tea. Some very choice varieties are grown here, and an irregular stone monument (erected in 1887) in the grounds of the local temple refers to its introduction (comp. p. cvi). In April the wealth-producing bushes are sheltered from the ardent sun by straw mats and they then present a curious spectacle. In May, when the picking of the leaves is in progress, the hill-slopes flame with brightly colored costumes of the maids and matrons engaged in the task. Late in autumn the same women thresh out the mature rice-straw with primitive flails and add picturesqueness to the landscape.

Uji came into prominence in the 7th cent. when the bonze *Daichō* constructed the historic *Uji-bashi*, the prototype of the present bridge spanning the river at the left of that of the rly. Its situation on the S., or Nara, side of the stream, gave it considerable strategic value and made it the center of many hard-fought battles between political aspirants. That of A.D. 1180, between *Taira Tomomori* at the head of 20,000 men, and the valiant *Minamoto Yorimasa* (then 75 yrs. of age), is still commemorated. The vigilant *Yorimasa* had

taken advantage of a heavy fog to remove the planking from the bridge, and when 200 or more of the *Taira* horsemen galloped on to it they plunged through and were drowned. This so enraged the *Taira* that in a desperate attempt to capture the wily old warrior they shot him through with an arrow. Dragging himself to the *Byō-dō-in*, *Yorimasa* stripped himself of his armor, seated himself upon his iron fan, and calmly disemboweled himself (the 2d instance of *harakiri* on record). His two sons and most of his devoted followers perished with him. Relics of the tragedy are enshrined in the temple. This historic structure, ascribed to *Fujiwara Yorimichi* when he turned bonze in 1052, is the property of the *Tendai* sect and is one of *Uji's* chief 'sights.' The *Hōwō-den* (Phœnix Hall), a duplicate of which was exhibited at the World's Fair in Chicago in 1893, is now too badly decayed to be of great interest. Several quaint monuments stand in the town and point to its past greatness.

Uji is perhaps best known to foreigners for the curious *Hotaru-Kassen*, or **Battle of the Fireflies**, a spectacular event occurring usually about June 10 of each year, near midnight. Special trains are run on the rly., and thousands of persons come hither from Kyōto (tram-cars), Ōsaka, Kobe, and nearby cities to witness the brilliant struggle. By bespeaking a boat (scarce at this time) from the hotel one can make the trip as a short excursion from Kyōto. The battle (one of the strangest sights in a strange country) occurs on the river between *Uji* and *Fushimi*, about $1\frac{1}{2}$ hrs. boat ride from the former place, at a point where the stream winds between hills. The uncounted millions of sparkling insects produce a scene of bewildering beauty as they wheel and circle against the velvety background of night, and the scores of illuminated boats on which there are dancing and singing, *geisha*, music, and jollity, add to the charm. When the fireflies have assembled in force myriads dart from either bank and meet and cling above the water. At moments they so swarm together as to form what appears to the eye like a luminous cloud, or like a great ball of sparks. The cloud soon scatters, or the ball drops and breaks upon the surface of the current, and the fallen fireflies drift glittering away; but another swarm quickly collects in the same locality. People wait all night in boats upon the river to watch the phenomenon. After the *Hotaru-Kassen* is done, the river is covered with the still sparkling bodies of the drifting insects. Then the natives refer poetically to the stream as the 'Milky Way,' the 'River of Heaven,' etc.

Two species of fireflies or *luciola* (sometimes called lightning-bugs) have a wide distribution in Japan, where they have been popularly named *Genji-botaru* (Minamoto-Firefly) and *Heike-botaru* (Taira-Firefly) — from the legend to the effect that they are the ghosts of the old *Minamoto* and *Taira* warriors. It is said that even in their insect shapes they remember the awful

clan-struggles of the 12th cent., and that because of this, once every year they fight the great battle on the *Uji River*. From this the natives believe that on that night all caged fireflies should be set free, in order that they may be able to take part in the contest. The *Genji-botaru*, the largest species in Japan proper, is found in almost every part of the country from *Kyūshū* to *Mutsu*; the *Heike-botaru*, which is smaller and which emits a feebler light, ranges farther N., being specially common in the colder island of Yezo; but it is found also in the central and southern provinces. Both have been celebrated in Japanese poetry from ancient times; and frequent mention of them is made in early prose. There is an old belief that the soul of a person still alive may sometimes assume the shape of a firefly, from which circumstance they are objects of special reverence. Firefly-hunting, as a diversion, is a very old custom; anciently it was an aristocratic amusement, and great nobles used to give firefly-hunting parties — *hotaru-gari*. Firefly-hunting at *Uji* reminds every cultured Japanese of the nationally celebrated love-story of *Asagao* and *Asojiro* — that plaintive tale which the *gidayū* singer renders with such pathos. All over Japan the children have their firefly hunts every summer, moonless nights being chosen for such expeditions. Girls follow the chase with paper fans; boys, with long light poles to the ends of which wisps of fresh bamboo grass are tied. While hunting the children sing little songs supposed to attract the shining prey (which exists in almost every locality under special folk-names).

Many persons earn their living during the summer months by catching and selling the larger species of fireflies. The chief center of the industry is in the region about *Ishiyama*, near the Lake of Ōmi, where a number of houses, each of which employs three- or fourscore catchers during the busy season, supply fireflies to many parts of the country, and especially to the great cities of Kyōto and Osaka. Some training and a knowledge of the habits of the insects are required for the occupation. Fireflies dislike certain trees and are attracted by others. They avoid pine trees, and they will not light upon rosebushes. Upon weeping willow trees they gather in swarms, and occasionally, on a sultry night in summer, one may see a drooping willow so covered and illuminated with fireflies that all its branches appear to be 'budding fire.' A tyro might find it no easy matter to catch a hundred fireflies in a single night; but an expert has been known to catch 3000. The methods of capture, while simple enough, are effective — and interesting. 'Immediately after sunset the firefly-hunter goes forth with a long bamboo pole upon his shoulder, and a long bag of brown mosquito-netting wound, like a girdle, about his waist. When he reaches a wooded place frequented by fireflies, — usually some spot where willows are planted, on the bank of a river or lake, — he halts and watches the trees. As soon as these begin to twinkle satisfactorily, he gets his net ready, approaches the most luminous tree, and with his pole strikes the branches. The fireflies, dislodged by the shock, do not immediately take flight, as more active insects would do under like circumstances, but drop helplessly to the ground, beetle-wise, where their light — always more brilliant in moments of fear or pain — renders them conspicuous. If suffered to remain upon the ground for a few moments they will fly away. But the catcher, picking them up with astonishing quickness, using both hands at once, deftly tosses them, into his mouth, — because he cannot lose the time required to put them, one by one, into the bag. Only when his mouth can hold no more, does he drop the fireflies, unharmed, into the netting. Thus the firefly-catcher works until about 2 o'clock in the A.M., — the old Japanese hour of ghosts, — at which time the insects begin to leave the trees and seek the dewy soil. There they are said to bury their tails, so as to remain viewless. But now the hunter changes his tactics. Taking a bamboo broom he brushes the surface of the turf, lightly and quickly. Whenever touched or alarmed by the broom, the fireflies display their lanterns, and are immediately nipped and bagged. A little before dawn the hunters return to town.'

At the firefly-shops the captured insects are sorted as soon as possible according to the brilliancy of their light (*hotarubi*) — which Japanese observers have described as *cha-iro* (tea-colored), because of its likeness to the clear, greenish-yellow tint of the infusion of Japanese tea of good quality. (The light of the *Genji* firefly is so brilliant that only a keen eye can detect the greenish color; at first sight the flash appears as yellow as the flame of

a wood-fire.) They are then put into gauze-covered boxes or cages (*hotaru-kago*) of one or two hundred each (according to grade) along with a quantity of moistened grass. Great numbers are ordered for display at evening parties in the summer season. The wholesale price ranges from 3 to 15 *sen* a hundred, and the retail price from 5 *sen* (for a modest cage containing 3 or 4 insects) to several *yen* (for the tasteful bamboo cages made in the form of junks, temple-lanterns, and what-not). Restaurant-keepers purchase largely. A large guest-room in a native house usually overlooks a garden; and during a banquet or other evening entertainment, given in the sultry season, it is customary to set fireflies at liberty in the garden after sunset, so that the visitors may enjoy the sparkling. In certain of the well-known tea-houses of Kyōto, Ōsaka, and Tōkyō, a myriad of the delicate insects are kept in garden plots inclosed by mosquito-netting; customers of the houses are permitted to enter the inclosure and capture a certain number of fireflies to take home with them. Curious medicaments are obtained from the dead insects: one, called *Hotaru-no-abura*, or 'Firefly-grease,' is used by wood-workers for the purpose of imparting rigidity to objects made of bent bamboo.

According to *Mr. Lafcadio Hearn*, and *Mr. Shozaburo Watase*, — both authorities and both sometime lecturers in the Tōkyō Imperial University, — the morphology of fireflies discloses the fact that the number of light-pulsations produced by one species of Japanese firefly averages 26 per minute; and the rate suddenly rises to 63 per minute if the insect be frightened by seizure. A smaller kind will increase the number of light-pulsations to upward of 200 per minute. The light mechanism is one of amazing intricacy and beauty. 'Frogs fill their cold bellies with fireflies till the light shines through them, much as the light of a candle-flame will glow through a porcelain jar.' The firefly uses 96.5 per cent of its energy for light. 'The lighting apparatus consists of the three lower segments of the abdomen. Dissection of the luminous part showed that there was a layer of light-producing material, a reflecting transparent layer and another layer of coloring material. These layers are penetrated by innumerable tiny trachæ or windpipes. The air is drawn in through the ordinary breathing passages, and then forced through the tiny windpipes on the light-producing tissue. There the oxygen of the air is consumed in a biologic oxidation.'

From *Uji* the rly. continues S. over a pretty country flecked with bamboo groves and paddy-fields. The highway is good for automobiles. 11 M. *Shinden*. 13 M. *Nagaike*. In season the hill-slopes flame with ripening oranges, which here and there grow from the dikes separating the rice-plots. Many of the tasteless native pears are produced in the region. Several tunnels and the drab little stations of *Tanakura* and *Kamikome* mark the line beyond 17 M. *Tamamizu*. The rly. crosses the *Kizu-gawa* to 21 M. *Kizu*, the junction for *Ise* and *Ōsaka*, then traverses the flat country extending to 26 M. *Nara* (see below).

34. Nara and its Environs.

Nara (pop. 33,000, with 6843 houses), one of the most picturesque, restful, and thoroughly Japanese of all the cities of Japan, stands on a wide and beautiful plain (consult the accompanying plan) delimned by fine mts., 26 M. S.E. of Kyōto, and in practically the same latitude (3° 56′ W. of Tōkyō) in Nara Prefecture, near the extreme N. border of Old Yamato — one of the original Five Home Provinces (a reproduction in Japan of a prominent feature in the administration of the Middle Kingdom of China).

Arrival. Travelers from Kyōto and the N. arrive at the Nara Station, near the W. edge of the city (Plan A, 3), 10 min. walk from the hotel. The hotel motor-car and runners meet trains.

Travelers arriving from Ōsaka by the (frequent, fast, cheap) trains of the **Ōsaka Electric Rly.** (*Ōsaka Denki Kidō Kwaisha*) disembark near the Park and Hotel. See page 609.

The *Nara Hotel (Tel. add. '*Hotel Nara*') with large, airy, comfortable, well-furnished (private baths, telephones, etc.) rooms, good food and service, and superb views, stands near the Park (Pl. C, 3), is one of the best hotels in Japan, and is under the direct management of the Imperial Gov't Rlys. Rates from 10 *yen* a day, American Plan. Reduction for a long stay. English spoken. Ably managed. Recommended.

The Hotel manager knows intimately the neighborhood and all its beauty spots, and can be of great assistance to stranger planning excursions. The hotel motor-cars are at the disposal of guests at all times. Cheap excursions to many points.

Nara is one of the most interesting cities in Japan and it should not be omitted from the traveler's plans. Founded in A.D. 710 as the capital of Japan, it so remained (excepting for 2 years) until 784, when, owing to the militant character of the monks of the great monasteries, it was moved to *Nagaoka.* After that it was called *Nantō*, or southern capital. It was the cradle of Japanese art and literature. The first written histories (see p. cclxiv) were begun here in the 8th century (Nara Epoch) and here the Buddhist priest *Gyōgi* gave the first impetus to the clay-ware industry (*Gyōgi-yaki*). Its ancient temples, superbly endowed museum, splendid walks, magnificent park, excellent hotel, and its well-mannered people are peculiarly pleasing to the tourist, for whom its manifold charm hold unfading attractions. While a cursory view of *Nara's* main 'sights' can be had within two days, weeks, and even months can be spent pleasantly in its charmed atmosphere. To the student of ancient Japanese history almost every foot of Yamato is classic ground, heavy with memories and the bones of long-dead emperors and their glittering trains. In addition to the excursions noted hereinafter, the *Kōya-san* trip described at p. 511, and many minor jaunts can be planned with *Nara* as the center.

They have been grouped with the aim of saving the busy traveler as much time as possible. All are subject to variations in route; if *Hōryū-ji* and *Hasedera* are eliminated, then one morning will be devoted to the city temples and the museum, and the afternoon to the Temples of the Plain. If the latter are rejected, *Hōryū-ji* can be visited in one morning and *Hasedera* in the afternoon. *Yoshino* loses much of its interest and beauty with the fading of its wonderful cherry blossoms, while *Hōryū-ji* acquires charm in Nov. by its maples, and *Hasedera* in May by its peonies. Many foreigners make Nara a meeting-point during the Christmas holidays, at which time the hotel management plans dances, etc., and rooms should be spoken

for well in advance. — A specialty of the *Nara* region is a grass-cloth of superfine quality called *Nara Jōfu*, a sort of hemp linen (*asanuno*) of which many fabrics are made. (Hemp is the oldest cultivated textile plant in Japan, and the clothing of many of the country folks is made of a coarse hemp fabric dyed with indigo.) The main street of the city, *Sanjō-dōri*, leads from the *Nara Rly. Station*, at the W. end, to the entrance to the Park at the E. At right angles to it, near the center, is the *Mochii-dono*, the chief shopping-street of the natives. The pond at the N. of its junction with *Sanjō-dōri* is the *Sarusawa* (Monkey Swamp) *Pond*, associated with the ancient history of the region. That just below the hotel is the *Ara-ike*.

The **Kasuga no Miya**, or *Kasuga-jinja* (Pl. D, 3), a historic *Shintō* shrine founded in A.D. 710 by *Fujiwara Fuhito*, stands in the famous *Nara Deer Park*, on the slope of *Kasuga-yama* at the E., and is dedicated to *Ame-no-koyane no-mikoto* (or *Kasuga-daimyōjin*) — a retainer of *Amaterasu*, and the original ancestor of the *Fujiwara* family. After *Ise* and *Izumo* it is one of the most ancient and venerated sanctuaries in Japan. Like all purely *Shintō* temples, it has been repeatedly rebuilt and is noteworthy for architectural simplicity, albeit in the matter of exterior decoration the customary decorum has been deviated from: painted a glowing vermilion, it flames out of its green environment like one of the gaudy shrines to Inari. In parts it retains the decorative richness acquired during its association with Buddhism before its disestablishment, and recalls certain of the hybrid shrine-temples of Kyōto. The approach to it is charmingly picturesque; the great red wood *torii*, or front gate (*Ichi-no-torii*), marks the outer entrance to the park ¾ M. from it.

The * **Nara Park** (Pl. C–D, 2-3), a magnificent stretch of woodland comprising some 1250 acres, on a gentle hill-slope, crossed and re-crossed by noble avenues overhung with lofty evergreens and deciduous trees of many varieties (cryptomerias, pines, oaks, plums, *Salisburias*, etc.), is perhaps the finest cultivated park in the Empire, and it strongly recalls the splendid groves which stretch away from the rear of *Chapultepec*, in the Valley of Mexico. These superb trees (60 or more of which were unfortunately wrecked by the devastating typhoon of Sept., 1912), are interspersed with fine old cherry trees which are a glory in April, and maples which are of such unexampled beauty in Nov. that thousands of pilgrims repair hither to drink in the beguiling beauty of the sight. The underbrush beneath the forest monarchs has been cleared so that the rich greensward comes up to the very trunks and makes one think of a well-kept English park or a stretch of cultivated woodland in the Blue-grass region of Kentucky. Through this Elysian zone there wander at will hundreds of quasi-sacred, dappled fallow-deer (*Cervus sika* — Jap. *Shika*) so tame that with their adorable little fawns they eat from one's hand and do not shrink from inserting their velvety but cold and moist noses into the stranger's pocket in search of goodies. From this protected reservation they wander all over the town and the adjacent hills; usually returning at nightfall and sometimes bringing wild deer with them. One of the most famous Nara festivals (Oct. 15 or thereabout) is the Deer-Horn Cutting Festival (*Shika no Tsunokiri*), an occasion which delights the country bumpkins, but for which the deer have such a deeply rooted dis-

taste that about the time for it many of them flee to the distant hills and there remain until they deem it safe to return. The occasion is treated as a sort of round-up; skillful natives take the place of cowboys and lasso the leaping and dodging deer with commendable skill. One hundred or more of the (approx.) 700 animals are dehorned each year, amid considerable excitement. The horns (*tsuno*) are made up into a host of curios and sold at the local shops. Prior to 1868 to kill one of the *Nara* deer was considered a capital offense. — Scattered through the spacious park are museums, temples, shrines, shops, etc. Flanking the wide central avenue are said to be 3000 stone and metal lanterns (*tōrō*), many moss-covered or displaying the fine patina which centuries only can give. On or about Feb. 2 of each year, at the period (*setsubun*) when winter merges into spring, the lanterns are all lighted and the park presents a fairy-like aspect. The illumination is repeated on special occasions, and tourists desirous of witnessing the sight can (through the hotel management) arrange for it on payment of a certain sum.

It is through this pleasing avenue that the traveler approaches the KASUGA SHRINE; the attractive building at the left, not far from the *torii*, is the *Nara Museum*, and the one beyond it is the NARA PRODUCTS BAZAAR (*Buppin Chinretsu-jō:* open free, from 9 to 4) with a permanent and varied exhibit of local products for sale and marked with fixed prices. The surroundings are beautiful when the wistaria for which the park is noted festoons the great trees. As one advances the upward-sloping avenue narrows and the lanterns become more numerous. At the foot of the stone steps to the terrace on which the shrine stands is a big bronze deer, couchant, serving as a fountain (*izumi*). The path which branches off toward the right leads to the small *Shira-fuji-no-taki* (white wistaria fall); the structure at the left is where Imperial messengers to the shrine register their names. A huge vermilion gateway (left), flanked by long corridors which form an interior square and are hung with hundreds of metal lanterns, marks the entrance to the inclosure. The ramshackle old building at the left (inside) is the *Haiden*, remembered by the country yokels for the rusty old iron lantern suspended at the near corner. The hook, of rusted iron about 1½ in. long, is locust-shaped, and when the lantern swings and creaks, the locust or *semi* (whence the name, *Semi-no-tōrō*), is supposed to be singing! The open oratory at the right is very animated on the night of *setsubun*, when many of the townspeople foregather here and scatter beans about to expel the evil spirits. In June when the wistaria on the near-by arbor is in bloom the sight is a lovely one. An attraction which draws the clodhoppers hither is the flight of 15 covered steps at the left of the main shrine; the gallery formed by them, called *Negiriro* or *Sujikai-no-ma*, is set at an angle instead of being straight, and is attributed (a crude and manifest deception) to *Hidari Jingorō*. At the left is a much-grafted tree (a species of banyan) to whose decaying trunk have been added slips of wistaria, *nandina*, camellia, elder, cherry, and maple.

The *Kasuga-no-Miya Festival* attracts many visitors about March 15, but is not as interesting to foreigners as the spectacular *On Matsuri*, which

falls on Dec. 17, and is a sort of thanksgiving procession commemorating an episode in the life of the *Tokugawa shōgun, Ieyasu.* Great preparations are made far in advance, and foreign visitors (special seats reserved, 50 *sen*) endeavor to be present. Hundreds of men in queer habiliments, playing mediæval musical instruments, and carrying bizarre accouterments form the long procession, which winds up through the park. Later there is wrestling and horse-racing. The latter appeals strongly to countrymen, who train their fleetest nags with the hope of wresting prizes from the 'city fellows.' For several nights after the festival the park is gayly illuminated, and scores of fakirs, peddlers, and other artful dodgers assist the 'movies' and others to annex the farmers' cash. — The annual festival commemorating *Shomu-tennō*, founder of the *Daibutsu*, is celebrated May 8.

The WAKA-MIYA, a smaller shrine 2 min. walk to the right, faces a low, darksome hall adorned with pictures of the 36 famous poets, and enlivened by several dancing-girls who for one *yen* will go through the tedious motions of a so-called sacred dance (*kagura*), accompanied by chanting and deplorable music. A longer dance (a kind of attenuated monotony) costs more in proportion, as the priests join in and add to the discord. Beyond the shrine the forest thickens and many great twining and climbing wistaria may be seen crushing the life out of the big forest trees. The maples hereabout are specially charming in Nov. The tawdry shrine at the right contains thousands of small rice-paddles which credulous folks place here in the belief that their names will be taken note of by the gods. By continuing along the path and climbing the hill one may enjoy superb views over the city and the wide *Nara Plain* which spreads out beyond it.

Travelers interested in seeing the old Buddhist temples scattered through the park usually leave the *Kasuga-no-Miya* by the door at the left and continue down at the right through the pretty, tree-embowered lane with its numerous small shops devoted to the sale of spotted deer made of paper-pulp, and many objects made from deer-horns. The well-known *Nara ningyo* (Nara puppets) in the form of roughly chiseled wooden figures, 2 or 3 in. high, representing various familiar motives, are relics of a time when wood-carving was one of the most flourishing industries of Nara, and toy-making was in its infancy. The women shopkeepers are as insistent as Bowery barkers, and prices are flexible. — Crossing a small bridge and mounting the picturesque steps beyond it one passes (right) a rounded grassy hill (1126 ft.) called *Wakakusa-yama* ('Young Grass Mt.') from whose summit (seek the path that leads up under the pine-trees near the *Tamuke-yama no Hachiman-gū Shrine*) one may command a splendid and sweeping panorama of the surrounding country. The annual ceremony of burning the grass from this hill (occasioned anciently by a dispute over the boundary line between the *Tōdaiji* and *Kōfukuji Temples*) takes place about Feb. 15 and is ranked as one of the 'sights.' — The wide road overhung with conifers soon brings one to a red *torii* marking the

entrance to the *Tamuke-yama no Hachiman-gū*, a dilapidated old shrine with many pigeons, erected to the memory of *Emperor Ōjin*, who is remarkable for having been carried to the throne on the day of his birth (A.D. 201) and carried from it on the day of his death (in 310), after having ruled 109 yrs.! The beautiful old maple trees which surround the shrine have caused it to be perpetuated in Japanese poetry. The lurid picture in the small edifice at the left symbolizes a classical tale called the 'Ogre's Arm.' — Continuing through the yard one soon comes to

The ***San-gwatsu-dō** ('Third Moon Temple'), a weather-beaten but still sturdy old structure (Pl. D. 2,) celebrated for its fine wood sculptures (regarded as national treasures). If the traveler with credentials will present them to the bonze in the near-by office the (usually closed) doors will be opened. Like most of the early temples of the *Nara Plain*, this one is devoid of the glitter characteristic of many Buddhist fanes, and is plain to homeliness. The central shrine stands on a broad plinth round which runs a sort of ambulatory with a dirt floor; the great beams look as if they were hewn out during the Stone Age, and but for its collection of statuary, poorness like unto that of *Job's* lean but historical turkey could be the name for the temple. In the center of the wide platform is a grandiose *Kwannon* made of cloth and lacquer ascribed to *Gyōgi-bosatsu;* at the right and left are *Nikkō*, a Buddhist divinity that resides in the sun; and *Gwakkō*, a resident of the moon. The other two large, calm, pure figures are *Bonten* (the Japanese equivalent of *Brahma*) and *Taishaku-ten* (the *Indra* of the *Vedic* pantheon). The image at the left is *Jizō;* that at the right the vindictive *Fudō*. He is specially noteworthy, sitting with one leg doubled under him, brandishing a sword in his right hand, and his mouth contorted with violent vociferation as if the fire which flames about him were scorching him beyond endurance. The two small figures in front of him are said to be his children. Those at the front of the platform are (right) *Kongo-rikishi*, and (left) *Mitsujiyaku-rikishi*. The guardian gods in armor and helmets, who assert authority and divine power at the four corners of the plinth, are the *Shi-tennō* — masterpieces in their way, and by a hand but little less skillful than that of the great *Unkei*. — On a terrace reached by a flight of stone steps, one side high-perched, the other clinging precariously to the edge of the hillside, is the bizarre

Ni-gwatsu-dō (neeng-aht-sue-doh'), or 'Second Moon Temple' (or hall), almost filled by the hundreds of metal lanterns which swing from the overhead beams. From the gallery on the far side one gets a superb view of the wide plain stretching below and beyond to the distant mts. Conspicuous in the near foreground is the colossal *Daibutsu-den*, and nearer

still, at the foot of the hill, is the towering cryptomeria in whose long, horizontal branches an eagle (so the story runs) deposited the celebrated bonze *Ryōben* (b. 689; d. 773) — a writer, a painter, the sometime head of the *Tōdaiji*, and a prominent figure in the *Ryōbu-Shintō* creed. — Founded in 752 but repeatedly destroyed, the temple is now about 200 yrs. old, and is dedicated to a well-known image of *Kwannon*, enshrined somewhere in the darksome interior and said to possess the peculiar property of curing anybody of anything, and of being always warm to the touch! So that one's faith in it may remain warm it is never shown. The special services held at certain lunar periods in its honor give the temple its name. Most conspicuous of these festivals is the *Taimatsu-e* ('Torchlight Assembly'), a curious and picturesque affair held customarily about March 12. A torchlight procession of men, carrying buckets of water brought from Wakasa Province, wends its way to the shrine, and enters the sloping gallery or appentice (with 86 steps) called *Taimatsu no Rōka* ('Flambeau Gallery') behind the temple. The procession is of very ancient origin and the water is supposed to guard the structure against fire. Many devotees come from distant places and whosoever can, takes home a little of the water to sprinkle over the farm or garden as a talisman against insect pests. Near the foot of the steps, in a small house at the left, is a sacred well that is opened only on the night of March 12, and is called *Wakasa I* because the water is supposed to come from Wakasa Province. To substantiate this the credulous throw rice-husks in the original spring in *Wakasa* and later find them here!

The *Big Bell (9 ft. 2 in. in diameter, 13½ ft. high, and 10 in. thick at the rim), a colossal mass of metal (Pl. D, 2) weighing 48 tons, was cast in A.D. 732 and is the 3d largest in Japan (*Ōsaka* 1st; *Chion-in* 2d). For more than a millennium this melodious-voiced monster has stood here as a companion to the great bronze *Daibutsu*, both of which once were conspicuous adjuncts to the *Tōdaiji* ('Great Eastern') *Temple* which burned years ago. The time-worn belfry dates from the *Kamakura* epoch. On payment of 1-*sen* the traveler may strike the bell with the great beam which swings before it. The tiny models in bronze cost 10–35 *sen*.

The *Nara-no-Daibutsu (Pl. C, 1), a great bronze image representing *Roshana Buddha* (*Birushana-butsu*), the God of Light, sitting on an open lotus bloom in an attitude of calm reflection, is the largest of its kind in Japan and is perhaps one of the greatest in the world. As a work of art it is inferior to the companion image at *Kamakura* and superior to that of *Kyōto*. It was erected in 749 at the instance of the (45th) *Emperor Shōmu* (718–58), and contains 500 lbs. of gold; 16,827 of tin; 1954 of mercury; 986,180 of copper; an unre-

corded quantity of lead; and is said to weigh approx. 500 tons. The gold and mercury were used solely for gilding. It is 53½ ft. high; 18 ft. across the breast, with a face 16 by 9½ ft.; mouth and nose, each 3 ft. 9 in. wide; eye, 3 ft. 11 in.; and ear, 8 ft. 6 in. The features are Negroid and suggest Hindu inspiration. Two years were required to cast it; the Emperor carried earth with his own hands to help make the platform, and after 7 unsuccessful attempts the idol was at last completed. The head and neck were cast in a single shell. The body was formed of plates 10 by 12 in. and 6 in. thick, built up in the form of walls and cooled a foot at a time. The temple erected the following year to shelter it was soon burned. The present colossal structure (one of a long dynasty) dates from 1913 — at which time the image was cleaned and renovated. The head was so badly damaged by one of the early fires that it was replaced in 1183 by a new one. The fine old octagonal bronze lantern of pierced and chiseled work dates from this period and is strongly suggestive of Assyrio-Byzantine art. Note the curious bronze slab (called *Hokke-mandara*), with its sometime thousand figurines of Buddha now badly disfigured by time. — The golden halo which backs the idol is enriched with numerous divinities of the Buddhist pantheon. — The two immense *Niō* in the loggia of the great gateway are marvels of anatomical fidelity and are instinct with martial vitality. They are often referred to as the best examples extant of the splendid sculpture of the early *Nara* school. They differ slightly from those one sees in other parts of Japan, and are perhaps authentic specimens of the work of *Unkei* and his master *Kwaikei*. The absurd stone lions at the back of the loggias are (perhaps) 12th-cent. Chinese work. The whimsical *Binzuru*, who is here shown laughing like a toothless grandmamma, dates from the same remote era.

The **Kaidai-in** (Pl. C, 2), an ancient Buddhist temple in the old Nara style of architecture, with beams embedded in the plastered walls, and a superimposed roof bristling with scowling demon antefixes, stands on a hill a short distance at the left of the *Daibutsu* (temple office at the right near the *Daibutsu* gate, where application for admission must be made), and was founded about A.D. 740 by the bonze *Ryōben*. It underwent extensive reparation in 1912 but much of its primitive charm remains. The interior differs from all others in Nara in that from a narrow ambulatory which runs quite round it there rises a little terrace reached by numerous flights of steps, and above this a wide plinth or platform approached by other steps. The whole forms a curious *ensemble* and reminds one of the *teocalli* of the ancient Aztecs. In the center of the platform is a large and handsome mahogany-colored, stupa-shaped, double-roofed shrine (*taho-tō*) richly embellished with ascending and descending sculptured dragons, and containing in its

gilded recess two small seated figures of *Shaka* and *Miroku* — now dark with age and said to have belonged to *Ryōben* himself. Guarding the corners of this platform are curious *Shitennō* modeled in clay by *Tori Busshi*. Formerly on receiving the appointment of chief priest to the *Tōdaiji*, it was customary to ascend to this platform and fast in silence for 21 days!

The *Shōsō-in (Pl. C, 1), a unique depository of ancient and valued relics belonging to the Japanese Imperial Household, stands in an isolated position ⅓ M. N.W. of the *Daibutsu*, in the *Tōdaiji* grounds, guarded by military and unapproachable even by the medium of weighty tips. Unfortunately it is closed to all except persons of the highest rank, and then only in Oct. when the treasury is opened for the purpose of airing the contents. Though tawdry and humble in appearance, and bearing a strong resemblance to a rambling old barn, it is one of the oldest and most remarkable museums of the world. It is, as the name implies (*Shōsō* — solitary; *in* — building), the single, or Chief Depository, albeit at first it consisted of two separate buildings, called the Two Depositories. Subsequently a connecting apartment was made to join them, and the three, before they were thrown into a single structure, were called *Mitsugura*, or the Three Depositories. The critical eye of the architect will not fail to note the somewhat curious inner construction, and the absence of the triangular timbers of the middle section. The date of the erection of the first building is not known, but it is believed to have been completed as a temple storehouse coincidently with the original structure which housed the great *Daibutsu* (see above). The northern and middle apartments originally contained the treasures donated to the Buddha of the *Tōdaiji* by the Imperial Household (to which it belonged), and from which permission had to be obtained before the treasures could be inspected or removed. The doors were sealed with slips of paper on which the Imperial name was written, as a sort of sign manual in the handwriting of His Majesty the Mikado, and when an examination was made, or the relics aired, Imperial messengers or ambassadors were dispatched for the purpose (a custom which still obtains). The S. department was used by the ecclesiastics for other and less valuable temple treasures and ornaments, and the door thereto was sealed by slips of paper signed by the chief priests. Many years sometimes passed without the Imperial seals being disturbed, and the Imperial records contain minute details concerning the function or ceremony of opening the building. When the Imperial Household terminated its relations with the *Tōdaiji* officers, the structure and its contents passed under the sole care of that department of the Gov't.

Although repeated fires have scourged the buildings in the *Tōdaiji* compound, and sanguinary battles between priests and laymen, politicasters and proletarians have raged round

the *Shōsō-in* inclosure, the inviolability of the sacred seals has never been broken. In this it is perhaps unparalleled in the annals of the world. The fact that this flimsy wooden building, in a relatively isolated position, could pass through the vicissitudes of more than 1160 yrs. and be protected solely by a few soldiers and a paper seal bearing the signatures of a long dynasty of emperors, is unique. Equally significant is the fact that after so great a lapse of time the precious relics of the early life-history of the nation should be preserved intact, and agree in the minutest detail with the list that was made of them more than a millennium ago. The thought suggests a special sort of phenomenon peculiarly applicable to Japan — but one indubitably aided by the fact that no iconoclastic aliens have ever successfully invaded and overrun the country. The date of the most ancient airing and examination of the relics occurred in A.D. 787 and is confirmed by documentary proof. The building was opened again in 793, 811, and 856, and then no record is had of any opening until 1090. It was repaired in 1193, and opened again for inspection in 1230–37–39, and in 1242. Lightning struck the N. end in 1254 and some of the underpinning was scorched; according to the records kept by the *Tōdaiji*, a dragon-god appeared and extinguished the fire, and in appreciation thereof the dragon-shrine called *Sugimoto* was erected within the compound. In 1258 the exhibit again saw the light of day, and in 1261 the *Ex-Emperor Go-Saga* inspected the lot and took out a priestly robe. Tradition avers that he was severely reprimanded in a dream and that, conscience-smitten, he returned it. It was not until the 15th year of *Meiji* that the articles were arranged systematically, on shelves and in cases. Certain damaged ones were repaired about this time, and facsimiles of some of the oldest and best objects made.

The wooden, tile-roofed structure faces E., is 9 ft. above the ground, 30 ft. high, measures 108 ft. 10⅛ in. from N. to S., and is 31 ft. 2½ in. wide. The interior is divided into three so-called departments (with an attic), the North, Middle, and South; each has its own entrance, with double swinging doors that open inward or outward. The N. and S. sections are constructed in the style of an *azekura* (granary) with triangular timbers (squared balks cut diagonally) laid lengthwise and crossed at the corners. When the building is opened for the purpose of airing the contents, a temporary portable balcony is erected alongside the three rooms, and a short flight of steps made to reach it; both are removed when it is closed and sealed. The roof is visible above the low fence which girdles the inclosure. The ancient document (*Kemmotsuchō*, or Memorandum of Things Donated) recording the establishment of the reliquary and containing other important matters of the remote epoch, is supplemented by numerous additional papers

in the possession of the Household Department of the Imperial Gov't. Here also may be seen the official catalogue (*Tōyei Shukō*), published by the *Shimbi Shoin*, of Tōkyō. A few facsimile specimens of the articles preserved in the *Shōsō-in* are on exhibition at the Imperial Museum in *Uyeno Park*, Tōkyō.

The Relics cover a wide range of artistic endeavor. Time has not dealt kindly with many of them, and few are as beautiful as the objects produced by present-day craftsmen. The most highly prized are those left by the *Emperor Shōmu*, collected by the *Empress Kōmyō* at his death and presented to the *Tōdaiji Buddha*. The prayer and the list which accompanied the gift are curious documents, with the date 26th day, 6th month, and 8th year of the *Tempyō-shōhō*, signed by the Empress and bearing 489 impressions of the Emperor's Seal, beside a long list of signatures of temple officials. Interesting among the objects are the round, hexagonal, octagonal, and 12-sided mirrors in white bronze, silver, and iron; decorated with birds, dragons, and other mythological beasts, flowers, landscapes, human figures, and the like. Some have madreperl inlaid in the polished backs (Korean work); others cloisonné and lacquered figures. Certain of those which have been excluded from the light and moisture during a thousand years are as sharp and clear in outline as when they came from the mould! Some are of Chinese origin and date from the *Sui* (589 to 618) and *Tang* (618 to 908) *Dynasties*. Those with the grape designs are almost exact copies of the mirrors of the *Han Dynasty* (B.C. 202 to A.D. 221), but date probably from the time of the *Tang Princes*. Those with the gold and silver designs on the backs are *heidatsu*-work, and those with the backs covered with thin plates of silver on which delicate images are traced, *gin-hai*. The cloisonné backs are not to be found now, and undoubtedly are exclusive products of one of the most ancient of the Japanese arts.

The Musical Instruments are chiefly of Chinese origin, excepting the few Korean harps (*koto*, or *Shinra-kin*, from *Shinra*, one of the four contemporary kingdoms of ancient Korea) made of *Paulownia* wood with decorative figures done in cut-leaf of gold — but now so badly worn and time-stained that only a faint trace of their former beauty is visible. Among the Chinese instruments are some seven-stringed *koto*, 4- (or 5-) stringed *biwa*, 4-stringed *genkan* (or *Gekkin*, from the name of its originator), several kinds of flutes (the ones with a cluster of reeds are called *Shō*, those made of a single piece of bamboo and blown at the end are *Shakuhachi*), harps, drums with porcelain bodies, plectrums for the *biwa* (lute), and so on. Certain of the latter are made of sandalwood and are decorated with figures of nacre inlaid; others are of maple dyed (red) with sapan-wood and decorated with madreperl insets, while

still others are of mulberry. Those which carry ornaments of tortoise-shell glued to the body are skillfully made and attractive. One of the plectrums is made of ivory dyed crimson and engraved so as to produce effective figures in white (termed *Bachiru* engraving), while another is of sandalwood carrying figurines formed of gold and silver paint. The flutes are usually of Chinese and spotted bamboo, covered with black lacquer and not unfrequently decorated with *heidatsu* figures in gold and silver; the long mouthpieces are relics of early times and are now not employed. Quite unusual are the decorations on the stone, ivory, and bamboo flutes of curious models, with floral designs skillfully and painstakingly engraved. It is believed that certain of these instruments are unique survivors, since they are not to be found in any other part of the world. Even the models seem to have been destroyed.

The old MASKS, of which there are upward of 160, date from the *Nara* epoch and many were perhaps used at the ceremonial inauguration of the Great Bronze Buddha; on the inside of certain of them are the names of the artisans who made them, the date, the uses to which they were put, etc. Some are made of carved wood, others of hemp fiber compressed and dyed; both styles are decorated with polychrome designs, and some have hair, eyebrows, and beard inserted. A wonderful fidelity to nature and an extraordinary variety of expression characterize the collection, which was manifestly made by half a score or more different artisans, since as many names are inscribed on them and as many differences in skill are apparent. Side by side with demon masks, with long noses, impossible ears, and ferocious, glowering faces, are others of amiable priests, laughing boys and girls, garrulous crones, whistlers, puling infants, and angry gods the veins of whose suffused faces stand out like whipcords, and from whose lifelike eyes dart beams of withering wrath. Many of them bear some allusion to Buddhism, and not a few picture Hindu divinities with Japanese attributes.

The GAMES played in the early *Nara* period are illustrated by various boards and accessories. At that time *sugoroku* (a kind of backgammon) was more popular than the present *go*, and certain of the boards are beautiful examples of madreperl inlay; the disks are of ivory. The *go*-boards, of mulberry sandalwood, are marked out with ivory and decorated with ivory, tortoise-shell, nacre, etc. Conspicuous among the costumes are the ceremonial robes and moleskin belt of the *Emperor Shōmu*, with numerous theatrical robes of the period. The Imperial shoes were of the Chinese style decorated with gold, pearls, and precious jewels. In one section there is a miscellaneous collection of brushes, India-ink, ink-stones, scepters, carpets, pillows, some sword-canes, an assortment of small swords and sheath-knives and a familiar set comprising several

blades, a file, a gimlet, and a chisel. The assortments of incense-burners and fire-bowls differ but little in shape and materials from those of modern times, but the folding screens embellished with the feathers of birds bear a singular likeness to Hawaiian and Aztec work. The faces and hands of the human figures are painted in colors, the feathers being used to depict the clothing. The art came to Japan from China in the 7th cent., and *Hernan Cortéz* found it developed to a high degree of perfection by the *Purapecha Indians* of *Michoacan State*, when he invaded *Mexico* in 1519–20. One of the screens dates from the 8th year of the *Tempyō-shōhō* (A.D. 757). Among other prized relics of this era are two bronze statuettes of Buddha; a curious *bosatsu* painted in monochrome on hemp cloth; some lotus flowers of leather each with 32 petals painted with resplendent human figures, flowers, and birds; and numerous articles of gold, silver, white bronze, copper, brass, *sahari* (a bell-metal compounded of copper, lead, and tin), iron, tin, etc. Some are hammered, some cast, and not a few skillfully and attractively finished. Certain of the bowls, plates, drinking-cups, incense-burners, flagons, etc., are decorated with precious jewels set in, and a tracery so fine and delicate that they equal modern work.

Among the WEAPONS of quaint designs are many antique bows (*yumi*) with quivers of feathered arrows, the feathers being tipped with the wings of iridescent beetles. Some of the bows are made of catalpa (the American Indian term for the species cultivated in Japan under the name *azusa*), and are called *Azusa-yumi* (a word often used in connection with the fidelity and fortitude of *samurai*). The arrows with ball heads are called *kabura* (turnip) from their resemblance to this vegetable. Among the many swords are straight ones, of a Chinese type, beautifully inlaid with gold, silver, and copper. The scarcity of iron in Old Japan caused it to be ranked with the semi-precious metals, and it is seen here superimposed on many brilliant surfaces. Rhinoceros-horn, aloe- and sandal-wood, and shark-skin form the covering of many of the sword-hilts, the sheaths being coated chiefly with lacquer with lith-arge paintings of birds, flowers, etc. The collection comprises many javelins (*teboko*) with straight heads and staffs wound with cord. Those with the oddly curved heads were peculiar to the time, and are not seen now. Among the host of boxes of all sizes are many of Korean workmanship differing but little from that of the present. As a rule they are stiff and awkward and not unlike certain 12th- and 13th-cent. reliquaries of European make, except that the tops are flat instead of being arched, and the madreperl and other embellishments are set in instead of showing in low relief. The gold and silver designs stamped on the leather-work on certain of the boxes are curiously like the early Spanish-Moorish work, the archaic figures accentuating the resemblance. Note the fine and delicate

mirror-box made of lacquered leather adorned with tortoise-shell and further embellished with *heidatsu* figures in gold and silver. A box made of aloe-wood is inlaid with wood figures; another shows such a skillful manipulation of litharge that a millennium has not dimmed it. A bizarre specimen of early Hindu work is a box of aloe-wood painted and covered with a thin sheet of crystal, on an ivory stand with incised floral designs. Near this is one ornamented with the carapace of a tortoise with outlines of gold and silver, and with tiny lozenge-shaped wood plates, resting on an engraved ivory stand. One of the most striking in the collection is a small box of petrified wood with gold-dust painting, the grain of the wood being outlined with fine gold pencilings. Many of the boxes have gold or silver locks, and rich brocade linings, and were made manifestly to hold articles of priestly craft — the peculiar baton (often of jadeite) carried by Buddhist priests and called *nyoi;* the *shubi,* or ceremonial brush, the trident symbolical of condign punishment, etc. Curious among these are some of sharp and wonderfully preserved iron, larger than those used at present, made at a period when they were used as material as well as spiritual weapons.

The Buddhist Sutras are inferior to other collections in the Empire, and are much less attractive than those preserved at *Kōya-san.* The Buddhist images carved of wood or cast in bronze differ from modern work only in the Hindu or Chinese features — indicative of their foreign origin. The many bells of an alloy of copper and gold are said to have formed part of the decoration of the *Daibutsu* at the time of the inaugural ceremony. Noteworthy among the numerous altar fitments is an unusually fine silver bowl (one of the choicest pieces in the museum) portraying a hunting scene, the delicate engraving of which is carried all over the outer surface. The constant recurrence of rhinoceros-horn as the medium out of which so many of these ancient articles were fashioned points as much to the taste of the epoch as to their Indian origin. Agate, crystal, and plain glass figure largely in the materials composing the cups, jugs, flasks, *sake*-cups, and what-not displayed in one case, where there are also a number of bizarre flagons with big bodies and small mouths, and foreign bottles in braided cases, lacquered or decorated with birds, beasts, or flowers. Among the archaic jugs and pitchers are some of dark bronze covered with the fine patina of a thousand years. The lifeless conventionalism in the antique style of decoration of certain of these objects is very striking; the mouth of one of the pitchers is that of the human face, with a further resemblance worked out in a crude way. Another shows the heavy beak of some bird of prey, and still another the imperfect conception and the unskilled handling of both tools and medium in an art far from its present development.

The collection of Ancient Pottery embraces more unique and uncopied specimens than any other in Japan. Age and ugliness are their most striking characteristics. Here one may see genuine specimens of very early Korean and Chinese wares, certain of the latter covered with a green spotted enamel popular in the opening years of the Christian era. The specimens of unpolished cloisonné (*nagashi-jippō*) date from the 8th cent. and are among the earliest known pieces of cloisonné enamel preserved in Japan. Those with floral designs in colors separated by cloison outlines in fine gold wire, with brilliant green, reddish-brown, and indigo enamels, date from a later period. — The assortment of embroideries and woven stuffs has not improved with age. The brocades are chiefly Chinese, and are badly faded. The rarest among them is a tapestry (perhaps of Persian origin) depicting foreigners on horseback hunting lions. There are numerous fragments of priestly robes, Indian carpets, etc. The old horse-trappings bear all the ear-marks of Chinese influence, and the saddle is indisputably Mongolian. The latter is decorated with cloud shapes painted in gold and silver dust, the seat is covered with a silk brocade cushion, and the queer old stirrups, of black iron with silver inlays of birds and flowers, are shaped to fit Chinese shoes. — In one apartment is a collection of crude agricultural implements, and tools used in various industries. The plough was evidently made for a museum, since it is of wood and iron, with crimson handles and floral adornments amid gold and silver clouds. The specimens of calligraphy near by, as well as the old flags and other articles, are preserved purely for their historic associations. The lacquer pieces are of interest chiefly because the *heidatsu* method employed in their decoration is much superior to present-day work. It consisted of laying pieces of gold or silver foil upon the surface of the lacquer, coating them, then rubbing the lacquer until the metal reappeared near the surface. The thin sheets were often embellished with hair-line drawings executed with astonishing skill. The many relics showing this form of art-work are highly prized.

The articles at once best preserved and of the greatest intrinsic beauty are those fashioned of Semi-precious Stones (*gyoku*), many of cryptocrystalline quartz, and all perhaps of Chinese origin. Chalcedony flutes, tall chalice-shaped drinking-cups, many beautiful trays, sard cups, and objects engraved with refinement and skill, characterize the collection, which, because of the beauty of the medium and the archaic designs, appeals strongly to the lover of glyptics. Accompanying the exhibit is a lot of early European glassware — drinking-cups, bottles, dishes, etc., white and colored. Certain of the bowls carry incised figures like the patterns on a tortoise-shell, while the cups are adorned with leaves, fishes, and the like. It is

thought that this rare and perhaps unique 7th- and 8th-cent. Roman work was brought to China by Persian trading-ships, or from Central Asia by caravan. The white agate articles are Chinese, as are also the amber objects and the fish-shaped toys. The Japanese crystal balls, several of which are unfinished, are not noteworthy. Beside the above there are hosts of minor articles too numerous to catalogue.

The **Kōfuku-ji** (Pl. B, 2), a Buddhist temple (*Hossō* sect), long known as one of the richest reliquaries of wood sculpture in Japan, is now but a melancholy simulacrum of a one-time powerful and perhaps splendid institution. It was founded originally (by *Nakatomi Kamatari* in 710) as the *Yamashina-dera*, at *Yamashina*, near Kyōto. *Fujiwara Fuhito* caused it to be transported bodily to Nara, where in due time it acquired fame and wealth. In the Middle Ages it possessed a small army of hired mercenaries who on more than one occasion carried disorder and confusion as far as the Palace gates at Kyōto. The original structure was burned along with many of its art treasures in 1717, some of the statues that were saved being taken at the time to Kyōto, Tōkyō, and to other places in Nara. While those which remain are masterpieces, time has dealt no less leniently with them than with the militant brotherhood that once prayed to them. The *Kondō*, a dumpy, ugly building with a superimposed roof smaller than the under one, has an interior so humble that the ambulatory is of plain dirt, and the beams are merely rough-hewn. The images occupy a sort of granite plinth 3 ft. or more above the floor, and are so large that they leave scant room for aught else. The immense gilded and seated image of *Shaka* is flanked by the customary group of inexorable demon-quelling guardians, conspicuous among them (right) a *Senju-Kwannon* in the act of benediction, and at the right of this a *Yakuo-bosatsu*. The smaller *Amida* at the left is flanked by *Yakujō*, a companion figure to that at the right. The gayly decorated, enshrined figure is *Benten*. The extraordinarily expressive martial statues of the *Shi-tennō* at the 4 corners of the platform are ascribed to *Unkei*. The two colossal sculptured heads in the natural wood, representing Indra and Brama, though accredited by the priests to an unknown 7th-cent. Korean carver, are unmistakably Japanese, and are more likely the work of *Unkei's* adept pupil *Jōkaku*. The smaller images of *Jizō*, *Hōnen Shōnin*, etc., are mediocre.

The **Nanen-dō** (Pl. B, 2), an octagonal shrine (9th in the list of the 33 holy places sacred to *Kwannon*) with a tiled roof, demon antefixes, and a *hōshu-no-tama*, contains some notable statuary, conspicuous among which is a huge seated *Kwannon* (attributed to *Kōkei*, a contemporary of *Unkei*) on a platform said (erroneously) to have been erected by *Kōbō-Daishi*. The Gods of the Four Directions are worth looking at, but

they are less noteworthy than the six images (perhaps by *Kwaikei*) of seated priests who 'in ample robes, which spread about them in supple folds, holding censers in their hands, carry on their meditations and their prayers in the shadow of this retreat. Their faces have a very individual force of expression, their glass eyes all the intensity of life. The lines of the mouth show such a resigned bitterness, the veins of the forehead so much knowledge, that it makes one uneasy to feel all these keen looks encountering one's own, penetrating one with all the mute interrogation which the meditation of centuries has enriched with such profound thought. One of them has a proud, energetic countenance, calm and steadfast, envisaging life with a direct gaze; another, with clasped hands, is a sublime representation of fervent prayer in his intense concentration of all the powers of thought; yet another, with painfully contracted features, is pathetic, a poor, distracted soul, seeking some moral standpoint earnestly desired and fervently implored. All these statues are haunting in their expressive beauty and plastic nobility. They are among the purest and most beautiful sculptures in the world, the most grandiose in their breadth and simplicity, the most touching in their intimate sincerity. They show us that prior to the *Kamakura* period an admirable art flourished in Japan under the Fujiwara of the 11th and 12th centuries.' (*Gaston Migeon.*) — Facing the *Nanen-dō*, across the park, is the weather-beaten old

Tokon-dō, dedicated to *Yakushi-Nyorai* and containing a figure of this divinity backed by a strikingly handsome gilded mandorla enriched with a host of figurines sculptured in low relief. The flanking images are the Indian goddess, *Benzaiten*, and *Taishaku*, the Brahman *Indra*. The excellently carved *Shi-tennō*, and the two huge figures of *Amida-butsu* against the wall, are too good for their tawdry environment. Facing this edifice is a curious old pine tree (called the *Hana-no-matsu*, or flowering pine) said to have been planted by *Kōbō-Daishi* nearly 1100 yrs. ago! The wide-spreading branches, nearly 100 ft. long, are upheld by stout poles, and the tree is a worthy rival of the *Karasaki Pine* which overlooks Lake Biwa.

The big neutral-tinted, 5-storied Pagoda, 165 ft. high, which rises near by from a granite plinth 54 ft. sq. and which is surmounted by a bronze demon-arrester, dates from 1462 (30 yrs. before Columbus discovered America) and occupies the site of an ancient one erected sometime during the 8th cent. The peculiar architectural features of its prototype have been followed in this one, which, with its rakish uptilted roof corners, its double demon antefixes, bronze wind-bells, and the like, possesses a jaunty air which belies its great age. The smaller, 3-storied pagoda, near by, was erected at a much later period.

The traveler with time to spare may elect to obtain a card

of admission from the hotel manager and visit Mr. T. Sekki's attractive little Landscape Garden, not far from the museum. There is an upper and lower pond, quaint bridges, a tea-house in the sedate *cha-no-yu* style, a lotus-pool, iris-bed, banks of azaleas, a host of lovely cherry blooms in April, and scarlet-coated maples in Nov., and a near-by rose-garden which is a delight to lovers of such. It is a delightful retreat, with tasteful walks and vistas, and a charm in harmony with every season. The genial owner dwells on the premises in an adorable little house to which foreign visitors are welcome, providing they will sip a cup of tea in a pretty little room in the formal Japanese style, the while enjoying from the balcony a view which the average Occidental would not deem possible in so restricted a space.

The ***Nara Museum** (*Hakubutsu-kwan*) is housed (Pl. C, 2) in a new building (open from 9 to 4; fee, 3 *sen*) erected specially for the purpose in the park (10 min. walk from the hotel) and contains a small but choice collection of genuine antiquities which the traveler — particularly if he be interested in glyptic art — will not wish to miss. It has been referred to by art critics as one of the richest treasuries of wood sculpture in the world, and albeit some of the wonderful old masterpieces of *Kōbō-Daishi*, *An-nami*, *Kōben*, the great *Unkei* and his talented son *Tōkei*, etc., and of certain Chinese and Indian sculptors who died more than a millennium ago, are badly vermiculated and are falling into decay, they have not lost all their extraordinary charm.

Nara stands in the front rank as the shrine of sculpture in Japan, for it was in and near the old capital that the first workshops of the great wood-carvers and bronze-founders were set up, not a few of them in the shadow of temples and monasteries, or under Imperial protection. As the treasures turned out of them were mostly hieratic, they gravitated naturally into the hands of priests or emperors, which accounts for the fact that those which have come down to us to form the nucleus of the present collection have been obtained from, or loaned by, some temple, or form part of some royal collection or group regarded as national treasures. Many of them are superb and satisfying examples of a unique art in which the Japanese have ever been preëminent, and in which the early masters endeavored to give form to the noble visions which the new religion of Buddha opened to them. So perfect was the skill of these old masters, so subtle their imagination, and so speedy their execution, that the museum (one of the three greatest in Japan) possesses in its storerooms ten times as many sculptured wood images as they have room to display, and 30 times as many *kakemonos* as are shown in the space devoted to them. While the display of statuary is practically permanent, the *kakemonos* and other paintings are changed about every 60 days — not only to present a more varied assortment, but also to prevent their ruin by strong sunlight, and other atmospheric agencies.

At rare intervals certain of the statues or other relics are sent to the Kyōto or Tōkyō Museums, thus to give them a wider circulation; and sometimes special ones are returned to the temples to which they belong. Again, certain public-spirited men place private collections of different kinds in the museum for a time, so that the public may enjoy them. The collection of paintings, in *kakemono* and *makemono* form, by artists of the various Chinese and Japanese schools, is less valuable than those in the Kyōto and Tōkyō Museums. Some of the bronzes date from times as early as the *Suiko* period (540–

645), and are excellent and well-preserved specimens of an art that evidently sprang up soon after Japan's definite establishment as a nation. The collection is practically free from forgeries, and where there is uncertainty about the authenticity of an exhibit it is carefully noted. The classification in both Japanese and English is of particular benefit to the bi-lingual scholar, for purposes of comparison, etc. In rooms set apart for it is a small but excellent collection of early porcelains, and some beautiful little gem-like shrines well worth looking at. At present the first three of the 13 ground-floor rooms are devoted to wood, bronze, lacquer, and allied sculptures, and they are by far the most interesting. A number of skilled wood-carvers (some of them the direct descendants of the old-time workers) still pursue their profession at Nara, and they are referred to at the end of this article. — The museum officials are usually willing to show special *kakemonos*, etc., to interested persons with credentials.

The **First Room** contains a number of glass cases in which the ancient sculptural art of Yamato is seen at its best; the most striking figures (among the best in the museum) are those in the huge central case, as they command and hold the attention by their oddity. Certain of them are frankly Hindu in character, with long, straight bodies, flattish faces, pointed ears, blunt features, thick lips, and with torsos girded with strikingly graceful drapery that falls in straight folds to the feet. Some hold vases with lotus flowers in their hands, and the imagination easily pictures them the prototypes of the original teachers who came to Japan from India to implant more firmly the teachings of Buddha; their names indicate that they were saints (*bosatsus*) and the tall, oddly shaped pierced mandorlas which rise at the back of their heads confirm this. The most singular figure in the motley group is the *Kwanzeon-bosatsu* (a Buddhist saint) loaned by the *Hōryū-ji;* a tall, willowy, sylph-like figure resembling an Egyptian goddess, of carved wood (sculptor unknown) with excellently chisled drapery that falls below the feet. Of almost equal merit is the *Kōkuzō-bosatsu* (a Buddhist deity that resides in space; one of the personifications of wisdom) at the left, manifestly by the same artist and, like its companion, more than 1200 yrs. old. The splendidly vigorous and imposing images at the corners, *Kōmoku-ten, Jikoku-ten, Tamon-ten,* and *Zōchō-ten,* the four great kings that protect the world at the cardinal points, are instinct with fierce energy and implacable purpose, and along with the tall figure of *Fukuken saku* are the sole survivors of a bizarre style of sculpture popular during the 8th cent. The full-length statues, in the flat wall-cases, of the disciples of *Shaka,* are manifestly Hindu and are ascribed to *Mondoshi,* an 8th-cent. sculptor of Indian origin. They are noteworthy examples of a style commonly employed prior to the 12th cent. After carving a figure in wood, or building it up on a skeleton framework (one of which is shown in the case) it was covered with strong canvas, then lacquered, the resulting image being light and practically imperishable. The statues in one of the cases wear helmets and armor, and some have scarves about their loins. Some are painted and lacquered in black and old

gold in low, rich tones, to which time has added a harmonious patina. *Ashura-o*, with 3 faces and 6 slender arms, is very striking, while *Kakura-o* (the Indian bird-god, *Garuda*), with a beak like a vulture, is strangely like certain of the old Aztec gods. *Kinara-o* has Mongoloid features, and *Hiba-Kara-o* is distinctively 15th-cent. Spanish. All the figures are curious survivals of a period when the virile martial spirit found frequent expression in these guardians of the cherished doctrines of Buddha.

The figures in the opposite case are much less warlike; '*Rakora*, a gentle and ingenuous figure, with closed eyes and folded arms, is draped in an ample cloak with black stripes, falling in supple folds over a red skirt; he wears wooden shoes turned up at the toes. *Furona* is a figure in which the antique sentiment of the finest Greek statues appears: the mouth is somewhat full, the eyes widely opened, the naked feet display their admirable modeling in plaited wood sandals, the breast is bare, the ribs well indicated and also cunningly modeled; a mantle passes over the left arm in superb transversal folds. *Subodai*, with a round head, chubby face, and bare feet in sandals, is draped in a full-striped mantle, from which the supple left hand emerges. *Kasen-en* is the most expressive of all: he is speaking with a very mournful air; the teeth are visible between the parted lips; his mantle has slipped from his bare shoulders, and, passing from the hip over the left wrist, falls in folds no sculptor has surpassed in nobility. These statues are strangely moving in their grand simplicity, achieving as they do the expression of spiritual life, beauty of drapery and attitude, and a general verity so absolute that no ethnic barriers interpose between our emotion and theirs.' (*Gaston Migeon.*) — *Mokkeuren*, in the same case, is sadly mutilated, but is expressive. The curious bronze slab (*Hokke-mandara*) in one of the cases (a precious relic which dates from the 7th cent. and belongs to the *Hase-dera Temple*), is one of the earliest examples of religious bronze work, displaying in bas-relief a Buddhist temple, figures of the *Shi-tennō*, and (formerly) a thousand tiny Buddhas — some of which are now effaced. The lower right-hand corner has been broken and replaced by a strip of wood quite like the main body. The old wood masks in this room are 8th-cent. work and are worth looking at. The model of the 5-story pagoda shows the early *Nara* style of architecture, with beams sunk in the plaster. The clay figures in one of the cases belong to the set in the pagoda at *Hōryū-ji* and are by *Tori Busshi* (7th cent.). One of the bronze statuettes of *Kwanzeon-bosatsu* in a case dates from the *Suiko* period. Another bronze considered of great worth is the small figure of Buddha when born (rather a virile-looking infant) standing by a big bowl in the central case. The seated figure of the priest *Gi-en*, made of incense-wood lac-

quered, carved by his own hand in 728, and occupying a seat in a wall-case, is an excellent example of *Tempyō* work; as is also the seated figure (in the same case) of *Yuima*, which came from China and belongs to the *Kokke-ji*. There are many other statues, etc., in this room but they are surpassed by those of

The **Second Room,** which contains some of the great priest *Kōbō-Daishi's* best work in the form of 10 pierced wood slabs (the remaining 2 of the set are in the Imperial Museum at Tōkyō) of guardian deities in low relief so arranged as to be adjusted to a background; they are demoniac figures, convulsed in their movement, but so charged with virility and emphasis that their very hideousness attracts. Chief among the other statues here is a terrifying one of *Jikoku-tennō* (by *Kōbō-Daishi*) in armor, brandishing a sword and with threatening eyes that seem to eject malignity like forked lightning. Noteworthy also are the two Deva Kings in gilded and lacquered wood, trampling on demons that squirm mightily beneath their huge feet. One can scarcely imagine how a sculptor could make wood images expressive of more irresistible strength and latent force than these short, massive, and amazingly muscular giants seem to possess. Their powerful outstretched arms, swelling muscles, and clenched, sledge-hammer fists make the timid recoil involuntarily at sight of them. They date from the *Jōgwan* period (794–887) and are perhaps by *Kōbō-Daishi*. The always benevolent Buddha, in a glass case here, is ascribed (perhaps too hastily) to the master *Jōchō* (son of *Kōshō*), whose genius made the beginning of the 11th cent. one of the most notable epochs of Japanese sculpture. The greatest of his works (the efforts of a life-time) perished with the destruction of the *Hōjō-ji* built by the *Fujiwara Regent Michinaga*. The figure is shown with the right hand upraised in benediction, the breast bare under a robe that falls in harmonious curves, and with that admirable expression of abstraction and neutrality which every sculptor of Buddha's images has always striven to produce. In the same case is a strikingly archaic *Monju-bosatsu* seated on a lion; an old image dating from the *Jōgwan* period. A *Fugen-bosatsu*, seated on an elephant, in another case, is very old and dates from the early *Fujiwara* times. Of considerable historic interest (in that they show the costumes of their era) are the small carved wood images of the *Fujiwara Empress Jingō-Kōgō*, and of *Nakatsu-Hime* (a companion figure), belonging to the *Yakushi-ji*. The Negroid figure at the right, of *Monju*, once belonged to the bonze *Ryōben*. The immense seated figure of *Dainichi-Nyorai* (*Jōgwan* period) has been unskillfully repaired, and it shows the method of making such images of cloth and lacquer. The handsome *Eleven-faced Kwannon* of sculptured wood, on a gilded base, belongs to the *Yakushi-ji*, dates from the *Fujiwara* epoch, and is unusually graceful and well executed.

The **Third Room** contains some of the finest carved statuary that the immortal *Unkei* has left to a wondering posterity. Nowhere can the extraordinary work of this master be studied to better advantage, for the pieces here are unrivaled in their impressiveness and seductive charm. The student who has laboriously traced the handiwork of this 12th-cent. master in the maze of temples and mausolea throughout the length and breadth of Japan, and has more than once with difficulty repressed his indignation at the tawdry carpenter-work fatuously ascribed to him by ignorant priests and bonzes, realizes with a quiet, vindicated joy that here, at last, he stands in the presence of indisputable masterpieces — grandiose works fashioned with infinite patience and loving care by one whose soul belonged to Buddha, his master, and whose whole life was spent in giving tangible expression to his images or to those of his guardians and teachers. Some of the figures are marvels of animated expression, marred neither by carelessness, insipidity, nor exaggeration in form; there are no defects, no conventional stiffness, no cunningly contrived subterfuges. Had time dealt as gently with them as did *Unkei's* marvelous chisel, they would be to the *Nara Museum* what the *Venus de Milo* is to the *Louvre*, or the *Apollo Belvedere* to the *Vatican* — imperishable records of an art that faded with the master whose shadow only has since been thrown across the Land of Yamato.

Of the several figures from *Unkei's* chisel, extraordinarily expressive ones (attributed by some authorities to *Kōkei*), are *Anteira-tai-shō*, of colored wood, with a tiny horse's head peering out of the backward-flowing masses of his red hair; and the companion image, *Santeira-tai-shō*, in the act of sighting an arrow, with a tiny monkey peering from amid his equally fiery hair. The remaining eight of the original ten figures are now scattered. Two of *Unkei's* most admirable pieces are unmarked because no records exist to prove they were his. One, *Muchaku-bosatsu*, is distinctively *Unkeiesque* and shows the marks of genius in every line of his magnificent head and wise old face; the thick but fine features, the prominent forehead lined with profound thought, and the toga-draped robe with the ancient colors showing dimly, might well allow him to pass for a Roman centurion in priestly garb. The other, one of the most splendidly realistic bits in the museum, shows *Vimala-Kirti* (sometimes called *Yuima*, a Chinese doctor, and ascribed by some to *Tōkei, Unkei's* son) seated tailor-fashion on a fine old temple chair, in an attitude of amiable argument, the right hand outstretched with two fingers extended, as if emphasizing something that he has said; the left holding up a corner of his flowing robe. The whole smiling genial figure radiates intense vitality and tolerant conviction, the one marring feature being the glass eyes, which are set so

closely together that they give rise to the suspicion that the original was cross-eyed. The polychrome statues in the same case, the embodiment of unrestrained anger and power, are of *Kongō-rikishi*, and are perhaps authentic specimens of *Tōkei's* best work. The near-by life-size image of *Gigei-ten*, with a graceful body (*Tempyō* period work of lacquer and incense) draped in clinging polychrome stuff, marked by an amused, incredulous expression, is curious in that the torso was carved by *Unkei* to fit the head. The companion statue of *Bonten* (carved by *An-Nami* during the *Kamakura* epoch) is decidedly feminine in suggestiveness. The wine-red face with which this Hindu divinity (with *Vishnu* and *Siva* comprising the Hindu Trimurti) is customarily shown, surmounts a graceful body adorned with anklets and enveloped in rich polychromatic drapery held in place by a knotted scarf and girdle. Like its companion it stands on an upturned lotus, and it looks more like a well-fed, finery-loving princess than the personified *Brahma*. — Other admirable specimens of *Unkei's* work in this room are the warlike figures of *Kwomoku-ten-ō*, *Tamon-ten-ō*, *Zōochō-ten-ō*, and *Jikoku-ten-ō*. Very early Yamato work (8th cent.) are the sculptured, weather-beaten images (by *Gyōgi*) of *Haira-Taishō*, and *Meishira-Taishō* (of the 12 warrior deities).

The wonderful old carved head with glass eyes in this case is by *Tōkei*. The bizarre, life-size wood figure of *Shubodai* is attributed to *An-Nami* (who died in 1253). Note the fleeing figure of *Zenzai Doji*, also by him. The celebrated demon lantern-bearers (by *Kōben*, *Kamakura* period) upholding lamps in the central glass case, are *Tentō-ki* and *Ryutō-ki;* both are owned by the *Kōfuku-ji*, and in the throat of each (detachable heads) are rolls of paper giving their history. Note the savage perplexity of one of the imps, and the vacuous stolidity of the other. The dumpy image of the immortal *Gyōgi-bosatsu* was perhaps carved by his own hand and is one of the few of this really great man that the traveler will see in Japan; it is owned by the *Tōsho-dai-ji*. The awe-inspiring seated figure of *Emma-ō*, the King of Hell, with an enormous body, vociferating terrible words from a mouth twitching with vindictiveness and emphasized by terrifying glass eyes, chills the marrow in one's bones and haunts the vision; it dates from the *Kamakura* period and is by some unknown but masterly hand (perhaps *Kōun*). There are many other distorted demons and divinities in this room, some of them badly mauled by the hand of time, but all representative of the greatest artistic epochs in Japan's history. One can scarcely overlook the two prodigious *Nió* (12th-cent. work) of carved and painted wood — half-naked figures with salient muscles and breast-bones, magnificent examples of learned anatomy, the faces and hands — the former resembling those of the Furies — marked by unusual vivacity of expression. Almost as

striking are the chiseled wood images (by *An-Nami,* whose name is carved on the bottom of the feet of the figures) of *Shinja-Daiō, Jizō-bosatsu,* and *Shi-Kongō-jin.*

The Succeeding Rooms contain collections of *makemono* and *kakemono* by various artists, chiefly of the *Tosa* school (*Mitsunobu, Yoshimitsu, Mutsuhige,* and others); some are noteworthy, but they are always liable to change in position or to be withdrawn and sent to other museums. The several paintings of the Sixteen Rakan are executed in rich, low tones in pleasing contrast to certain others here. Conspicuous among the historical objects (and by which the people set great store) are some examples of the chirography of famous emperors and bonzes, and some excellent pieces of 11th-cent. armor, equestrian trappings, and the like. Choice bits are the little religious symbols, veritable gems of early craftsmanship, in the form of pagoda-like shrines (of the style called *Shari-tō*) dating from the 13th cent. and bedecked with jewels and gold foil; the inner surface of the tiny doors is enriched by a host of delicate figurines like the painted graces on an ivory fan. Some are of wood, wonderfully carved; others of brass, bronze, or lacquer. The one of glass with the tiny pebbles inside has some legendary association with Buddha's early life. The bronze shutter of a lamp which anciently adorned the *Nanen-dō* is said to be more than a thousand yrs. old. The diminutive wood towers in the glass case are a part of the lot preserved in the reliquary at the *Hōryū-ji.*

Porcelainists will be interested in the miscellaneous collection of pieces exhumed in different parts of Yamato — the cradle of the Japanese race. Noteworthy among the bronze pieces is a much-copied group called *Kwagen-kei,* from the *Kōfuku-ji,* formed by a lion supporting a stem composed of squirming dragons which terminate in a circle that girdles a shapely gong. Critics disagree as to its origin — some proclaiming it Chinese, others Japanese work of the *Tempyō* period. Certain curio-dealers make a business of selling what purports to be the original (worth 15,000 *yen*) to credulous foreigners. Among the Imperial treasures are some fragments of stuff worn by *Prince Shōtoku* (in the 7th cent.), and 3 handsome black-lacquered shutters embellished with gold and silver characters, and gold lotus leaves and stems — a gift to one of the temples by *Minamoto Yoritomo,* in 1199. Noteworthy among the other bronze objects is a strange piece of 13th-cent. work (by *Kōben*) in the form of a demon with a lantern on his head, and about whom a serpent is coiled.

In a detached building not far from the museum is a **Workshop** (*Sugimura-Tekkō*) where expert sculptors may be seen duplicating some of the most famous wood statues exhibited in the museum. Visitors, particularly curio-lovers, should see the display in the showroom here if for no other reason than to convince themselves of the astonishing fidelity to detail

with which old Japanese statuary can be duplicated by modern workmen. Various reasons are given for these authorized reproductions; one being that they diminish the number of spurious antiques sold by Nara dealers as originals 'removed from such and such a temple.' Another, that art-lovers can thus enjoy by purchase duplicates of pieces that no money could buy. Certain figures are carved out of well-seasoned sandalwood (*byakudan*), or camphor-wood (*kusu-no-ki*); or made lightly, strongly, and in an almost imperishable manner of a compound of cloth and lacquer. Great skill and considerable time are required for sculptured wood figures. Prices range from 25 to 1000 *yen*, according to size, etc. A complete pair of *Shi-tennō*, made with such embarrassing fidelity to the originals that experts only could detect the fraud, require the attention of 10 or 15 workmen for 6 months or more, and sell for about ¥1000. Reproductions in cement of the clay figures in the *Hōryū-ji* pagoda are also made.

Excursions. The admirer of ancient Buddhist temples, or the treasures which they often enshrine, will feel amply repaid by a visit to the *Hokkei-ji*, the **Tōshōdai-ji*, *Saidai-ji*, and **Yakushi-ji*, a chain of tottering old relics scattered over the *Nara Plain*, and celebrated for their fine statuary. (Comp. the plan of the *Environs of Nara*.) By making an all-day excursion of it one may continue past the *Yakushi-ji* to *Kōriyama*, inspect the goldfish hatchery (about noon) and the ruins of a sometime famous castle there; proceed thence (by rly.) to **Hōryū-ji* and return to the hotel late in the afternoon. Jinrikis are available (at about ¥1.25) as far as *Kōriyama Station*, but on a bright day the walk is so delightful that few will wish to resort to this infantile mode of locomotion. If one does the first part of the journey on foot it will be a good plan to take one of the hotel-boys along to act as guide (as the footpath across the rice-fields between *Hokkei-ji* and *Tōshōdai-ji* is a bit twisty). He will be useful to carry the lunch-basket, and to act as interpreter at the temples. This is almost a necessity at the *Hokkei-ji*, which is a nunnery where men are supposed to be conspicuous by their absence. Grandiose is the fitting word in the description of the colossal statues of bronze, gilded wood and lacquer that one finds in these sometime rich and powerful old fanes, and they are strongly suggestive of a period when Buddhism had a hard-and-fast grip on the native imagination and great wealth was lavished on the graven images of the 'Enlightened One' and his saintly retinue.

The road to the **Hokkei-ji** (E, Pl. B, 2) leads past the red *torii* at the entrance to the *Nara Park*, thence on to the *Kagekiyo-mon*, or gate to the *Daibutsu Compound* (E, Pl. C, 2), where it turns abruptly to the left and follows the *Kyō-kaidō*, or old Imperial highway to Kyōto. A 5 min. walk along this carries one past the base of a hill where a fence bars ingress to a care-

A
B
C
D
1
2
3
4
5
N
S
W
E
Kyōto
Uji River
Momo-yama
Uji
Yodo-gawa
Kizu
Kizu-gawa
Rly. to Yamada-Ise
Kasagi-Yama
Daibutsu
Wakakusa-Yama
Nabasi River
Saidai-ji
Hokkei-ji
Toshodai-ji
Yakushi-ji
Nara Station
Nara Park
Kasuga-Yama
Nara Hotel
Shigisan
Tatsuta
Kōriyama
Hōryū-ji
Kyobate Station
Rly. from Ōsaka
Ōji Jct.
Tambaichi
Tunnoji Station
Yamato River
Miwa
Hase-dera
Jionji
Sakurai
Takada
Unebi
Imperial Tumuli
Tō-no-mine
Gose
Yoshinoguchi
Kamiichi
Gojo
Muda
Yoshino River
Hashimoto
Kōyaguchi
Kamuro-no-shimizu
Yoshino
Wakayama
Shido
Kamuro
Kaneyeki
Kino-gawa
Kawane-gawa
Kamiya
Kōyasan
ENVIRONS OF
NARA
SCALE
0 5 10 15 20 Eng. Miles
0 10 20 30 Kilometers
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads

fully kept gravelled walk leading up to the (right) inclosed tomb of the *Emperor Shōmu*. Beyond this (35 min. from the hotel) one passes (right) the Gov't Agricultural Experiment Station, and after crossing (10 min.) the rly., soon reaches the temple. According to tradition it was constructed (about A.D. 735) by the order of *Shōmu's* consort, as a retreat for women, inasmuch as when this emperor caused the *Tōdai-ji* to be erected no women were allowed in it. Having thus been constructed by an Imperial edict, the dynasty of abbesses has been of the royal blood. The Imperial crest is in evidence on the tiles of the surrounding wall and the buildings, but everything about the place excepting the rosy-cheeked nuns is fast falling to decay. A buxom lass radiating good health and shyness opens the creaking doors of the old *honden* and points out the modest treasures. Inside the queer old black-lacquered shrine on the main altar is an unusually graceful *Eleven-faced Kwannon* of carved wood — a voluptuous figure, somewhat Hindu in type, with attractive flesh folds that seem to rebel against the restraint of the draperies and the airy banderolas that scarcely hide them. The slender right hand holds up the salient curves of this daintily sculptured drapery, while the left holds a vase from which springs a lotus in bloom. The bizarre mandorla is composed of chiseled lotus leaves suspended from the ends of graduated wires. According to the tradition referring to this figure, *Kōmyō-kōgō*, wife of the *Emperor Shōmu*, was such a beautiful and saintly character that she was regarded by some as a material incarnation of the *Goddess Kwannon*. A celebrated Hindu sculptor sojourning in Japan fell madly in love with her and wanted to carve her image, but as her Imperial person was too sacred to be touched he was obliged to content himself, for his model, with her image as reflected from the surface of the adjacent lotus-pool — whence the background of lotus leaves. More than one of the temple relics hint at the forbidden subject of love. The next most precious possession belongs to this class and is represented by a pathetic kneeling figure of a shaven-headed nun with delicate hands emerging from ample sleeves. The body is of pounded and amalgamated paper riddled with tiny insect holes — true vermiculated work. According to the story it is the image of the unfortunate *Yokkobuye*, a dashing Court beauty of the 12th cent., who was loved by a gallant *samurai* whom she loved madly in return. As his parents refused to permit him to marry her, he retired to a monastery at *Saga* and became a bonze. Hearing of this the distracted maiden followed him and sought to have him withdraw, but the disappointed lover had already taken the oath and in obedience thereto was obliged to disavow her. Broken-hearted, she returned to *Nara*, shaved her head, and entered the *Hokkei-ji* nunnery. Many passionate letters were exchanged during the years that followed,

and before she died she took these, pounded them to a pulp, moulded them into a statue of herself, and sent it to her lover as a proof of undying fidelity!

Hard by this image, which is tenderly enshrined in a glass case, is a seated and very lifelike figure of *Kōbō-Daishi*, said to have been carved by the hand of the great master himself. At the right of the room, in a recess, is a striking statue of *Monju* seated on a big lion. In the same reliquary is a curious *Eleven-faced Kwannon* (of Indian origin) noteworthy for technic, truth, and vigor; surrounding the figure are 11 white disks on each of which is a gold letter in Sanscrit. In an adjoining room is a *Fudō* with both legs doubled under him, and with imitation jewels on his breast. — As one leaves the compound with its group of low buildings behind its defensive wall, one is impressed by the calmness and serenity of the place; some fine old cherry trees and a few languid bananas show their heads above the garden wall as if startled at the temerity of the visitor. Far across the plain the spires of Nara glisten brightly at the foot of the mts.

The road to the **Saidai-ji** (E, Pl. B, 2) follows a devious course across the paddy-fields, with a S.E. trend; the main road to the *Tōshōdai-ji* is reached in about ½ hr., where the *Yakushi-ji* pagoda is seen at the far left, and the *Saidai-ji* among the trees about 1 M. to the right. As the images in this temple differ but little from those to be seen in the temples yet to be visited, the traveler will not lose much by omitting it. Conspicuous among the treasures is a huge gilt *Kwannon* of a plump Hindu woman type, with the slight curling mustachio one often notes on similar images; a *Monju* mounted on the customary lion led by an armed guard; a big *Shaka* carved in the natural wood and backed by a huge pierced mandorla covered with figurines; and a number of minor idols. The bronze images of the *Shi-tennō* are celebrated, but not so much so as those in the *Yakushi-ji*. Returning to the main road (the one-time populous highway from *Kōriyama to Kyōto*, and along which the powerful *daimyōs* went on their annual pilgrimage to the Yedo Court) we follow it for 15 min., then turn up at the right to a neglected park crowded with old temples, said to date from the *Tempyō* era.

The ***Tōshōdai-ji** (E, Pl. B, 2) was established by *Ganjin*, a Chinese bonze who on his voyage from China was shipwrecked and blinded by the salt water. The admirably carved wood image of him is considered so valuable that it is kept in a sealed godown forbidden even to the head priest, who cannot show it without written instructions from the chief of the Nara Prefecture. One well-known critic writes rapturously of the image, which though fine is scarcely equal to *Unkei's* best work. 'This supreme masterpiece is preserved in a niche inclosed by curtains of old silk. When they are drawn aside,

the spectator is face to face with a startling apparition. He is seated with clasped hands, his thumbs pressed together; his robe is crossed in two large black and red folds upon his breast; his shaven forehead is deeply wrinkled, and under the closed eyelids the pupils are suggested with extraordinary vivacity and sensibility. He was blind, and the veiled eyes are evidently those of a being whose whole life was internal, and who, in the obscurity of this mysterious retreat, placidly prolonged the unfathomable dream, the intoxications of which he had been spared. There is a strange calm on the face, which no earthly emotion seems ever to have ruffled. One has a sense of uneasy shame at having laid a profane hand upon the curtains of the shrine, disturbing by an indiscreet curiosity the touching and eternal dream of the sage.' — The old godowns (8th-cent. work) in log-cabin style, with overlapping beam-ends and resting above the ground on sturdy posts, look as primitive as the ark, — recalling in fact the lacustral abode of some prehistoric patriarch. The fine lotus-bloom bronze fountain, over whose dimpled edges tiny streams of crystal water well and fall with a musical tinkle, is the only animate thing in the great, solemn, deserted court. When the old bonze ambles into view carrying his bunch of dangling, rusted, prison-like keys, he seems like some queer, wrinkled old sprite from the dim past, returning to a home deserted by him a thousand yrs. agone. The robust wood columns which support the massive buildings are bound with rusted iron bands, and the beams and joists are embedded in the plaster, in the old Yamato style. The great draughty *Kōdō* with its frigid cement floor and the musty odor which time gives would resemble a prison were it not for the huge and splendid old gilded image of *Miroku-bosatsu*, backed by a superb mandorla covered with carved and gilded figures that recall the florid exuberance and the wanton capriciousness of *Borromenisco* work. At the topmost point is a small gold Buddha carved in low relief, and trailing down the sides in beautiful, sinuous curves are lines of flying *tennin* that express in every attitude the rich flowering of an unrestrained art. So much is the work like the best efforts of *Churriguera* that, were it not for the Japanese environment, one could readily imagine one's self in some vast, forgotten cathedral of Southern Spain: nothing of the kind in Nara is finer in composition and execution. Two guardian figures with martial air stand at the right and left, but they pale into insignificance before the striking and unusually tall lion at the end of the room, polychrome in color, and dating from the *Kamakura* period. It is decidedly Persian in character, and when surmounted by the *Monju* which was stolen from it back some 300 yrs. ago it must have been a resplendent work of art.

The Kondō, across the court from the *Kōdō*, contains a large and curious *Roshana*, or *Birushana-butsu* (God of Light,

as typified by the *Nara Daibutsu*), referred to locally as the 16-foot Buddha. It is made of bamboo lacquered and gilded over and is backed by an immense mandorla embellished by 3000 tiny Buddhas. At the right is a huge standing *Yakushi-Nyorai*, and at the left a *Thousand-handed Kwannon* of overwhelming proportions; scores of the larger hands hold scepters, lotus flowers, and various Buddhist symbols, while others make the gesture of benediction with golden fingers. On and about the platform are various masterly figures: four *Shitennō* in armor and helmets, watching with menacing gestures and contracted faces; statues of *Indra* and of *Brahma*, both with heavy, voluptuous features that betray their Hindu origin, and both enveloped in revealing robes that fall in straight folds from the waist, festoon over the feet in front, and curve out in trains behind. The old coffered ceiling with its polychrome decorations shows traces of former beauty, and the great bronze bell in the outer yard has a voice strangely sweet to be so old — more than 1200 yrs.! The graceful Drum-Tower near by, which is opened only on special occasions, enshrines a delicate *Monju* on a lion — a national treasure, with a gilded crown and sword dating from the *Tempyō* period. — Leaving the extraordinarily attractive old court with its masterpieces and its saddening memories, and passing through the E. gate, first to the right, then to the left, we come, in about 10 min. to

The ***Yakushi-ji,** (E, Pl. B–C, 2) founded by the (40th) *Emperor Temmu* sometime between 673 and 686, removed hither between 708 and 715, and at present one of the oldest temple structures in the Nara region. Formerly one of the richest and most brilliant of the Yamato fanes, it long since fell from its high estate, and is now a crumbling and melancholy reminder of a golden past. It stands in what was once a magnificent park where the remaining trees are centuries old, and though sadly neglected it is celebrated far and wide for its unique art-treasures in the form of gigantic bronze images that date from the early years of the 7th cent. The custodian dwells at the left of the entrance to the unkempt yard. We enter first the *Kōdō*, where, sitting on a wide quartzite platform (called white agate and said to be from China) is one of the most extraordinary examples of early bronze statuary in Japan — a superb green bronze *Yakushi-Nyorai*, of majestic and noble proportions, 9 ft. high, fashioned with original vigor and grace, and shown in the attitude of making the gesture of benediction. The flight of steps which leads up to the pedestal is adorned with delicate bas-reliefs, while behind is a (new) richly gilded mandorla embellished with Sanscrit characters in gold. Flanking this central figure are colossal bronze upright statues 13 ft. high of (right) *Gwakkō-bosatsu*, and *Nikkō-bosatsu* — all reputed to have been cast at *Okamoto* upward

of 1300 yrs. ago! The head of the *Gwakkō* was melted off by the fire which scarred his skirts 200 yrs. ago, and was replaced. According to one art critic 'there is an elegance in their grandeur and a character in their beauty which have been attained only in the great epochs of bronze statuary in ancient Greece and in the Italy of the Renaissance. Around these majestic divinities of somber bronze, the rich patina of which envelops them in soft reflections, the four *Shi-tennō* of green-lacquered and gilded wood, in their rich armor, add a picturesque note of the happiest harmony.' The sculptured wood figure of *Yakushi* at the left of the bronze figure dates from the *Fujiwara* period and is noteworthy for fine carving. A jarring note is imparted by a stack of disabled wood demons near by and which remind one strongly of modern cigar-store Indians. — Crossing the yard between the twin lotus-ponds we come to

The KONDŌ, misnamed the Golden Hall, where there are reproductions in a highly polished black copper alloy of the images in the *Kōdō;* here the benevolent *Yakushi,* God of Medicine, and mitigator of man's sufferings, is seated on a great square bronze base of unique design and Indian workmanship — one of the most striking examples of its kind in Japan. Traces of gold foil shine out in certain spots, and the intricate bas-reliefs and tracery are relics of a skillful hand. Beneath a shallow arcade divided by a caryatid crouch two naked figures with loin-cloths, in the midst of serpents; their strangely dressed hair and their gnome-like ugliness suggest alien origin. They are unlike anything else in Japan and are representative of an art (perhaps *Dravidian*) which happily has not been extensively copied. The *Shi-tennō* in their green robes and gilded armor are handsome examples of the best work of *Jōchō*.

The PAGODA (p. clxxxiii) is extraordinarily well preserved for its age — about 1200 yrs. The 3 stories rise one above the other in pairs, the 6th being surmounted by a bronze demon-arrester 115 ft. above the ground. The style of architecture is distinctively that of the remote *Nara* period — emphasized in the curious manner in which the compound brackets are supported by the beam-ends, and in the host of intercommunicating beams themselves. The demon antefixes are the prototypes of those which one sees in many parts of Old Yamato.

The TO-IN-DŌ, hard by, contains a curiously decorated shrine with a very graceful and womanly bronze *Kwannon,* 7 ft. tall; the carefully modeled drapery, and the barbaric girdle with pendants that falls over and clings round her thighs, the high chignon with tendrils, the wide scarves which undulate from her arms to her shapely legs, and her general foreign attributes place the image in a class apart. Tradition avers that it came from Korea over a millennium ago. The gem on the forehead is said to be a diamond; the decoration of the shrine is

strangely out of keeping with the excellence of the figure. The odd *Fudō* near by, with the heads of birds showing in his flaming aureola, is ascribed to *Kōbō-Daishi.* — Crossing an arched stone bridge spanning a neglected lotus-pool one enters

The *Busoku-dō*, a small building (usually locked) enshrining a much venerated and oddly chiseled stone on whose upper surface, elaborately incised in geometrical fashion, are the outlines of two human feet 19 in. long and 9 in. wide — said to be the impress of the feet of Buddha! According to the unctuous old bonze who unlocks the sacred inclosure, this stone came from India, and is the original one on which Buddha stood — the spurious copy having been retained at the point of origin! The inscription on the upright stone behind it was made by the *Emperor Shōmu.*

Leaving the temple grounds through the near-by gateway, one turns first to the right, then to the left; a 30 min. leisurely walk brings one to the entrance to *Count Yanagisawa's* **Goldfish Garden**, where the custodian (fees unnecessary) conducts the visitor to a pretty summer-house in the midst of a dozen or more small intercommunicating ponds. These form a thriving hatchery where thousands of goldfish (p. civ) from very tiny ones to big fellows 6 or more yrs. old are reared and sold. While one eats one's luncheon in the rest-house (table and chairs provided) bowlsful of wriggling little golden sprites are captured and placed near for one's enjoyment; the fish with broad, bulbous heads are called *shishi-ga-shira*, or lion-heads. — On the way to (20 min.) the *Kōriyama* rly. station, one traverses the old castle grounds and sees the vast moat and massive, crumbling walls of the fortress erected by *Odagiri Harutsuga* in 1565. *Hideyoshi* wrested it from him in 1585 and gave it to his brother *Hidenaga* along with the provinces of Kii, Yamato, and Izumi. At the time of the Restoration (in 1868) it belonged to the *Yanagisawa* family. The upper terrace is now crowned by the Middle School, where excellent English is taught by native professors. Many boys from Nara come hither daily to attend the school. A short walk through the town of *Kōriyama* (pop. 15,000) brings one to the station, linked by rly. to (4 M. distant) *Hōryū-ji* (E, Pl. B, 2), at the S. Consult the rly. time-table. A good walker can easily compass the distance (follow the track) in an hour. Jinrikis are available.

The ***Hōryū-ji Temple** (called also *Ikaruga-dera*), a Buddhist fane (oldest extant in Japan) founded in A.D. 607 by *Prince Shōtoku* (or *Shōtoku-taishi*), the 2d son of the (31st) *Emperor Yomei* (586–87), now hoary with age and tottering beneath the weight of centuries, is a celebrated Mecca for those interested in the dawn of Buddhism in the Japanese Empire, as well as the highly interesting architecture which came with it. Nowhere in Japan can one study to better advantage

the masterful influences — artistic, ecclesiastical, and architectural — which, imported along with this pleasing cult, were destined to run like a red thread through the course of Japanese history; and nowhere can be seen a Buddhist temple constructed in a purer Buddhist style unenriched by later ideas, expedients, or decorations, and unaffected by *Shintōism* and its attributes. The student concerned in the virtual starting-point of Japanese art while still intimately associated with the inspirational Hindu and Korean sources, will find the *Hōryū-ji* a mine of revelation. So close to the veritable fountain head is this bizarre old relic that the white-haired priests who totter about the park-like grounds, and unconsciously harmonize with the ancient character of the buildings, will even recount to the visitor how the very temples themselves are built after the lines of Buddha's face — the great *Dai-Kōdō* and the two flanking structures forming his head; the *Pagoda* and the *Kondō* his eyes, and the huge *Niō-mon* his mouth!

The temples and their subsidiary structures stand within and without a walled inclosure, on the slope of a hill behind *Hōryū-ji* village (Inn: *Daikoku-ya*, ¥2 to ¥3 a day), about ¾ M. S.W. of the station (20 min. walk; jinriki, 40 *sen* for the round trip, with a wait of about 1 hr.), at the end of a wide highway. The gate here is the *Nandai-mon* (S. gate), and the one beyond — the main gateway — the *Niō-mon*, or Gate of the Two Deva Kings (one painted black, the other red). One can scarcely avoid employing one of the several local guides who loiter about the *Niō-mon* (25 *sen* for one person or a small party is ample), since they sometimes carry the quaint keys which unlock the mediæval Chinese and Korean locks, and the long, slender hook with which to shoot the massive bars. An entrance fee of 2 *sen* is exacted at the gate, another of 20 *sen* to see the *Kondō*, and 20 more for the godown where the chief treasures are kept. If possible the interiors should be inspected on a bright day, as some of them are so stained and blackened by the incense smoke of centuries that they look gloomy even at midday. Twilight comes early in the winter, and at all seasons the doors clank and grind to at 4 P.M. The wide corridors of posts and palings which flank the ancient structures also inclose them. The method of viewing the several buildings varies according to whether visitors come in the ordinary way or bring special letters of admission to rooms closed customarily and opened only to them. We begin our inspection of the group with

The Pagoda, an antique 5-storied structure which stands at the left in the compound, a harmony of reds and yellows surmounted by a spiral, bronze demon-arrester. Barring the tiles of the roof the construction is in the old Nara style, with the beams sunk in the whitewashed plaster. The placement of these, illustrative of a period when the effects of thrust and strain were imperfectly understood, strikes the critical eye of the architect as very peculiar. Equally so are the squat demonlets (Oriental Atlases) which support the beams of the lower story, and the larger, sculptured wood images which uphold those above; the structure is low for the number of its stories (between which the customary spaces have been lessened), and its general massiveness and its air of snuggling closely to the ground suggest that it was constructed at a time when earthquakes were more violent than at present. In the

chapel on the lower floor are four curious grottoes (sometimes called BUDDHA'S GROTTOES) which the traveler will often see duplicated in other parts of the Empire. By means of groups of figurines made of white and polychrome terra-cotta mixed with vegetable fiber, and stalactites and stalagmites of the same materials, coupled with stucco, various scenes are depicted; one being *Shumisen*, a sort of fabled Hindu Olympus; *Buddha's Death and Entombment;* the *Guarding of his mortal remains by his faithful adherents; His Entry into Nirvana;* and *Amida with Kwannon and Daiseishi.* The attitudes of the small figures are surprisingly realistic, and they seem to possess a strong attraction for Japanese (perhaps because the work is that of *Tori Busshi*, or *Kuratsukuribe no Tori*, a famous painter and sculptor who lived during the reign of the *Empress Suiko*, 593-628). Some are shown plunged in the deepest despair; others in the attitude of prayer or adoration; others on guard, like soldiers; and still others indulging in vociferous lamentation.

The KONDŌ, which stands at the right of the pagoda, is a bizarre, double (or triple) roofed structure with wide overhanging eaves, and roofs with a decidedly lower pitch than those of present-day Buddhist temples. It looks its great age and seems almost ready to fall by its own weight; the roof-tiles, and the scowling demons, with minatory tusks and great hooked noses that form the antefixes, are not as aged as the building itself. Note the well-carved ascending and descending dragons of wood which are entwined about the four supporting posts of the upper roof, and the mythological animals which have the appearance of being crushed beneath the brackets of the porch-like extension of the ground floor. The supporting beams rest on great flat undressed stones, and the general appearance of the structure is of great strength coupled with mediæval simplicity. The time-blackened interior, with its rough-hewn beams, is a surprise to one accustomed to the blazing gold and the sprightly decorations of other Buddhist fanes, but the treasures enshrined offset the impression and gladden the eye of the antiquary. Among the score or more figures on the central platform, the most conspicuous is the strange central group beneath the smudgy baldachin. Sitting on a square pedestal and backed each by an aureola of the form called *vesica piscis*, is an inspiring image of *Sakya-muni* flanked by (left) *Nikkō-bosatsu*, and (right) *Gwakkō-bosatsu* — all strangely archaic and with a hieratic charm that differentiates them from any similar group in Japan. It is attributed to *Tori Busshi*, dates from A.D. 625, and is believed to be the most ancient copper-bronze sculpture in Japan. The voluminous folds of the drapery are characteristic of the most primitive Japanese art under *Sino-Korean* influences, while the unmistakable Hindu features point to the source of the inspiration. The

sculptured wood image at the right is *Bishamonten*, and the statuesque one at the left, *Kichijō-tennō* (his sister). On a square pedestal at the left is a seated figure of *Yakushi-Nyorai* surrounded by 4 minor figures. Among the host of bizarre sculptured wood images are 4 noteworthy *Shi-tennō* standing on venomous gnomes; they date from the *Suiko* period and are of Indian origin. Certain of the statues have thin faces with pointed, bat-like ears; others have ideally calm faces, while still others seem, by their fierce looks and angry gestures, to resent their smoke-begrimed surroundings.

Behind the central shrine is a portable one containing a remarkably faithful reproduction, on a much smaller scale, and in gilded bronze, of the prominent group mentioned above — *Sakya-muni*, with *Nikkō-* and *Gwakkō-bosatsu;* the common belief is that it is very early Japanese work or a Korean copy of the original. It is greatly revered because it was the chosen shrine of the *Empress Kōmyō*. Among the most noteworthy of the treasures, one which the traveler should not omit to see, is a square shrine or reliquary of red- and black-lacquered wood and bronze, delicately and intricately chiseled, and mounted on a pedestal, like a missal-stand. It enshrines a small gilded *Kwannon,* is of Hindu origin, and is perhaps the most ancient object of its class in Japan. The interior is enriched with slips of gilded bronze on which are hundreds of exquisitely painted little Buddhas seated on lotus flowers; while the small paneled doors are adorned with refined paintings of tiny birds and landscapes. Time was when the entire outer skin was formed of the iridescent golden-green wings of the tiny *Chrysochlora* (*Tamamushi*), whence the name *Tamamushi-no-Zushi*. It was the personal property of the *Empress Suiko,* who died A.D. 628!

The great frescoes which cover the walls, mayhap the most splendid mural paintings that ever adorned a Japanese temple, are ascribed to the Korean bonze *Donchō*, who came to Japan in A.D. 610 and brought with him many Buddhist images and books. Inexorable time and the elements have united to destroy these grandiose specimens of antique art, and only the most salient details can now be deciphered. They are strongly *Byzantine* in suggestion, and possess an affinity with Assyrio-Byzantine art. — The DAI-KŌDŌ, or Great Lecture Hall, at the back of the inclosure, is less interesting than the *Kondō*, and the immense gilded and seated image of *Yakushi-Nyorai*, flanked by *Nikkō-* and *Gwakkō-bosatsu*, differ but little from those in the other rooms. — The TAISHI-DEN, or *Shōryō-den* (Room of the holy spirit of the Prince), dedicated to the memory of *Shōtoku-taishi*, is reached through a gate in the wall at the right of the *Kondō*, but it is rarely shown to visitors.

Shōtoku-taishi (b. 572; d. 621), the 2d son of the *Emperor Yomei*, is one of the greatest figures in the history of Buddhism in Japan. The natives usually refer to him by his surname of *Umayado*, given to him because his

mother, whilst walking in the palace grounds, was suddenly seized with the pangs of child-birth and was obliged to take refuge in the palace stables (*umaya*) where her child was born. At the accession of his aunt, *Suiko* (in 593), he was named heir to the throne, and thereafter he gave material support to the Buddhist cause; selecting three *sutras* of the *Mahâyâna* doctrine (p. cxci) he ordered them to be taught everywhere. He favored the teaching of *Eji*, a Korean bonze, and among other temples constructed the *Hōryū-ji*. At the time of his death (aged 49) there were 46 temples, 820 bonzes, and 560 nuns in the Empire. It was during his reign that the first embassy was sent to China. Sacred literature was one of his specialties, and he had published two works of historical value: the *Tennō-ki*, and the *Koku-ki*. He promulgated a code of laws in 17 chapters, and adopted the Chinese calender (in 604). He is usually pictured standing between his two little sons — his favorites among the 8 sons and 6 daughters left by him.

Obvious features of the interior are 3 reliquaries in a long, black-lacquered, metal-adorned case (always kept locked) which extends along the back wall; the metal locks of this are quite curious, being boat-shaped and called *Nori-no-fune* — from the fancied shape of the boat in which departed souls are borne across the river of death to the Buddhist Paradise. The inner decorations of all the reliquaries are of the same design — painted panels showing lotus flowers and leaves on a gold ground. The central one contains a seated wood image of the Prince at 35 yrs. of age; the right one a standing *Jizō* of sculptured wood, an image of one of the Prince's children and of his Buddhist teacher; and that at the left an unusually handsome gilded and seated *Kwannon* (the personal property of the Prince) in an attitude of deep reflection; the right hand held against the rounded cheek, and the right leg crossed over the lap. The two kneeling figures with soft, sweet, cherubic faces, are the *Taishi*'s favorite children. The position of the three figures is singularly like that of the two cherubs and the Madonna of *San Sisto*. The gilded wall panels at the right and left of the apartment display flying phœnixes and are said to have been copied from the decorations of the Imperial Palace erected at Nara in the 8th cent. From this room a series of ancient corridors adorned with swinging bronze lanterns lead to the astonishingly old

Hōzō, or storehouse, which stands about 6 ft. above the ground, on superannuated uprights whose cross-beams are piled high with pebbles placed there by the credulous as prayers to the spirits associated in life with the relics inside. The (uncatalogued) exhibits are displayed in glass cases backed up against the walls, or in the center of the several rooms. There are many scores of curious old things: wonderful shrines and images, still beautiful *kakemonos* of celebrities who died a thousand or more yrs. ago, musical instruments, antique bronzes, and many miscellaneous things. Duplicates of objects which the traveler will have observed in many other collections of antiquities in Japan are the small cylindrical pagoda-like towers of turned wood, about 10 in. high; the residue of 100,000 which the *Hōryū-ji* once possessed, and part of the

million which the *Empress Kōken* (46th sovereign from 759 to 764) ordered made (with a primitive turning-lathe) and distributed to ten of the chief temples in the Nara region. They are generally referred to as *Hyakuman-tō* (Million Pagodas), and, as will be seen by the relics here, each carries within its hollow interior a written Buddhist text. History often refers to this early suffragette, for she it was who ordered 5000 bonzes from all parts of the Empire to foregather at the *Nara Tōdai-ji*, and hearken as she read to them from the sacred books. She was instrumental in carrying forward the plans for the *Nara Daibutsu*, and when she assumed office she passed a law forbidding under severe penalty the killing of any living thing.

Among the strange old carved wood masks are some of admirable workmanship, and these are accompanied by the drums and swords used along with them in the ancient dances. Of more interest than the specimen of *Kōbō-Daishi's* chirography is the exquisite little gold-leaf (paper) prayer-book (called *Hokkekyō* because it contains a secret scripture of Buddhism read specially by the Buddhists of the *Hokke* denomination), roll-shaped and written in a charmingly delicate and graceful hand by *Sugawara Michizane* (one of the three most famous penmen in the Empire; comp. p. 496) in the 9th cent.! Some of the old painted *kakemonos* are marvels of composition expressed in light-proof colors; a beautiful one, slightly torn but with its color-tones still low, luminous, and rich, shows *Shaka-Nyorai* seated on an upturned lotus bloom with his ever-faithful *Monju* and *Fugen* — both with sweet, pensive, womanly faces — snuggling at his feet. The same elegance marks a very interesting Buddhist Heaven, wherein are a score of delicately painted figurines, temples, and other heavenly attributes of peculiar hieratic beauty. Equally charming is a precious treasure in the form of a *kakemono* showing a standing figure of *Shōtoku-taishi* at the age of 16, in a red robe covered with a black mantle. It is one of the most attractive in the collection; the chubby, boyish face has frank, innocent eyes that look straight out with engaging friendliness; the sloe-black hair is bound up at the sides after a very antique style; a censer is held in one hand, and a mauve curtain is draped behind the figure. When one reflects that this picture was painted by the loving hands of an artist who has been dust for a thousand yrs., one is apt to return to it and eagerly to search the bright, youthful face with the hope of surprising therein some secret of the long-dead past. The antiquarian will wish to spend hours in this wonderful old reliquary — next to the *Shōsō-in* the most fascinating in Japan — for the relics themselves betoken their authenticity, and their historical associations are as interesting as they are manifold. — The bronze fountains and other objects in the temple yard are worth glancing at as one proceeds to the main gate before quitting the inclosure. Once out-

side, we turn to the right and approach, by a succession of steps,

The Mine no Yakushi, an octagonal shrine on a terrace where there is a handsome bronze dragon and a laver of the same metal (left). Here *Ya'kushi* is deified as the God of Medicine, and the structure which houses his finely gilded image (ascribed to *Gyōgi-bosatsu*) is as cluttered up with tawdry offerings as the shrine of some alleged miracle-working Spanish virgin. Outside and inside almost every inch is covered with *ex-votos* and gifts of some kind; the swords represent the heart of man, the mirrors that of woman. The hundreds of bundles of little wood drills (used by the Medicine God to puncture the unhearing ear) are acknowledgments of persons cured of deafness. The most casual eye cannot overlook the scores of lurid little pictures portraying semi-nude, gratified mothers, in many attitudes, but chiefly sitting before pans, buckets, and even tubs of foaming milk that has spurted from abnormally developed fountains of youth — the results of prayers put up for a sufficiency of the lacteal fluid to keep young Japan alive! The interior of the shrine bears a striking resemblance to a junk-shop, and will detain the traveler only long enough to inspect some of the quaint sword-guards tacked against the walls, and the 12 Signs of the Zodiac (by *Tori Busshi*) which flank the figure of *Yakushi*. — At the opposite end of the temple compound is

The Yume-dono, or Hall of Dreams (so-called because *Shōtoku-taishi* used to sit here and ponder over the truths of the Buddhist faith), an octagonal structure which stands on a raised granite platform and is surmounted by a *hōshu-no-tama*. The few images it contains are not of much interest; the big gilt one is *Amida*, the standing figure is *Shōtoku-taishi* at 16; the *Kwannon* in the central reliquary was the Prince's special favorite. The seated figures of priests are well-carved — as is almost everything of this nature in Japan. The building at the right is the Worshiping Hall and is of no interest; that at the left is divided into the *Shari-den* (at the right of the short hall) and the *Eden*. The former is celebrated locally for a small crystal reliquary swathed in numerous silk wrappings and exposed each day at noon so that the credulous may see (for 10 *sen*) the pupil of Buddha's left eye! — a small, whitish bit of rubbish that bears a strong resemblance to a quartz pebble. The *Eden* contains a series of wall-panels painted in noisy and inharmonious colors portraying scenes in the life of *Shōtoku-taishi* — the site of whose palace the present structure is said to occupy. Just behind the *Shari-den* and *Eden* is the old (erected by *Emperor Shōmu* in 740) *Dembō-dō*, which contains a number of statues, chief among them *Jizō* and 9 figures illustrative of episodes in the life of *Amida*. Still farther back in the compound is the *Chugu-ji*, a conventual building inhabited solely by nuns;

here are kept some bits of embroidery nearly 1300 yrs. old; some faded *kakemonos*, and, in the main shrine, a fine and rare, time-blackened wood image of a *Nyorin Kwannon*, said to have been carved by *Shōtoku-taishi*. The gateway at this end of the compound is nearer to the rly. station than the main gate.

The **Temples of Miwa** and ***Hase-dera**, thence viâ *Sakurai* to *Unebi* and the Tumulus and **Mausoleum of Jimmu Tennō** (E, Pl. C, 3), may be included in a popular, all-day excursion; a luncheon should be taken, and a guide is useful. An early start is advisable unless one elects to visit the temples only. There are frequent trains, and the short trip through ancient Yamato, the very heart of old Japan, is replete with charm. *Hase-dera*, 8th on the list of the Thirty-three Holy Places Sacred to *Kwannon*, is one of the most famous temples in Japan and is of a picturesqueness which must be seen to be appreciated. The 1½ M. walk (jinriki, auto) from *Miwa Station* to *Jionji*, where one boards the tram for *Hase* village, can be made in 30 min.; the road is excellent. If the traveler does not concern himself about *Jimmu Tennō*, the mythical founder of the Japanese Empire, he may vary the excursion by going first to *Hase*, thence to *Sakurai*, and on to *Tonomine*, but this will involve an 8 M. walk (going and returning) over a roughish road. In springtime, when the farmers are busy with their fields, jinrikis are apt to be scarce, and those who want them should have the hotel manager telephone ahead to the station master at *Sakurai* to have them in readiness. An auto will be better. The train leaves from (a fast 20 min. walk) *Kyobate Station* (Pl. B, 4).

The town of *Miwa* where one leaves the train is 11 M. distant (a 40 min. run). The rly. (a branch line between *Nara* and *Ōji Jct.*) traverses a level country delimned by high hills clothed in deciduous, evergreen, and maple trees and dotted with farmsteads. The fine *Yamato Plain* — the earliest historic center of Japanese culture — is very fertile, and the farmhouses, many with plastered walls newly whitewashed, look comfortable and thrifty. The roofs embody various architectural differences, and are unusually picturesque. Conspicuous among them are the small square roof-sections, like miniature temple-roofs, which sit astride the ridges a foot or so above them and serve as exits for smoke and as ventilating holes. Not a few of the pan-tiled roofs are embellished with scowling demon faces, sprightly little Dogs of Fo standing on their fore legs and with their hindquarters upraised, fishes standing on their tails, gods of good luck, and what-not. Again some are of golden brown straw with ridges held down by lines of tightly corded sheaves; others have tile ridges, and certain ones have adopted the style of roof used on *Shintō* shrines excepting that the ridges and borders are of tiles.

The Miwa Jinsha is 5 min. walk N.E. of the *Miwa Station*

(cross the rly. line by the stone bridge at the right), at the upper end of a long avenue flanked on both sides by lanterns; it is picturesquely situated on the side of a conifer- and cryptomeria-covered hill (which serves as the inner shrine and is worshiped in lieu thereof), and is dedicated to the *Shintō* god, *Omononushi no kami*. The entrance is guarded by two big gray granite Dogs of Fo. The glistening 16-petal chrysanthemum crests which adorn the roof of the *Haiden* proclaim the royal patronage. Many bronze lanterns swing beneath the eaves; according to the *Shintō* custom the interior is plain to austerity and contains nothing to interest the traveler. — Instead of returning to (and beyond) the station, walkers may strike the highway from *Miwa* to *Jionji* (starting-point for *Hase* village) by following the path at the right as it winds across the fields. The broad road runs N.E. and parallels (right) the narrow but swift and sparkling *Hase River*. *Jionji* is soon descried nestling in a pocket of the hills, with a pretty, well-cultivated little valley as its front yard. The tram-cars which run from *Sakurai* to *Hase* (over the *Hase Kidō Line*) stop frequently at *Jionji* (time to *Hase*, 10 min.; fare, 9 *sen*). At the village we turn up at the left and follow the main street — the old highway between *Ōsaka* and (about 75 M.) *Yamada-Ise*, with its renowned shrine. Scattered among the pretty little shops which flank the street are numerous inns (*Itani-ya*, and others) which cater to the wants of the hundreds of pilgrims who come each year to the temple. This stands near the top of the town (left of the main street, 15 min. from the station; jinriki, 20 *sen*) on a commanding site on the upper slope of a thickly wooded hill, whence one may enjoy a superb view over the house-tops to other hills across the valley. The situation is strikingly picturesque, and in its apparent effort to maintain its equilibrium the old temple and its satellites rest on scores of huge beams, and sections of scaffolding that remind one of the *Kiyomizu-dera* at Kyōto.

Successive flights of stone steps lead up from the end of the street to the lower gate — which is finished in the natural wood and has a graceful roof and balcony with many spirited carvings (phœnixes, birds, monkeys, etc.) harmoniously blended with the background. The *kiku* crests so much in evidence are those of the reigning Mikado. From this gate (note the rich carvings on the inner side, and the loggias with their great Deva Kings) there slopes upward a long, tile-covered gallery (236 steps) with a host of carved *keyaki* beams from which swing scores of bronze lanterns. The peony-beds at the right and left are at their best about mid-May. After inspecting the fine bronze dragon-fountain at the first landing (left), one crosses the small arched stone bridge and mounts (72 steps) a lateral corridor hung with metal lanterns and flanked by stone ones; the colorful flanking gardens (adorable

in spring, when the azaleas flame out in a burst of color that rivals the exquisite cherry blooms for which the temple is famous) are held in place on the hillside by massive stone retaining-walls. A third corridor leads up at an angle from the 2d landing, and 90 steepish steps bring one to the final terrace, blown but triumphant, and amazed at the beauty of the panorama spread out below. The eye of the architect will not fail to note the curious old bell-tower which sits astride the top of the gallery here, as if to hold it down and prevent it from sliding down upon the town far below.

Before beginning the inspection of the temple one may elect to step to the *Jizō Shrine*, at the extreme right of the terrace and from the platform there (seats on which to rest) enjoy the sweeping view of the town, the *Hase-gawa*, and the verdurous hills which rise beyond them. The lordly hill at the left, with its trees of many shades of green, is *Yoki-san*. The brilliant sunshine which pours into this sheltered pocket of the hills keeps the roses blooming in the temple garden until January. Forever basking in the genial beams of the sun, within the doorway of the *Jizō Shrine*, is an old fortune-telling priest, who eks out a scanty livelihood by selling printed slips to credulous pilgrims — all of whom draw the lucky number, and each of whom fervently thanks his stars that his fate is not as pictured on the lurid painting in the corridor. Here a Buddhist Heaven — a doleful-looking place — has been planned out by some one with an eye for color and a vivid imagination: at the bottom of the picture a host of gleeful demons are seen bludgeoning a squad of unhappy wights tied to posts, pitchforking others into cauldrons of boiling oil, or turning them over to expose the uncooked side to the sizzling gridiron. At another point a half-score of sinful beings stand waist-deep in a lake of blue fire or suffer being pushed back as they essay to scramble out!

The ***Main Temple**, or *Kwannon-dō* (Hall of Kwannon — known also as *Hase-dera*, and as the *Chōkoku-ji*), dates from 1650 and stands on the site of the original temple founded in the 8th cent. It is known throughout Japan for a colossal gilded figure (26 ft. high) of the *Jū-ichi-men*, or *Eleven-faced Kwannon*, said to have been carved (presumably in 1191) from a single piece of camphor-wood, by a Chinese sculptor. [It is believed that originally there were two pieces of this wood and that the 2d half was used in the carving of the gigantic *Kwannon* at the *Hase-no-Kwannon Temple* at Kamakura.] If the main (rear) doors are closed the priestly custodian will be found in the temple-office behind the side door at the right. On payment of 3 *sen* one is conducted down through a darksome corridor, then into a lofty but crowded room where the great image stands. It looks 30 ft. tall, and is heavily gilded, from the minor heads which surmount the small *Kwannon* on the main

head down to the huge, highly polished feet. In the left hand of the idol is a vase with a lotus flower, and in the right a pilgrim's staff (*shakujō*) with its top armed with metal rings. The great gilt mandorla is adorned with gold Sanscrit characters. As the figure stands it brings the broad face level with the aperture formed by the tall swinging doors opening on to the *Naijin* (where it is seen as a great framed picture), and the effect, as it gazes out through the *ex-voto* hall to the distant mts., is peculiarly striking. — The four large paintings on the wall at the right and left represent the gaudy and piratical-appearing ruffians known as the *Shi-tennō;* beneath, extending quite round the room, are painted wood panels portraying the Thirty-three Terrestrial Manifestations of *Kwannon* — as curious in conception as The Revelation in the New Testament. Passing round the flanking corridor we come to the handsome gilded shrine commemorating the soldiers who died in the Japan-Russia War; the huge banner with its hundreds of written names is a sort of register of those who have contributed appreciable sums to the improvement of the temple. In a side room at the left is a big carved and seated wood figure of *Jizō*, surrounded by hundreds of offerings. Returning to the corridor at the rear we come to a standing gilt figure of *Kwannon* before a large mural painting, in harmonious colors, of *Jizō*- and 25 other *bosatsus*. Just outside the doors here are two small metal wheels hung loosely on pivots, and tied around with paper prayers. The pilgrims set these to whirling and if the wheel stops when the prayer is at the bottom, the wish written on it will be fulfilled. The many thin bamboo strips in a box are used as tallies by the pilgrims, who wash themselves clean of all their sins by circling the building 1000 times!

Among the well-carved wood figures of saints in the last corridor is one of *Kōbō-Daishi*. A time-blackened statue of *Dainichi-Nyorai* sits before a large mandorla showing a duplicate bust of him. The glass-eyed figure at the left, also badly blackened by the smoke of incense during centuries, is of *Tokudo-Shōnin*, founder of the temple. The face of the great *Kwannon* is very attractive when seen from the *Naijin*. The decorations of the frame must have been admirable when new; those on the tall swinging door panels portray the *Jū-ni-ten* and are still barbarically opulent. The space in front is crowded with metal lanterns, lotus leaves, artificial flowers, and the usual temple altar fitments; the panels of the altar-base carry designs of lotus flowers and leaves. A host of little bowls before the shrine are filled with *daikon*, rice-cakes, and other vegetable offerings to the deity. — The Ex-voto Hall in front, from the balcony of which a splendid view is had over the valley, is filled with strange offerings — lurid paintings and what-not; the huge circular box inclosed in a wire net and covered with gilded ideographs is a compass. The seated red

figure at the right is the ostracized *Binzuru*. The tortoise-pond beneath a wistaria arbor, near the entrance to the temple, contains many tortoises which here live a long and easy life. From the yard one gets a good view of the fine old temple-roofs (of which there are 8, counting the gables) supported by 96 immense *keyaki* pillars, some of which are nearly 3 ft. in diameter. The two big mandaras showing each a half of the Buddhist universe, which formerly hung in the temple, are now boxed, and may be seen on application at the temple office. A celebrated building known as the *Sen-jō-jiki*, which contains a thousand mats, and which was formerly the abbot's residence, was recently burned.

There are a number of pretty WALKS over the hills beyond the temple, as well as along the crest of those which face it. The town differs so little from the ordinary native settlement that it need not detain one. — Returning, therefore, to the tram-station we proceed (10 min., 13 *sen*) to *Sakurai*, a nondescript town in the fertile valley of the *Hase-gawa*, thence (by steam rly., 3 M., 10 *sen*) to Unebi, known as the spot near which (at the foot of *Unebi-yama*, visible 1 M. at the left — N.E. — of the station) stands the (uninteresting) **Tumulus of Jimmu Tennō** (a 15 min. walk), and the locally extolled (10 min. beyond) *Kashiwabara Jingū* — a *Shintō* shrine on the site of his ancient palace. Jinrikis will make trip from the station and back for 40 *sen*. A local specialty is the making of cotton yarn and the weaving of cloth; almost every dwelling is an embryonic factory, and not only does one stumble over the yarns stretched through the streets, but the waters of every near-by stream are stained with their dyes. — Turning left from the station we traverse the main street, which, after bending farther to the left and passing beneath the rly. track, broadens into a good macadam road. The (uninteresting) Commercial Museum is passed (right) and then (left) the Tumulus (a low mound in the center of a tree-dotted inclosure to which entrance is forbidden) of the (2d) *Emperor Suisei* (B.C. 581–49), the 3d son of *Jimmu Tennō*, who succeeded his (legendary) father at 51. The stone monument beyond, at the right, commemorates the Japan-Russia War. There are several Imperial tumuli (*misasagi*) in the neighborhood, surrounded by the granite fences which characterize them. A long, low, neatly trimmed hedge flanks the street side of the plot containing the supposed grave of *Jimmu*. Beyond the first *torii* is a well-cared-for gravelly inclosure where the traveler may go, provided no repairs are under way; the grave or mound is imperfectly seen at the right, beyond an iron gate amidst the trees. A lively imagination is necessary to make it appear interesting, particularly in view of the fact that until a few yrs. ago the Japanese themselves were undecided regarding the exact location of the burial-place of this shadowy emperor of whom no writ-

ten records existed until 1100 yrs. after his supposed life and demise! No inscription marked the spot, but *Jimmu's* capital is thought to have been hereabout, and the gold and silver ornaments, pottery, swords, and what-not dug up convinced the people that some important personage was interred here. The inclosure with its Imperial insignia lies within the Imperial domain and dates from 1863.

Continuing along the main road we come (10 min.) to the *Kashiwabara Jingū*, in the town of the same name; there are some unusual stone lanterns and some machine-guns and iron baskets for fagots near the shrine inclosure, which is the supposed site of *Jimmu's* palace; at the left is a pretty lotus-pond with a stone bridge adorned with 8 bronze *giboshu*. The main shrine (no admittance), called *Shinka-den*, is supplemented by an interior *Naishi-dokoro*, half-encircling which is an open gallery that terminates in a central gate called *Norito-ya*. The edifices are in the customary *Shintō* style with beautiful seal-brown roofs of *hinoki* bark, and handsome copper-bronze gutters. They were removed hither from Kyōto in 1890, and are planned somewhat after the Imperial Palace there. The low rear wall with its 5 horizontal lines betokens its Imperial character. The inner structure is divided into two departments; one (right) where the custodian (a lady of royal lineage) dwells, and (left) the *Kashiki-dokoro*, or 'Awe-inspiring Place,' wherein is a copy (original at *Ise*) of the sacred mirror given to *Jimmu Tennō*, by the Sun Goddess. According to tradition the Imperial Palace here was burned in A.D. 690, and the sacred mirror flew out and alighted upon a cherry tree, where it was discovered by one of the Emperor's female attendants (*naishi*) — whence the name of the right-hand apartment, *Naishi-dokoro*, or 'Imperial Court apartment where the Imperial insignia is kept.' Henceforth only a woman of royal lineage was permitted to guard the treasure. The edifices at the right are the godowns and the *Shinsenjō*, or place where the sacred offerings are prepared. — The annual festival of the shrine falls on April 3. Many of the alleged relics claimed to have been dug up in the neighborhood are spurious.

Tō-no-mine, or *Tamu-no-Mine* (or *Tan-zan*), a mt., in Yamato (E, Pl. C, 3), distinguished for the temple erected there in the 7th cent. by *Fujiwara Joé* in honor of his father *Kamatari*, is rarely visited by the hurried traveler, because of the minor difficulties of reaching it. Japanese sometimes refer to it as the *Nikkō* of the *Kansai* region, because of the fine forests in the neighborhood, and also because the decorations of the *Nikkō* mausolea are thought to have been inspired by those of this structure. The road from *Sakurai* (the point of departure) is rocky, and jinrikis are of little use; a good walker can make the outward trip (4 M. to the S.) in about 1½ hrs., but if he has seen other Japanese temples he won't feel repaid

for the exertion. The 25 superb sculptured and gilded figures which composed the so-called Heavenly Band, and which long made the temple worth going to see, are now at *Mr. Okura's* private museum in *Tōkyō*. The old, weather-beaten structure is a good example of *Ryōbu-Shintō* architecture, and the 13-roofed pagoda is unique. Tradition has it that *Joé* brought 12 stories of the structure with him from China and that there was not enough room in the junk for the 13th, but that this, refusing to be separated from its companions, flew after the craft and rejoined them here! The decorations of all the now decaying structures are faded, and with the sculptures differ but little from those of other temples. Some fine maples surround the buildings, and the cherry-blossom display in April is pretty. On the return down the mt. one gets good views of distant hills and valleys.

Tō-no-mine, or Conference Peak, is often referred to in history in connection with the (35th) *Empress Kōgyoku* (642–45), whom a bold nobleman, *Soga-no-Iruka*, wished to replace, and whom *Fujiwara Kamatari* (614–69) planned with friends to assassinate. At one time the temple was prosperous and powerful and it bore an unpleasant reputation for the political intrigues hatched there. 'The years 1081 and 1082 (says *Mr. Murdoch*) were convulsed with armed strife between the Nara *Kōfuku-ji* and the monastery of *Tamu-no-mine*. When about 970 the abbot of *Hiei-zan* formed a corps of mercenaries to protect the monastery and its possessions, and to prosecute its quarrels with its rivals and foes, the example was promptly followed by other great religious foundations, among which the *Kōfuku-ji* of Nara came to be notorious. By the end of the 11th cent. a number of great fanes could readily place several thousand men in the field at a very short notice. Each of them had become a huge Cave of Adullam, — a refuge for every sturdy knave with a soul above earning a livelihood by the commonplace drudgery of work. Each of them had in truth assumed the aspect of a great fortress garrisoned by a turbulent rabble of armed ruffians. And each of them had degenerated into a hotbed of vice, where the most important precepts of the moral code were openly and wantonly flouted. In truth, at this date, 1100 A.D., Buddhism in Japan from a moral point of view was in not a whit better case than was the Church of Rome between the death of *Sylvester II* and the election of *Leo IX.*'

Yoshino-yama (E, Pl. C, 4), a hill 9 M. to the S.E. of *Tō-no-mine* (in Nara Prefecture, Yamato Province), praised throughout Japan for its attractive cherry trees (blossoms in April), and for its many historical associations, is best reached by rly. from Nara to (24 M.) *Yoshinoguchi*, thence on foot (in 4 hrs.) or by jinriki (in 3 hrs; fare ¥3. 60; lower in the off season) viâ the *Muda Bridge* to *Yoshino* town (pop. 1500). The place is composed almost solely of inns (*Kado-ya, Tatsumi-ya*, etc., ¥2–3) erected to accommodate the hordes of pilgrims and sightseers who come hither in the spring to view the most superb exhibition of cherry blossoms to be seen in Japan, and to pray in the numerous temples which dot the environs. One of the numerous hills which shut in the town is entirely covered with patriarchal trees, the sons of earlier ones planted here ages ago. They are grouped in masses supposed to contain a thousand trees each, which, because of different exposures, bloom successively. From a point called *Hitome Sem-bon*,

or 'Survey of a Thousand Trees at a Glance,' the vision sweeps a vast extent and enjoys a floral display perhaps unequaled. Trees to adorn palaces gardens and parks throughout the Empire are usually drawn from this source, while farther down the valley of the *Yoshino River* (one of the longest in the country) is obtained the fire-garnet sand, or pyrope (which belongs to the magnesia-alumina variety of the species), used in the polishing of rock-crystals. The region is mountainous, the highest peaks averaging 6000 ft. The *Emperor Go-Daigo* established his Court here in 1336 (after his expulsion from Kyōto) and died 2 yrs. later. The brave *Yoshitsune* and his faithful *Benkei* sought refuge here in 1185 from the unnatural *Yoritomo*, and the scenery roundabout has inspired Japanese poets for centuries. Chief among the temples is the *Zō-ō-dō* with a 26-ft. image (ascribed to *Gyōgi-bosatsu*) of *Zō-ō Gongen*. A specialty of the town is a starchy sweet called *Kuzudamari*, with which cherry blossoms are covered and sold in pretty boxes. The *Yoshino-gami*, or paper, used throughout the country in the lacquer manufacture, is made in the vicinity. The lac of the trees grown here is greatly valued in the preparation of lacquer-wares.

There are a number of other attractive places in the vicinity of Nara, to which excursions can be made. For data referring to them consult the hotel manager. *Tsukigase* is radiant with plum blossoms in March, and there is excellent trout-fishing in the *Kizu River* near (12½ M.) *Kasagi-yama.*

35. From Nara to Yamada and the Shrines of Ise.

Kansai and Sangū Lines of the Imperial Government Railways.

79 M. Several trains daily in about 5 hrs.; for fare see the Rly. Time Table. Unless one boards a car marked *Toba* (the station at the end of the line), a change may be necessary (in same station) at *Kameyama*. When pilgrims to the shrines are on the move (usually in springtime), the 2d. cl. cars are apt to be uncomfortably crowded. From *Yamato* Province the train goes through the lower end of *Yamashiro*, then crosses *Iga* before entering *Ise* (Chinese, *Seishū*) — whence the shrines derive their name. The two first provinces belong to the Five-Home group; the others to the 15 provinces or states comprising the Eastern Sea Road. Because the shrines are at the town of *Yamada*, in the province of *Ise* (E'say), the place is often referred to as *Yamada-Ise*. Southbound travelers who find themselves at *Nagoya* can reverse Rte. 26, visit *Yamada*, and travel thence to *Nara*. There is a platform restaurant at *Kameyama* and warm *bentō* is offered for sale.

From *Nara* the train runs back toward Kyōto to 4 M. *Kizu*, then branches to the right (E.) and enters a hilly region drained by the flanking *Kizu-gawa*. [If one's motor-car is not too heavy to negotiate the rather flimsy bridges, the auto road seen from the train will afford a pleasant highway between Nara and Yamada.] The region roundabout is carefully cultivated, and in Nov. it flames with turning maples. 8 M. *Kamo*, in a hilly district through which winds the *Kizu River*, is a shipping-point for the tea which grows in the neighborhood. The rly.

compasses the hills on terraces cut from them and held in place by huge and costly stone embankments. 12 M. *Kasagi*, a poor but picturesque town on the banks of the *Shinono-gawa*, sprawls up the flank of *Kasagi-yama*, and is the place where the *Emperor Go-Daigo* took refuge to escape *Hōjō Takatoki* (in 1331). Soon afterward he was besieged on the mt., made prisoner, and banished to *Oki Island*. — Immense rocks fleck the mt. side and seem ready to fall upon the train as it edges gingerly along below. Many bamboo articles are made from this arborescent grass, which grows in groves on the slopes hereabout. As the train enters a wild gorge, great rocks are descried in the bed of the dashing river, to which the steel flumes that come down the hillsides add their quota of spume. The line follows the sinuosities of the stream, then crosses it and runs over a steadily ascending grade to *Ōkawara*, beyond which a big tunnel (1266 ft. long), then a smaller one, both of the same name, are threaded before the rly. descends through the *Shimagawara Tunnel* to the nondescript *Shimagawara Station*. Fine gray granite is quarried hereabout, and a yellow clay employed in the manufacture of earthenware is shipped hence to the Kyōto potteries. *Tsukigase*, a small town 6 M. to the S.W. in *Yamato* Province, is a popular resort for Nara folks who come hither in March to see the display of flamboyant plum blossoms on the trees which flank the *Kisu River*. 25 M. *Ueno*. 30 M. *Tsuge Jct.*, in *Iga* Province. A branch line of the *Kansai Line* runs hence (several trains daily) to (22 M.) *Kusatsu*, a station near the Lake of Ōmi, on the Tōkaidō (Rte. 26). Between *Tsuge* and (39 M.) *Seki* the rly. ascends over a gradient of 1 in 40 to the *Kabuto Tunnel* (3044 ft. long and 1062 ft. above the sea), then descends through two more tunnels and across three bridges to (43 M.) *Kameyama* (273 ft.), where it turns and runs toward the S.E. along the W. shore of *Ise Bay*.

From *Kameyama* to *Nagoya*, over the *Kansai Main Line*, is 37 M., and the several daily trains compass the trip in about 2 hrs. For fares see the Rly. Time Table. The first part is over a broken country marked by dense pine groves and tea plantations. Beyond 10 M. *Kawarada* the country flattens out and the rly. crosses a wide prairie-like region drained by the *Uchibe River*. It is subject to overflows in spring, and the numerous transversal dikes are aimed to keep the water where it belongs. 14 M. *Yokkaichi*, an important port on Ise Bay, in *Ise* Province, with 31,000 inhabs., is known locally for its manufactures of paper and for the *Banko* faïence sold at *Ise*. In ancient times it was a well-known point on the *Tōkaidō*, which still runs through it; at present its many factory chimneys cause it to look like a miniature *Ōsaka*. For some distance the rly. flanks the *Tōkaidō*, which is still bordered by ancient pine trees. The bulky mt. range at the left is the dividing line between the provinces of *Ise* and *Ōmi*. The country is thickly settled and intensively cultivated; dogs help the farmers in their work, and immense quantities of vegetables are produced on the level, rich land. 23 M. *Kuwana*, with 22,000 inhabs. (Inn; *Funatsu-ya*) is an old castle town which during the 16th cent. was the home of the *Ise* family. Its several temples are of no interest to the casual traveler. Traversing a level country and then sweeping broadly to the right, the rly. crosses the *Horima-gawa*, then the wide *Ebi-gawa*, spanned by a 16-arch steel bridge 3255 ft. long. The country between this point and *Nagoya* is flat and is furrowed by 8

rivers, most of which have to be held in place by low dikes and all of which join in inundating the lowlands during the rainy season. While these overflows have increased the engineering difficulties of the rly. line, and each year embarrass the farmers, they add to the richness of their lands by depositing quantities of silt that materially augment the production. Many of the vegetables sold in the *Nagoya* markets are raised hereabout.
37 M. *Nagoya,* see p. 375.

50 M. *Ishinden,* the first station of importance on the *Sangū* (lit., 'Pilgrimage to the Grand Imperial Shrine in Ise') *Line,* is known for a big temple (2 min. walk from the station, left) called the *Senshū-ji* (or *Takata-no-Gobō*), the principal seat of the *Takata* branch of the *Jōdo-shin* sect of Buddhists.

52 M. Tsu (Inn: *Chōchō-kwan,* ¥2.50 to ¥3), capital of *Miye* Prefecture, with 41,230 inhabs., was formerly called *Anotsu* and was the residence of a branch of the *Taira* family. The two temples near the center of the city, the *Kwannon-ji* and *Ko-no-Amida,* though of considerable importance to the natives are of but little interest to foreigners. Near by, on the W. shore of *Ise Bay,* stands the nondescript town of *Shirako,* known to artistic designers of many countries for its unique industry. The designs and patterns for many of the best woven stuffs (towels, clothing, etc.) in general use throughout Japan originate here and have done so for centuries. The industry is said to owe its origin to a bonze of the local temple, who about a thousand yrs. ago cut the first figures from thick paper and gave them to the temple devotees. To this repository of ancient designs come copyists from many places to see and to buy. — The train passes the unimportant towns of *Akogi, Takachaya, Rokken,* and *Matsuzaka,* the birthplace of *Motoori Norinaga,* a famous man of letters (b. 1730; d. 1801).

79 M. (36 from *Kameyama Jct.*) **Yamada** (*Yamada-Ise,* or *Uji-Yamada*), a clean and handsome town (pop. 39,000) near the sea in *Ise* Province, is celebrated for its sacred shrines. According to the local guidebook the occupation of the people 'is to feed peacefully upon tourists,' upwards of 700,000 of whom, chiefly Japanese, come hither each year. Like *Nara, Yamada* nestles cozily at the base of a range of wooded hills which rise behind it, prominent among them the lofty *Asama-yama.*

Arrival. Most foreign travelers go to the popular (foreign style) *Gonikai Hotel* (¥6 a day and upward, according to room), on a commanding slope of *Tora o* ('Tiger-Tail Hill'), whence there are fine views. English spoken. Jinriki from the station, 80 *sen,* in 15 min. — The wide street which leads from the rly. station to the entrance to the *Gekū Shrine* is flanked by numerous inns in the native style (*Aburaya, Takachihi-kwan; Saiki,* etc.; all from ¥2.50 and upward for lodging and 2 meals), but they cater chiefly to pilgrims. Many of the old-fashioned inns in the town are almost smothered in signs and banners brought by pilgrims from different parts of the Empire, and used by the innkeepers as testimonials and advertisements.

Electric tram-cars run at frequent intervals between the two big shrines (terminus near the station), thence from the *Naikū Shrine* at *Uji* to the popular seaside resort of *Futami.* **Automobiles** compete at ¥25 a day; ¥15

per ½ day, and ¥5.00 an hr. A cursory view of the two shrines and *Futami* (including *Toba*) can be had in about 3 hrs., but the traveler with time to spare should devote more to them. The views from the hilltops behind *Toba* are superb, and the walk back through *Futami* is delightful. By boarding a rly. train at *Yamada*, for *Toba*, climbing the hill behind it, then walking back to *Futami* and boarding a tram-car there for *Naikū*, one can get a comprehensive view of the surrounding country. *Asama-yama* may be ascended from *Naikū*, but the trip should be undertaken early in the morning. The *Museum* and the old *Furuichi* quarter lie between *Naikū* and the hotel, and may conveniently be inspected on the way back.

The **Yamada Shops** contain but little of real worth. The chief specialties are pills, chop-sticks made from the wood of demolished shrines, and the rather coarse earthenware called *Banko-yaki*.

The **Shrines of Ise,** or *Ise Daijingū*, the 'Two Great Divine Palaces' of the primitive *Shintō* cult (comp. p. ccxiv); archaic and greatly venerated structures erected on the site of originals dating from the 5th cent. are consecrated to the Sun-Goddess *Amaterasu* and other tutelar saints, and while not as ancient as those of *Kizuki*, in *Izumo* (p. 543), in point of sanctity they rank highest of all the *Shintō* temples in Japan. Here the ancient ceremonials are conducted in their pristine simplicity, without innovations of any kind, and here also what is claimed to be the pure *Shintō* style of architecture can be studied to the best advantage. So unwavering is the belief of the proletariat that they are the specially chosen terrestrial abode of the *Kami* or gods which watch over the Japanese, that a horde of pilgrims, devout and otherwise, foregather here during each year and worship in their own behalf, or that of the scores of hamlets and villages, individuals and associations, that deputize them to make the holy pilgrimage in their names. To countless millions of the Nipponese the sanctified spot is what Mecca is to the Mahometans, Jerusalem to the Christians, and Guadalupe to the Mexicans. According to an accepted authority (*Sir Ernest Satow*), no artisan in Tōkyō who is a devotee of the creed 'considers it possible to gain a livelihood unless he has invoked the protection of *Daijingū Sama*, as the common people are accustomed to call the gods of *Ise*, by performing the journey thither once at least, and the peasants are even more devout believers. In former years it was a common thing for the little shop-boys of Yedo to abscond for a while from their master's houses and to wander along the *Tōkaidō* as far as *Ise*, subsisting on the alms which they begged from travelers; and having obtained the bundle of charms, consisting of pieces of the wood of which the temple is built, they made their way back home in the same manner. The *Ise* pilgrims are distinguished on their return by large bundles of charms, wrapped in oiled paper, which they carry suspended from their necks by a string.'

Photographing or sketching, and smoking, are forbidden in the grounds, and the relic-maniac should refrain from detaching souvenirs of his visit. So sacred are the structures in the eyes of the Japanese that the carpenters who work on them must not only bathe frequently, but are required also to wear spotless white clothes and to discard them at the first appearance of any stain. If a workman cuts his finger and permits a drop of the blood to fall on a piece of wood, this is instantly rejected. The wood itself is specially selected *hinoki* and cryptomeria of the finest grain, cut from the Imperial Forests on the Kiso Mts., on the border-line between *Mino* and *Shinano* Provinces. Ceremonies almost as elaborate as when a new shrine is built mark the felling of the trees — properly to consecrate them. Branches of the *Ise Shrines* are located at various points in the Empire, and all the island roads are supposed to center at *Ise*.

The **Gekū**, or Outer Shrine (or Palace), dedicated to *Toyo-uke Daijin* (or *Toyo-uke-hime no kami*), Goddess of Cereals and daughter of *Izanagi* and *Izanami*, is said to have been founded in A.D. 478. It stands in the midst of a magnificent grove of aged and lofty cryptomerias near the rly. station, at the S. side of the town, about 4 M. from its companion, the *Naikū*, or Inner Shrine, which is similarly situated near *Uji* village, at the E. A splendid boulevard, the *Miyuki-dori*, constructed, as its name implies, specially for the use of the Imperial Family, lays its length through the continuous villages of *Mioken-machi*, *Furuichi*, *Ushidani*, and *Uji*, and is now used by all. Electric tram-cars (10 *sen*, in 25 min.) and automobiles (12 *sen*) ply continuously between the two shrines, which are so much alike architecturally that

seeing one is almost equivalent to seeing both. The *Naikū* is the larger and holier of the two, and has the most pleasing environment.

The pretty lotus-pond just within the entrance of the park enshrining the *Gekū* is called *Magatama-ike*, from its fancied resemblance to one of these ancient ornaments. An arched wood bridge with 8 metal *giboshu* gives access to the inclosure, where the first objects to attract the attention are numerous war-trophies in the form of cannon and what-not captured in the Chinese and Russian wars. The same number of *torii*, gateways, fences, and edifices to be found in the *Naikū Shrine* are grouped beside the superb avenue of giant trees which leads up to them. The splendid old camphor tree which stands at the right of this, upheld by many supporting beams, and called *Kiyomori no kusunoki*, is said to have been planted by the valiant warrior, *Taira Kiyomori*, in the 12th cent. Passing beneath the noble *ichi no torii*, which has fresh *sakaki* twigs and wisps of white paper nailed to the uprights, one continues beneath the lofty trees to a fenced inclosure (right) containing the building where royalty changes its costume before praying in the temple. The *Kagura-den* is beyond, and following this, on the far side of the 2d *torii*, is the *Juyōsho*, where offerings, etc., are sold. The next structure at the right is the *Gojō-den* where certain of the numerous festivals are held. The little pond at the left here, with its hungry carp, is the *Mi-ike*, and the stone laver is used by the pilgrims before they approach the shrine. The *Gekū* itself, stands within the compound at the left and is unapproachable by the casual visitor. The open space awaits the next new temple to be erected. Many of the great trees have sections of their trunks wrapped in matting or are fenced in to prevent the bark being stripped from them by zealous devotees. The small inclosure at the left, piled with pebbles and fenced with stakes tied with *shimenawa*, or straw ropes flecked with wisps of white paper (representing purity), is where many pray rather than mount the adjacent hill to the shrines there. A better and closer view of the inner shrine can be had from the rear. Scattered amidst the immense camphor and cryptomeria trees in the park are maples, cherry trees, cedars, and several varieties of conifers.

The **Naikū Shrine** stands within a beautiful 164-acre park at the foot of the tall *Asama-yama*, and is dedicated to all the divine ancestors of the Mikado. A handsome, picturesque, and so-called sacred bridge adorned with 16 big bronze *giboshu*, arches above the brawling *Isuzu-gawa*, gives ingress to the inclosure, and is flanked at both ends by huge wood *torii*. In the outer park are several shut-in spaces holding grim relics of Japan's titantic struggles with the Muscovites and Chinese. The tall gray shaft in the form of a shattered gun rising from a circular granite base at the left of the bridge commemorates the unforgettable Battle of the Japan Sea; the smaller one hard by was a gift from *Admiral Togo*. Conspicuous among the groups at the right is a big *Krupp* gun captured from the Russians at Port Arthur; and a huge black one (made at the Ōsaka Arsenal) which played a prominent part in the bombardment and capture of that stoutly defended fortress. Crossing a smaller bridge with 10 *giboshu*, one enters the second of the four-fold inclosure. At the end of the graveled and beautifully shaded avenue overhung with lofty trees — the home of many cawing rooks — is the *ichi no* (or first) *torii*, the silent symbol of all *Shintō* shrines. At the right glisten the limpid waters of the *Isuzu River*, where pilgrims go to purify themselves before penetrating farther into the sacred precinct. The edifice at the left of the second, or *ni no torii*, is the stable for the sacred horse. The adjacent structure with the lovely brown, time-stained roof, is where the *Kannushi*, or attendants of the temple (who are to *Shintō* what the bonzes are to Buddhism), sell wrapped bits of the wood used in the construction of the temple; packets of the rice which has been offered to the gods; paper charms, and other offerings. Following it is the *Kagura-den*, where the sacred dances are performed, a graceful structure with many brass enrichments incised with the Imperial 16-petal chrysanthemum, and other symbols. Splendidly straight and lofty cryptomerias centuries old rise by the side of the avenue here, and but for the protecting fences, the common folk, who regard them as quasi-divine, would strip all the bark from them as talismans against evil.

The shrines proper, with their accompanying buildings, all unpainted, in the natural (*hinoki*) wood stand within double inclosures, the outer fence

(*Itagake*) of cryptomeria measuring195 ft. long in front, 369 at the side, and 202 at the rear; the innermost one (*Midzugaki*), 149 ft. in front, 150 back, and 144 at each side. The principal deity worshiped in the veiled sacrosanct interior is *Amaterasu*, who is believed to be represented by the sacred mirror bequeathed to the progenitors of the race. It is kept in a special casket of flawless *hinoki*, wrapped in silk, and never shown. As all save the priests and notables are excluded from the sacred compound, travelers must view the buildings from without. These are constructed of white *hinoki*, roofed over with *hinoki* bark, and are supposed to represent the purest style of *Shintō* architecture — notwithstanding the primitive structures admitted of no ornamentation. The glittering brass enrichments incised with crests and mystic symbols replace the elaborate wood carvings of Buddhist fanes. White silken curtains that sway in the breeze, and new branches of *Cleyera japonica* attached to the posts and doors complete the outer adornments. The *Shōden*, or shrine of the gods, contains the usual *Shintō* equipment. In the *Hōden*, or treasury, are preserved silken stuffs, saddlery for the sacred horses, and what-not. The numerous barnyard fowls about the premises are gifts of devotees, and they symbolize the supposed origin of the *torii*. Custom requires that all the buildings be razed every 20 yrs. and new ones erected on the adjacent plots reserved for the purpose. Elaborate and costly ceremonies attend the dedication of new shrines. The present buildings date from 1909. The Jewel Pond in the park at the left is called *Magatama-ike*.

Most of the things for sale in the *Uji* shops have a bearing on the shrines or the *Shintō* cult. The microscopic rice-grains carved to imitate one of the 7 Gods of Good Luck are curious. More sensible remembrances are the bits of gray, brown, and green *Banko-ware*, with raised enamel decorations (a product of *Ise* Province).

About midway of the fine boulevard which stretches from the bridge at *Uji* to the *Geku Shrine*, on a hill commanding a broad prospect, is the museum described below. Automobile in 10 min., 8 *sen*. The walk is attractive and takes but little longer.

The **Chōkō-kwan**, or Museum of Ancient Things (open daily from 9 to 4; admission, 6 *sen*, which also includes the entrance fee to the Agricultural Hall; English spoken) is housed in a handsome new structure built specially for it in 1909 at a cost of 200,000 *yen*. The exhibits, though differing but little from those of other high-class museums, are of considerable interest. A number of the paintings are duplicates of originals in the Kyōto, Tōkyō, and Nara Museums; as are also some of the coins in the extensive collection. The life-size wax figures of ancient men and women clad in the strikingly rich and voluminous costumes of the *Nara*, *Fujiwara*, *Ashikaga*, and *Tokugawa* periods, are startlingly lifelike; the beautiful long hair of certain of the women is characteristic of the remote *Fujiwara* epoch. Noteworthy among the many curious old weapons are the *Mogari* employed anciently by the police to hook into the clothing of fleeing criminals. The *daimyō* procession relates to the *Tokugawa* régime and contains scores of elaborately dressed figurines fashioned with exquisite care and wonderful fidelity to details. The two old Portuguese maps are very odd, and are thought to have been brought hither by the first Portingalls (maybe *Mendes Pinto* himself) who came jauntily a-trading in 1542. The several specimens of prehistoric pottery from *Kyūshū* are interesting solely for their decorations, which are the prototypes of those employed by present-day artists. Equally significant are the several originally gilded bronze objects of native manufacture, but displaying unmistakable Grecian influence. The vermiculated camphorwood dragon which formed the figure head of the *Nihon Maru*, built to convey the fighting *Hideyoshi* to Korea in 1592, is a genuine curio, and for centuries was preserved as an heirloom in the *Toba Castle*, by the descendants of Admiral *Kuki Yoshitaka* (who built the *Toba Castle*; was commander of *Hideyoshi's* fleet; governor of *Shima* Province, and was killed, in 1600, when he sided against *Ieyasu*). The old palanquin near by belonged to one of the officers of the *Ise Shrines* in the 17th cent. The numerous relics of the Stone Age in Japan are not devoid of interest to antiquarians. — In the museum yard are several omnipresent relics of the Russian and Chinese wars — cannon, battered funnels from war-ships, submarine mines, torpedoes, and what-not. In a smaller edifice hard by are collections of relics from *Yezo*, the *Loochos Islands*, *Formosa*, and *Korea*. — Across the road is

The **Nogyō-kwan**, or Agricultural Hall, with a number of exhibits well worth looking at. With the infinite patience and care which are characteristics of the Japanese, there have been assembled here, and arranged in highly interesting groups, many of the products for which Japan is specially noted. The processes of growing and preparing tea, seaweed, rice, camphor, peppermint, silk, and a host of native products, are portrayed in wax and the like, the silk process being extremely interesting, as every stage from the silk cocoon to the woven *habutae* is ingeniously demonstrated. There is a large collection of marine and land products, fish-traps, models of boats, a life-history of the oyster, with specimens of this bivalve in various stages of development, cases of stuffed birds, butterflies, and what-not. The department for the instruction of farmers and fishermen is the best equipped in Japan and corresponds in a smaller way to the Bureau of Agriculture at Washington, D.C. Housewives will be interested in the process of converting seaweed into gelatine, while Western farmers may learn here of a score of uses to which the straw, regarded in the United States as of little economical importance, can be put. Not the least interesting in this regard are the beautifully soft mats (*tatami*) which serve in Japan as carpets and are made of the reed known as *Juncus communis* (Jap. *I*). Included in the exhibit of native woods are many from the fertile and productive forests of Formosa.

The traveler with time to spare should, on leaving the museum grounds, stroll back toward *Yamada* through the older settlement of *Furuichi*, there to note the peculiar style of architecture of the more ancient of the houses, many of which have gables, and stand with the wrong end to the street. Under certain of the bizarre tiled roofs with a pronounced overhang are quaint windows opening on to tiny balconies that suggest Venice rather than Japan. The principal street, formerly the chief thoroughfare between the two great *Ise Shrines*, lacks the odor of sanctity which these hallowed structures might be supposed to impart, but it makes up for this, in a measure, by its picturesqueness. Not a few of the more sumptuous houses which face it are of questionable repute, and are known far and wide for a nationally (in) famous dance, the **Ise Ondo**, which has obtained here since time immemorial. With that singular inconsistency which sometimes permits certain Japanese to mix spiritual with material affairs, pilgrims deputized by distant communities to represent them at the *Ise Shrines* have been known first to purify themselves at those superlatively sacred institutions, then repair hither to engage in a little debauchery as an indulgence for too much praying. Those uninitiated foreigners who with one or more friends have chipped in ¥3.50 in order to witness an *Ise Ondo* arranged for their special entertainment, and who perchance have been puzzled at the decorum and brevity of the exhibition (which consists of not ungraceful posturing set to music, and which lasts for about 5 min.), may be interested in the following: The room is provided with a miniature stage with flanking wings on the order of the *hanamichi*, or 'flowery path,' leading to the stage of ordinary native theaters. A number of women *samisen*-players seat themselves on mats below these passageways, and the several spectators squat on the floor directly facing the proscenium. At a given moment the floor of this rises to the stage level and brings up with it perhaps a dozen gayly but modestly clad women, with statuesque figures, crimson lips, flashing eyes, and bepowdered, smiling faces. They present a curious spectacle as they blink at the sudden light and sweep the room with inquiring glances. Their costumes are more significant to Japanese than to the unknowing stranger. The music strikes up, each woman executes a brief *pas seul*, the floor sinks with its glittering, musky burden, and closes with a snap, and the exhibition is over — for the foreigner! But the industrious Japanese, if there be any present, has been more interested in the women than in the celebrated dance, and he now proceeds forthwith to the proprietor of the establishment, demands the courtezan whose salient characteristics he has made a mental note of, and receives her to work his will with her!

At similar questionable places in this district other trashy dances are performed before those willing to pay for them. One not without a certain frivolous interest is the sprightly *O Sugi O Tama*, conducted by aged girls who are such artful dodgers that they are rarely if ever struck by the coins which the men among the spectators fling at their faces. One of the shops on the main street is noted among Japanese as the headquarters of a nationally

known medicine called *Mankin-tan* — small anodyne pills made on *Asama-yama* and sold as cure-alls to ailing pilgrims.

Excursions from Yamada.

To Toba and Futami. Trains leave the *Yamada Station* at frequent intervals, cross the wide estuary of the *Isuzu River* and parallel the tramway to 4 M. (fare, 18 *sen*) *Futami-no-ura*. Here, if the traveler so wishes, he may (in spring or summer) board a small steamer which plies hence to *Toba* and crosses an island-studded sea similar to that about *Matsushima*. The sheltered bay, seen from the left of the train, is charmingly tranquil, and the sinuous coast is one of great natural beauty. The train soon crosses a long bridge over an arm of the bay that makes in between pine-clad promontories and comes to 8 M. (fare, 35 *sen*) *Toba* (in *Shima* Province), at the foot of a high hill surmounted by a steel lighthouse. Behind it, a public garden called *Koraku-en* spreads over the summits of several hills, whence magnificent views are had of land and sea. Proceeding past the boat-landing (for the Pearl Fisheries mentioned hereinafter) to midway of the village, one descries a zigzag path leading up the hill at the right. The small island at the left, now given over to a little shipyard, was once the garden surrounding the castle of a *daimyō*. From the summit of *Fujino-dai*, which we now climb, one gets a far-reaching view, but a more extensive and satisfying one is had from the higher crest of

Hiyori-yama, or Weather-Hill, surmounted by a picturesque tea-house and belted with fantastic pine trees. The panorama which spreads before one here easily takes rank among the finest in the Empire, as it is marked by ravishing beauty and a penetrating charm. Far below, stretching to indefinite pine-clad shores or merging into the ghostly mist which enshrouds them, lie a thousand square miles of placid, junk-flecked, island-dotted sea as tenderly blue as the wonderful sky arching like an inverted porcelain bowl above it. Far to the N.E., in the distant province of Kai, with a portion of its bulk hidden by the sky-line, the lordly *Fuji* rises in faultless grandeur, — an adorable, dreamy shape, glistening with snow and blending into the haze like some colossal pearl, or the embodied spirit of the countless thousands of these which lie yet undisturbed in their nacreous beds beneath the sea off *Sugeshima Island*. In the foreground are the mts. of *Owari* and *Mino*, while still nearer, at the left, stands the lofty *Asama-yama*, namesake of, but no kin to, the restless giant of the *Karuizawa Plain*. The W. shore of *Ise Bay* stretches away at the left, and with a single sweep of the vision one may count a hundred flashing sails, of junk and fishing-craft, bending before, or beating against, the wind, and forming a picture which one may see in no waters of the world save those of *Nippon*. Because of its proximity to the sea, the vista here is finer and sharper than that from the summit of *Asama*, despite the fact that from that vantage-point one can see more and farther.

Following the shaded woods-road leading down at the rear of *Hiyori-yama*, and passing the small *Shintō* shrine tucked away in a ferny dell, we proceed through *Toba* town (tri-weekly steamers to *Gumagori*, on the *Tō-kaidō*; 3 hrs.; ¥2) and continue (right) along the excellent road which winds between verdure-covered hills. The cherry blooms in spring and the turning maple leaves in autumn attract many pedestrians hither, among them scores of women who with skirts tucked under their girdles stroll quietly along and drink in the tranquil beauty of the scene. The highway soon emerges on a level stretch and affords fascinating glimpses of the sea where it swishes in and out between woodsy promontories. Many varieties of flowers and ferns grow hereabout, and where the fine pines spring up in dense groves a balsamic fragrance broods above the countryside. A leisurely tramp of 1½ hrs. brings one to the outskirts of *Yemura* village, where a long foot-bridge spans an arm of the sea. Continuing over the crest of the hill, along a shaded road, one comes in 20 min. to the wide ocean and a local curiosity (as well as a favorite theme with poets) in the form of twin rocks (called *Myōto-iwa*, or 'Wife and Husband Rock') near the shore. A straw rope (*shimenawa*) 18 ft. long, of the kind hung before *Shintō* shrines, is looped over the stones (one of which is 12, the other 30, ft. high, and both of which are often pictured in the native art), and because the sentiment pleases the Japanese, and the sunset effect is particularly fine, many come

hither to pray in the little *Somin shozai no yashiro* on a ledge of rock at the shore. The broad shingly beach of *Futami* begins just beyon l here, and pedestrians will find it worth while to leave the highroad and follow the sea to the town. The beach is deservedly popular with Yamada folks, and there is good fishing. The conspicuous stone slab overlooking the water commemorates a visit of the present Emperor when he was Crown Prince. The clean little shops which flank the shore sell *awabi* shells and other marine products, along with a host of tinselly kickshaws attractive to country people. The breezy little *Taiyō-kwan Inn* makes a specialty of buckwheat macaroni (*soba*). The tram-cars which leave from the upper end of the village go to (25 min., 15 *sen*) *Uji* village and stop near the *Naikū Shrine*.

Asama-yama (1700 ft.) is a popular resort with the townspeople, since from the tea-house and the temple near the summit (much cooler than at Yamada) magnificent views are obtainable over land and sea. The climb to the top (about 5 M. from the entrance to the *Naikū Shrine*) presents no difficulties. Coolie to act as guide and carry the lunch-basket, ¥2.

The **Mikimoto Pearl Fisheries** of *Shimei-ura* (referred to in detail at p. cxix), may be reached (about 16 M. in 2½ hrs.) by sailboat from *Toba*, but unless the day is fine and the sea fairly smooth the trip had better be postponed. The prices demanded by the boatmen (who accost all strangers passing the boat-landing) are flexible, and a bargain should be struck before embarking; ¥5 for one person, for the round trip (in about 6 hrs.) is ample, and 50 *sen* for each additional person in a small party is enough. — The WOMEN DIVERS (*ama*) of TOBA can be seen at work in the summer in the sea off *Sugeshima*, near *Sakate*, visible from *Toba* and about one hour's ride in a sailboat. Several score women are employed here to dive for shell-fish and other marine products, chiefly sea-ears (*awabi*) and *agar-agar*, a seaweed of which a gelatinous substance called *kanten* is made (and exported). Their costumes are scantier even than those of ballet-dancers; the saline water soon turns their hair a repulsive reddish-brown (like that of the Somali boys who dive at *Aden*) and their skins coarse and raspy. Like the Burmese women, they work while their men-folks loaf. They balk at cold water, and prefer not to work in winter, but the traveler intent upon seeing the operation can arrange (in *Toba*) for it at a cost of about five *yen*.

36. From (Yokohama, Nagoya) Kyōto to Ōsaka and Kobe.

Yokohama-Kobe Rte. (24–26), continued from p. 400. Southwestward from *Kyōto* the rly. crosses the fertile *Yamashiro Plain*, with fine mts. at the right, and bluer, more distant ones, at the left. The *Tōji Pagoda* is soon passed at the left. At the right of the far end of the (1196 ft.) *Katsura River* bridge stands the *Katsura Summer Palace*, hidden by trees. The thick groves of the lissome *Bambusa* which grows here in such wanton profusion would furnish a fishing-pole for nearly every piscatorially inclined youngster in the Midako's Empire. Plodding oxen aid the simple husbandmen in their lowly tasks in the paddy-fields, and sometimes have gaudy scarves wound round the base of their horns, or are sheltered from the searching rays of the sun by swaying canopies that cover them from head to tail. Conspicuous objects in the fields are the crude irrigating devices — species of breast-wheels (perchance of Persian origin) with radial steps in lieu of buckets, up which men and women climb and fill the sluices with water raised by their dead weight. The omnipresent *Tōkaidō* winds like a white ribbon across the green fields, which seem never without their laborers. Beyond 319 M. *Yamazaki* a score or more smok-

A
B
ŌSAKA
SCALE
0 1000 2000 3000 4000 5000 English Feet
0 200 400 600 1200 Meters
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads
Electric Car Line to Kobe
Yodo-gawa
1
2
3
4
N
W
E
S
Sakura-jima
Custom House
Aji-kawa
BREAKWATER
Pier
Ō S A K A B A Y
Entrance to Harbor
BREAKWATER
A
B

D
E
1
2
3
4
Yodo - gawa
Electric Car Line to Takaradzuka
Tokaido Rly. to Kobe
Tokaido Rly. to Yodo
Okawa
Ôsaka Prison
Umeda Station
Umeda Tramcar Station
Belt Line Rly.
Ôsaka Hotel
Public Library
Nippon Ginko
Sempukan Mint
Tenjin Shrine
Dojima - gawa
Osaka Shosen Kaisha
Tosabori - gawa
Naniwa-bashi
Yodoya-bashi
Okawa
Kyôbashi-guchi
Awoya-guchi
ÔSAKA CASTLE
Arsenal
Yokobori
Nat. City Bank of New York
Nishi Hongwanji
SHINSAI - BASHI - SUJI
Yokobori
Museum
Ôte-guchi
Tamatsu Kuri-guchi
Kencho
Higashi Hongwanji
Nishi
Higashi
Daiki Electric Railway Station and Office Electric Railway to Nara
Shinsai Bridge
Dotombori-gawa
THEATRE ST.
Kôzu-no-miya
Shinmi-Bashi Station
Minato-machi Station
Namba Station
Tennoji Temple
IMAMIYA PARK
Rly to Wakayama
Rly to Nara
Belt Line Rly

ing factory chimneys start up at the left to advertise the industries of hustling *Ōsaka*. The *Akuta-* and the *Yodo-gawa* are crossed between *Takatsuki* and *Ibaraki*. The rly. curves to the left, crosses the *Kami-Kanzaki-gawa*, then the *Kami-Yodo-gawa*, and enters the *Umeda Station* (restaurant upstairs) of 338 M. **Ōsaka** (see below). For a continuation of the journey see p. 618.

Arrival. Of the several Railway Stations the most important to the tourist is the **Umeda Station**, in the N. quarter (Pl. D, 2) where N. or S. bound trains of the Tōkaidō Rly. from or to Tōkyō, Yokohama, Nagoya, Kyōto, Kobe, Shimonoseki, Nagasaki, etc., arrive and depart.

Of the **Electric Rlys.** the most important, and the most used, is the **'Daiki' Station** of the **Ōsaka Electric Rly. Co.** (*Ōsaka Denki Kidō Kwaisha*) in the E. quarter, facing *Uehon-machi*, *Roku-chōme* (Pl. E, 2. See also p. 609.) This rly. (the shortest and quickest to Nara and other points) is much used both by foreign travelers and Japanese.

Hotels. The **Ōsaka Hotel* (Tel. add. *Caterer, Ōsaka*) on *Nakanoshima Island*, overlooking the river, with good views, fine air, etc. Under able management experienced in catering to foreigners. Good food and service. All the modern improvements and comforts. Member of the Japan Hotel Association. English spoken. Motor-cars meet trains and ships.

Rates: Single room with bath, from 12 to 20 *yen* a day, American Plan. Double rooms from 15 to 30 *yen*. Reduction for a long stay. Rooms only from 5 *yen* up. Good meals in the restaurant at current prices. *Dobuil Hotel*, Dojima, Hamai-ichōme, Kitaku.

Taxicabs ply for hire at popular prices. The *'one yen'* taxis will carry one on a short ride or from one end to the other of the vast city for a *yen*. *Motor-Buses* compete and run to many points in the city. Autos are fast displacing jinrikis.

Tramcars (*densha*) run to all parts of the city. Transfers are given.

The *Takaradzuka Line* runs cars at frequent intervals to that point, famous for its Mineral Springs and the great Bottling Works of the *Clifford Wilkinson Tansan Mineral Water Co.* referred to in detail at p. 629.

The frequent trains on the popular **'Daiki' Electric Tramway Lines** leave from the 'Daiki' Station, mentioned in detail under Excursions (see below).

Banks, where Travelers' Cheques, Letters-of-Credit, Drafts, etc., can be cashed, and Money Exchanged:

American (English, Canadian, etc.) Banks: **National City Bank of New York** (Successors to the International Banking Corporation), 19 Imabashi 2-chōme, Higashi-kū (P.O. Box 159, Central). Widely and favorably known, with many branches.

Japanese Banks. **Yokohama Specie Bank, Ltd.,** head of all

the great native banking institutions, widely and favorably known to foreigners, with many branches. Awaji-machi, 4-chōmē, Higashi-kū.

Strangers will do well to confine their financial operations to these two big, strong, reputable institutions, where English is spoken and tourist trade appreciated.

Photographers. The well-known Kobe house of *S. Ichida*, has a branch here, at Dosho-machi 4-chōme.

Steamships. The Head Office of the great **Ōsaka Shosen Kaisha** (Ōsaka Mercantile S.S. Co. Tell. add. '*Shosen, Ōsaka*') is in the Ōsaka Building, 1 Sozechō. English spoken in all departments. The 170 or more fine ships of this great company ply to all parts of the world, and are popular with all classes. The excellent service, the good food, the low fares, and the high character of the modern, comfortable, speedy, safe ships are known to travelers everywhere. The frequent services include those to North America, Europe, South America, Africa, India, Australia and the South Seas, Formosa, North China, Korea, and Vladivostok (Siberia). Handsomely illustrated booklets describing the different services, with information relating to fares, time, the ports visited, etc., can be had on application to any of the company agents, or the *Japan Tourist Bureau.*

The Ōsaka-Beppu Line offers one of the most delightful excursions possible in Japan. Between *Ōsaka* and (224 M.) *Beppu* the (excellent, new) Motor Ships of the company touch at many of the most charming spots along the incomparable **Inland Sea,** affording leisurely travelers the opportunity of enjoying an experience it would be impossible for them to obtain at any price in any other land. Colored maps and illustrated booklets free. For fares, etc., enquire of any of the company agents. See Kobe.

Special Note: The traveler interested in the many phases of Ōsaka's development, is recommended to secure (from the Ōsaka Municipal Office, free) a copy of the '*Guide Book of Ōsaka,* the Commercial Metropolis of Japan,' issued in 1928.

Drinking water. The traveler is advised to drink the local water only after it has been boiled. He is also reminded that the **Clifford Wilkinson Tansan Water** bottled at the near-by Takaradzuka Spring is exceptionally pure, of low cost, is non-laxative, and is safe to use. It can be had 'still' or 'charged.' The various counterfeits of this widely used and liked table water should be rigorously avoided.

Shops. Of the many city shops those of most interest to foreigners are the following:

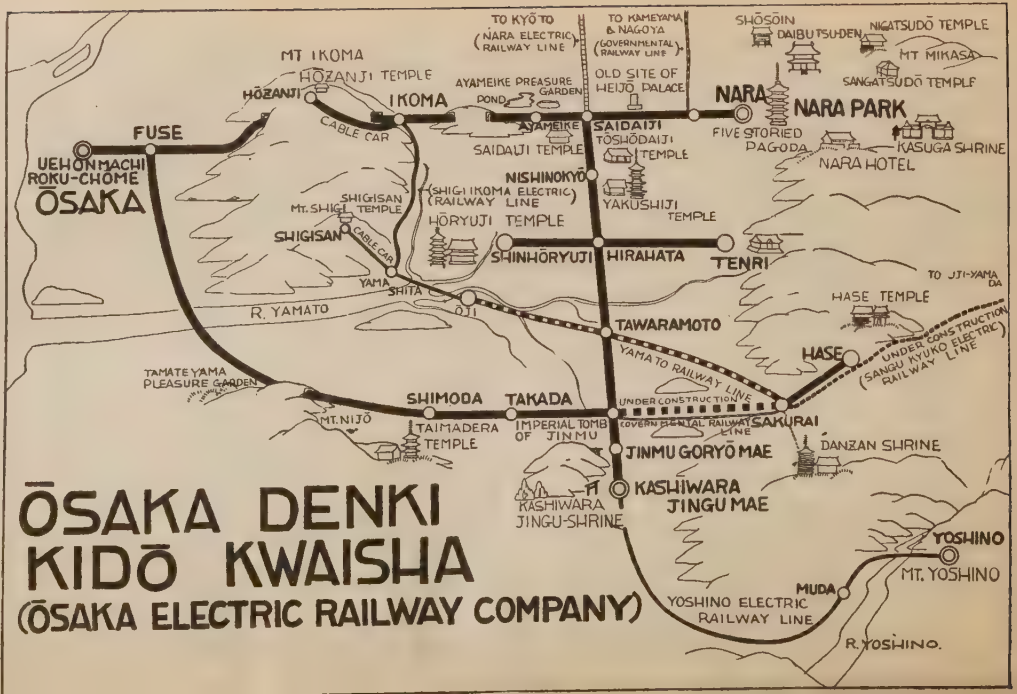
Curios and Art Objects. *Yamanaka Shōten,* Kitahama 2-chōme, Higashi-ku.

Department Stores. *Daimaru,* Shinsaibashisuji 3-chōme, Minami-ku. — The *Mitsukoshi,* Kōraibashi 2-chōme, Higashi-ku.

Bookstores. Maruzen Kabushiki Kaisha, Bakuromachi 4-chōme, Higashi-ku.

Special Excursion. Of the many delightful excursions possible from Ōsaka the most popular and the one most frequently

VIDO KVARTETA
OSAKA DENKI


TO KYŌTO (NARA ELECTRIC RAILWAY LINE)
TO KAMEYAMA & NAGOYA (GOVERNMENTAL RAILWAY LINE)
SHŌSŌIN
DAIBUTSU-DEN
NIGATSUDŌ TEMPLE
MT IKOMA
HŌZANJI TEMPLE
AYAMEIKE PREASURE GARDEN
POND
OLD SITE OF HEIJŌ PALACE
MT MIKASA
SANGATSUDŌ TEMPLE
HŌZANJI
IKOMA
NARA
NARA PARK
FUSE
CABLE CAR
AYAMEIKE
SAIDAIJI
SAIDAIJI TEMPLE
TŌSHŌDAIJI TEMPLE
FIVE STORIED PAGODA
KASUGA SHRINE
NARA HOTEL
UEHONMACHI ROKU-CHŌME
ŌSAKA
NISHINOKYŌ
(SHIGI IKOMA ELECTRIC) (RAILWAY LINE)
YAKUSHIJI TEMPLE
SHIGISAN TEMPLE
Mt. SHIGI
HŌRYUJI TEMPLE
SHIGISAN
CABLE CAR
SHINHŌRYUJI
HIRAHATA
TENRI
TO JI-YAMA DA
YAMA
SHITA
ŌJI
R. YAMATO
HASE TEMPLE
TAWARAMOTO
HASE
UNDER CONSTRUCTION (SANGU YUKO ELECTRIC) RAILWAY LINE
YAMATO RAILWAY LINE
TAMATE YAMA PLEASURE GARDEN
SHIMODA
TAKADA
UNDER CONSTRUCTION
GOVERNMENTAL RAILWAY LINE
SAKURAI
MT. NIJŌ
TAIMADERA TEMPLE
IMPERIAL TOMB OF JINMU
DANZAN SHRINE
JINMU GORYŌ MAE
KASHIWARA JINGU MAE
KASHIWARA JINGU-SHRINE
YOSHINO
MT. YOSHINO
MUDA
YOSHINO ELECTRIC RAILWAY LINE
R. YOSHINO.
ŌSAKA DENKI KIDŌ KWAISHA
(ŌSAKA ELECTRIC RAILWAY COMPANY)

enjoyed by foreigners (and Japanese alike) is the unforgettable trip through the heart of old Yamato Province (cradle of the great Japanese Empire of to-day) to extraordinarily artistic and historically attractive **Nara,** described in detail at pages 554, etc.

The traveler who finds himself in Kobe or Ōsaka in April, when the cherry blossoms of famous Mt. Yoshino (p. 597) are in their prime; or in Nov. when the gorgeous maples of Yamato Province begin to turn the world into a crimson paradise, should not omit this famous cross-country trip, as it is delightful. At almost every season of the year there is some particular attraction at one or more of the celebrated places in the region, and at no time does the traveler go unrewarded for his pains. Perhaps no district in Japan is richer in historic interest, or more picturesque in various ways.

The Ōsaka Denki Kidō Kwaisha (Ōsaka Electric Railway Co.) or 'Daiki' Line runs clean, modern, roomy, American trolley-cars between its Ōsaka Main Station (at Uehon-machi, 6-chōme; a short motor ride from the Umeda Station of the Imperial Gov't Rlys.; see p. 607) and Nara (time 50 min.; fare 1 way, 48 *sen*), and foreigners who approach Nara and its environs (Koya-san, Yoshino, etc.) from the Ōsaka-Kobe district will find this line the quickest and best way of reaching them. See the accompanying Plan. The 'Daiki' Station is in the famous **'Daiki' Building,** one of the most picturesque in the metropolis. It is a bizarre blend of a big, modern office building, a rly. station, and a native bazaar where many attractive native articles can be bought at exceptionally low prices. As the building occupies the highest point in the city, the views from the roof (elevator) are the finest obtainable. There is an excellent waiting-room with easy chairs, and a dining-room (English spoken) where one can get the best meal in the city for one *yen.*

The trip includes more than a straight run to Nara, and the leisurely traveler can get much return from it. From the main line station of *Saidai-ji,* the *Unebi Branch* (p. 595) runs to the near-by *Kashiwara-Jingū-mae* (fare from Ōsaka 64 *sen;* time 55 min.; from Nara 45 min., fare 48 *sen:* see p. 596), forever famous for its Imperial Tombs. From here the Yoshino Electric Rly. Line carries one to the widely celebrated **Mt. Yoshino** (from Ōsaka 1 hr., 40 min.; fare *yen* 1.22; from Nara 1 hr. 30 min.; fare *yen* 1, 10) sacred to the native mind for its historical associations.

The *Tenri Branch* line which crosses the *Unebi Line* at *Hirahata,* will carry one to the justly renowned **Horyū-ji Temple** (one of the oldest and most revered in Japan) described at p. 584. Another line takes one to the sacrosanct *Tenri Shrine.* From *Ikoma,* on the main line, a famous (because the first of its kind installed in Japan) Cable Railway (steep but strong and

trustworthy) lifts one to the summit of the mountain where stands the ancient and peculiarly interesting old *Hōzanji Temple* (of the Kankiten Sect of Buddhists), popular with all Japanese lovers because of the beneficent influence which the gods are supposed to cast over them.

So strong is the native belief that a pilgrimage to this sacrosanct shrine will controvert the age-old dictum about 'the course of true love never running smoothly,' that lovers from all over the empire, particularly those to whom fate is not always kind, come hither to commune with the gods and plead for their intervention.

Almost every day the lines are extended to include some other famous and interesting place. In connection with the *Shigi-Ikoma Electric Line*, and the *Sangū Rapid Electric Rly.*, the 'Daiki' Line is reaching out in all directions, and ere long will include among its valuable attractions the thrice famous Shrine city of *Yamada-Ise*, referred to in detail at p. 600.

Detailed information relating to these ably managed, popular lines can be had from **Mr. T. Oita,** Chief Managing Director (for years the Traffic Manager of the vast railway system of the Imperial Japanese Government, at Tōkyō: speaks perfect English), 'Daiki' Building, Uehon-machi, Roku-chōme, **Ōsaka**; or of the Japan Tourist Bureau.

Ōsaka (from *Ō-e*, great river, or bay, and *saka* or *zaka*, hill; sometimes called 'Big Slope'), a huge manufacturing city (largest in the Empire, with 2,300,000 inhabs. and 300,000 houses) covering 70 sqr. m. of the wide Ōsaka Plain at the N.E. side of the bay of the same name; capital and chief city of Ōsaka Prefecture and *fu*, in Settsu Province, stands in lat. 34° 41′ N. and long. 135° 45′ E. of Greenwich, 27 M. west of Kyōto and 20 M. east of Kobe, to which it is linked by several rly. lines and a wide State boulevard much used by motorists.

It is perhaps the busiest and most productive of all the Japanese cities, with 4600 factories whose annual output is valued at 1 billion *yen;* 250 banks, many fine public buildings and associations, including a Mint, a good Art Museum, Schools, a Commercial Museum, Public Libraries, a municipally-owned and managed Street Car System, and a dozen important newspapers, conspicuous among them the well-known and widely read *Ōsaka Mainichi*, and the *Asahi Shimbun*. Because of its commercial activities Ōsaka is often referred to as the Manchester, and as the Chicago of Japan. The City Crest seen on many municipally-owned buildings, street cars and what-not, is in the form of a quasi-triangular symbol formerly used as wood markers to pilot ships through the harbor channels.

Forty miles of canals and other waterways criss-cross the city, and the 1600 bridges that span them cause the city often to be called the Japanese Venice. Some of these bridges (*Ō-hashi*) are architecturally beautiful. That over the *Yodogawa*

is the longest, and the Naniwa Bridge, with its crouching lions, is perhaps the finest.

Prominent among these bridges is the Korai Bashi (Bridge of the Koreans), commemorating the early immigrants from that peninsula, and bearing somewhat the same relation to Ōsaka that the *Nihon-bashi* does to Tōkyō, and the *Sanjō-bashi* to Kyōto. Anciently all distances were measurered therefrom, and thither all roads were supposed to center. When new bridges replace old ones, concrete takes the place of wood, and artistic symbols adorn the approaches.

For administrative purposes the city is divided into *ku* (wards) which usually are indicated on addresses, and a knowledge of which is useful when one wishes to find a certain place. The principal *ku* are: *Kitaku, Higashiku, Minamiku, Nishiku, Higashinariku, Konohanaku, Minatoku, Naniwaku, Tennojiku, Nishinariku,* and *Sumiyoshiku.* The transpontine *ku,* beyond the *Shin-yodogawa,* are Nishi-yodogawaku, and *Higashi-yodogawaku.* The suburban districts are designated as *gun,* thus: *Nakakawachi-gun,* etc.

The greatest extension of the city is N.E. to S.W., and through it run upward of 1600 miles of streets, broad like those of an American city, and narrow as those of Canton or a Cairene arcade. Superb gray granite buildings in semi-classical design flank some of them, and often stand next to diminutive relics of the early days. The newer banks and municipal buildings would do credit to any modern city. Many of the city streets are as busy as those of Broadway or the Strand, and at night are illuminated like those of New York or London. *Dōtomobori,* or Theatre St., is a local pride, and after nightfall is gay and attractive. Some of the tea-houses which flank it have wire cages in which, in summer, are imprisoned fireflies for the pleasure of guests, who sometimes have them put in tiny bamboo cages to take home with them.

Some of the finest streets are those which traverse *Kitaku,* wherein are located the Central Post Office, Chamber of Commerce, the Central Public Hall and many of the banks and business houses, along with some of the municipal buildings. The fine new home of the *Ōsaka Shosen Kaisha,* one of Japan's greatest steamship lines, overlooks the *Dojimagawa* here. At the S.E. side of *Kitaku,* in a bend formed by the *Yodogawa,* is the Imperial Mint, where the gold, silver, and copper coins of the realm are minted. The *Umeda Station* of the Imperial Gov't Rlys. is near the center of the rhomboidal island formed by the *Yodogawa* and the *Shin-Yodogawa;* and beyond the former, in *Higashiku,* is the splendid old Osaka Castle, described in detail at p. 612.

Naka-no-shima (Middle Island) formed by the *Dojimagawa* on the N. and the *Tosabori-gawa* on the S., is a pretty spot, with a park, numerous buildings, and a statue to *Toyo-*

tomi Hideyoshi, who is regarded as the founder of the old city.

Some of the best known and best managed **Electric Railways** in Japan radiate from Ōsaka and have their administrative offices here. Conspicuous among them is the **Ōsaka Denki Kidō Kwaisha,** or the **'Daiki' Line,** which connects the metropolis with many outside places, and provides the shortest route between the city and the old capital of Nara. The Station is in Minamiku, and is referred to in detail on another page.

The broad **Ōsaka Harbor and Bay,** on which more than 100 million *yen* have been spent, has several great breakwaters (one of them 14,631 ft. long) and covers an area of 65,435 acres. There is a maximum depth of water of 9 meters at low tide, and ships displacing 10,000 tons can anchor therein. The main pier is 454 meters long. About 200,000 steam and sailing craft enter and leave the harbor each year. The rise of the tide is 3–6 ft. The white fixed light which shines from a white hexagonal tower 30 ft. high on the summit of *Tempō-zan*, on the S. side of the *Aji-kawa-guchi*, 52 ft. above high water, is visible 12 M. over an arc of 246°. A fixed red light, visible about 7 M. is shown from a red iron tower 25 ft. high on the head of the S. breakwater; and a fixed white light, visible 9 M. from a white iron tower 25 ft. high on the head of the N. breakwater; both lights are 45 ft. above high water. Frequent trains of the *Nishinari Line* run from *Umeda Station* to the main Custom-House, near the E. end of the N. breakwater, at *Sakurajima*.

The influence of this great shipping and manufacturing center is felt strongly throughout Japan as well as in many remote parts of the world. A vast and steadily increasing trade is conducted with Europe, North and South America, China, the East Indies, the South Seas and Australasia, and the city bids fair in time to become the greatest producing center of the Eastern world. Modern manufacturing methods; office and factory systems modeled closely on those of the West; high business principles and a willingness quickly to adopt foreign ideas of worth, are the salient characteristics of its intelligent people.

As far back as feudal times Ōsaka was known as an important seat of learning and for its many scholars famous in the national literature. To-day it is a city of exceptional culture, and it is noted throughout Japan for the number and excellence of its schools, of which there are nearly 700 (more than 200 of them elementary schools). The Ōsaka Prefectural Library is one of the best in the Empire. In addition there are six municipal libraries.

History. Until the end of the 15th cent. the spot where the modern *Ōsaka* stands was called *Naniwa*, a name (thought to be a corruption of *Nami-haya*, or 'swift waves') said to have been applied to it by the mythical *Jimmu Tennō* when he landed here from Kyūshū in B.C. 660. It was the residence of the (16th) *Emperor Nintoku*, in the 4th cent.; of *Kōtoku* (the 36th), in the 7th cent., and of *Shōmu* (45th) from 744 to 748. From the establishment of Kyōto, in 794, it became an important mart for trade, and a seaport for war-junks and commercial craft. It came prominently into history in 1532 when *Kennio Kōsa*, the head bonze of the *Nishi Hongwanji* at Kyōto, incurred the enmity of *Oda Nobunaga*, and built for himself a huge castle which he successfully defended for 5 yrs. *Toyotomi Hideyoshi* chose the city for his residence in 1583, enlarged the castle, and drew hither a number of titled families. Its greatest prosperity dates from that period. In the 17th cent., when Kyōto had upward of a million inhabs., most of its supplies came through

Ōsaka port, and this was the greatest emporium of trade in Japan. Its castle was the strongest fortress, and its merchants the wealthiest. The junk traffic was immense. Miles of these clumsy but picturesque craft floated on the bosom of the bay or lay moored to its shores — many of them in fact swinging at anchor above what at present is a part of the populous city, for natural and artificial alterations have greatly changed the topographical features of the district, and the sea was then much nearer the castle than it is to-day. The city really owes its prominence to the near-by and now decadent port of *Sakai*, in the 17th cent. the great distributing center for this section of Japan.

Travelers familiar with the finer and more elaborate temples of Kyōto may not find those of *Ōsaka* of any great interest, and may perhaps consider the Castle, the Mint, and the Big Bell the only sights worth devoting time to. These can easily be inspected in one forenoon, and a fair idea secured of the city on the journey to and from them. The temples other than those hereinafter described are not worth much. — The *Hokoku Jinsha*, a *Shintō* shrine hard by the *Ōsaka Hotel*, was erected to the memory of *Toyotomi Hideyoshi;* it need detain no one, as the handsome granite *torii* can be seen from the street while passing it.

The **Nishi Hongwanji** (Pl. D, 2) differs but little from similar fanes of the same sect in other cities. A high, massive wall with mediæval turrets at the corners incloses the vast compound, to which a penthouse gateway, with some noteworthy carvings in the natural *keyaki*, gives ingress. Conspicuous among these are enfoliated chrysanthemums, the customary Dogs of Fo (with gilded eyes), squirming dragons, and what-not. The supporting pillars are sheathed in copper-bronze, and broad sheets of this enrich the big doors, swung on stout pivots and let into the beams above and below. Of the several buildings in the inclosure the main temple is the only one worth looking at. Its clean and spacious interior contains some richly gilded, pierced and sculptured panels carrying *kiku* designs, and some heavily gilded *keyaki* pillars whose capitals, cross-beams, and compound brackets are decorated in unusually harmonious colors. The skillfully carved polychromatic figures of flying *tennin* in the upper panels are worth looking at, as well as the elaborately gilded altar with an enshrined figure of *Amida*. Architects will be interested in the decorative expedients grouped along the huge cross-beams above the vast nave, in the form of carved and painted figurines of ancient sages and the like. Many huge brass lanterns swing from the coffered ceiling in the natural wood. This differs from that of the adjoining temple at the right (connected to the main fane by a covered passageway) where each of the 192 panels carries a group of painted flowers, no two of which are alike. This conceit is further elaborated in the side aisles, with 144 panels. The six carved and painted panels above the chancel, showing storks in various attitudes, are excellent examples of this class of work. There is some very passable metal-work and some good wood sculptures in the spandrels (at both ends of the

building) formed by the struts and the joggle-post at the apex of the great slanting roof. Note that the *sembei*, or brittle cracknels, sold at the temple are stamped with a Billikin — evidently regarded by some devout Japanese as an Occidental goddikin! Five min. walk along the same street (S.), behind the same kind of a wall perforated by a gate less striking than that of the *Nishi Hongwanji*, is

The **Higashi Hongwanji**, similar in many ways to its sister edifice. The heavily gilded sculptured panels above the altar here display well-executed phœnixes and chrysanthemums in high relief, while above them are smaller and less effective groups of angels of the Buddhist Heaven. The magnificent supporting columns of the huge nave are heavily sheathed in gold foil and are unusually splendid specimens of the long-lived *keyaki;* some of them are 24 in. in diameter and the great room seems filled with broad waves of flashing yellow light when the early morning sun slants in. The standing figure in the central shrine is *Amida*, and the seated figure in the shrine at the right, *Kenshin-Daishi*. The groups of figures carved in the natural wood and seated high up on the cross-beams are Chinese sages.

The **Ōsaka Castle** (*Ōshiro*), in the N.E. quarter of the city (Pl. E, 2), is of historic rather than present interest, since only the foundation and a portion of the old walls and moat remain as evidences of its once splendid estate. A special permit, obtainable at the *Kenchō* (*Kawaguchi* tram-car from the Post-Office corner), where one must sign one's name in a register, is necessary, and should be applied for in person (English spoken). The *Tenjin-bashi* car, leaving from the *Nippon Ginkō* corner, passes (5 min. walk) quite near the castle. The building at the left of the approach is the Military Club; the tall iron shaft in front of it, surmounted by a globe radiating light, stands to the memory of the soldiers who fell in the various civil wars consequent to the Restoration. We enter the castle by the *Ōte-guchi*, or old front gate; the permit (read the instructions on the back) must be shown to the sentry on entering, and delivered to him on passing out. The inner moat is dry; the immense stones in the girdling wall and the huge iron-sheathed doors are worth noting. Some of the stones of the wall beyond the 3d gate are 18 ft. high and 35 ft. long. An arsenal stands to the E. of the wall, and within are a number of storehouses for ammunition, and other military structures, all guarded by soldiery (of the Fourth Army Division). The best views are obtainable from the walls of the inner keep, where there are some antique machine-guns and a covered well which formerly supplied the immense garrison with drinking-water. Even in ruins, the once colossal structure, with its mighty encircling walls of great square granite blocks, presents an imposing appearance. Photographing or sketching is forbidden.

Historical Sketch. The original structure, referred to by historians as *Ishiyama-jō*, or 'Stony Mountain Fortress,' stood on the site of a huge, fortified monastery erected about 1575 by the *Shinshū* monks as a defense against the repeated assaults of the arch-enemy of their order, *Oda Nobunaga*. The lofty plateau on which it stood, high above the *Yodo River*, was of splendid strategic value, since it commanded not only the river but also the entire city and country roundabout. Appreciating this, *Toyotomi Hideyoshi* (*Nobunaga's* ward) set to work in 1583 to build the greatest and strongest fortress ever seen in Japan, one that would be the impregnable key to Ōsaka, Fushimi, and Kyōto itself. Between 30,000 and 60,000 laborers toiled day and night for 3 yrs. constructing the huge building and the wide encircling moats. *Louis Froez*, the Portuguese Jesuit, writing in 1586, says: 'The walls are of great amplitude and height, — all of stone. In order that the multitude of workers should not cause confusion, it was ordained that each master should have his determined place, where he should work, a great number of people being employed during the night in emptying the water which continually kept rising in the fosses. What is the cause of such marvel in this matter is to see whence such a great number of stones of all kinds of sizes have been taken; there being a great lack of them there. For this reason he commanded the neighboring lords for 20 or 30 leagues around to send boats loaded with them. In this way the city of Sakai alone had been charged to dispatch 200 vessels every day. So that from our house we sometimes saw as many as 1000 entering under full sail and in good order together. On discharging, the stones are placed with such care and heed that none (without leaving his head there) might take a single one of them to place it elsewhere. And in order that the work might go forward with greater heat, it happening that a lord who supervised fell short either in men or industry, he was at once sent into exile, and stripped of his states and revenues. Besides the towers and the bulwarks around the fortresses, which are visible from afar by reason of their height, and the splendor of the tiles which are all gilded, he is rearing many other remarkable edifices there.'

'The plan of the fortress,' says *Brinkley*, 'showed three surrounding moats and escarpments, an arrangement which has always been adopted whenever possible by the architects of Japanese castles. These moats were about 150 ft. wide and 20 ft. deep, and they not only contained from 6 to 10 ft. of water, but had numbers of wooden stakes fixed in the bottom to prevent an enemy from wading across. The revetment of the escarp was built with polygonal granite blocks, put together in the fashion of Japanese masonry, the blocks being pyramidal and having the small end of the pyramid turned inward and the broad base outward. No mortar was used, and thus the revetment presented a slightly irregular rubble face. The corners and angles were strengthened with large quoins of carefully squared ashlar, usually bound together by strong cramps of iron or copper. Each escarpment was crowned by a series of loopholed curtain-walls, 1½ ft. thick, 10 in the outermost inclosure, and 5 in each of the inner; and between these walls, or parapets, there were trenches, 12 ft. wide and 18 ft. deep, covered with bamboos and earth so as to constitute pitfalls. The parapets were 8 ft. high on the face, but had on the inner side a banquette approached by stone steps. In building these walls clay mixed with salt was used, an old recipe which gave a hard and durable composition. The general trace was irregular, having salient and reëntering angles for purposes of flank defense, and the salient angles were crowned with pagoda-shaped turrets from 20 to 30 ft. high. The outermost moat inclosed 100 acres, and the innermost, the *hommaru*, or keep, 12⅔ acres.'

Hideyoshi's residence, surrounded by extensive barracks, and two score or more godowns for provisions, ammunition, fuel, and what-not, stood in the inner belt, near the great donjon, which in turn was tiled with copper, had a base of about 100 ft. sq., and rose 40 ft. from a battering stone basement 48 ft. high. Many of the huge granite blocks used in the construction of this formidable defense remain to astonish the beholder by their size. A peculiar feature of the main wooden bridge spanning the moat was that, by the removal of a single pin, the whole structure would fall to pieces — whence its name, the Abacus (*Soroban*) Bridge. 'Each gate opened upon an inner court surrounded by a lofty parapet, from which a cross-fire could be poured upon the enemy after he had forced the gate, as well as upon the

bridge leading to the gate. An assailant, who, having broken through the massive, iron-bound timbers of an outer gate, with the expectation of finding himself within the *enceinte*, found himself instead, perhaps to his amazement, in a kind of *cul-de-sac*, and the target for bullets, arrows, and other missiles rained upon him from all sides by hidden foes; in the face of such a fire he had to turn and face another gate at right angles to the original entrance.'

The dismantled old building revives many stirring memories. Here, in 1586, *Hideyoshi* received in audience *Froez*, *Coelho*, 7 other Jesuits, and 15 Catechists, with their petition to be allowed further to spread the Christian faith, and here in 1614 *Ieyasu*, with 180,000 men, besieged the castle and its 90,000 fighting *ronin* under *Tokugawa Hideyori*. In Jan., 1615, after the signing of the peace conditions, the inner and outer moats were filled in and the outer ramparts demolished. Upward of 270,000 *Tokugawa* troops were employed in the second siege of the castle during the summer of 1615, which resulted (June 4) in the burning of the citadel and the killing of thousands of its defenders. *Hideyori* committed suicide in his shot-proof refuge in the donjon; his consort was killed by one of his retainers; and while 30 men and women who had accompanied him set fire to the building and disemboweled themselves, the *Ōsaka Castle* fell, and with it perished the *House of Toyotomi*.

The ***Mint**, or *Zōheikyoku* ('Money-making office') is a short walk N. of the castle, on the other side of the *Ōkawa* (river). Cross the bridge and turn to the right. Permits obtainable (no fees) from the hotel management. The main building, in the Roman style of architecture, which was constructed in 1871, has a clock-tower over the porch and carries Imperial chrysanthemum enrichments. Here one is conducted (English spoken) through the barred, prison-like rooms guarded by sentries, and is shown all the processes, from refining gold, silver, and copper to the stamping and finishing of them into glistening coins of the realm. Great precautions are taken against theft, and visitors are supposed to abide by the rules of the establishment. On leaving, one is requested to scrape one's feet thoroughly on the door-mat, to remove any particles of metal that may have adhered to them. The region roundabout is noted for its cherry blossoms (in April).

The **Tennō-ji** (more properly *Shi-Tennō-ji*), an ancient Buddhist temple (Pl. E, 4) in the S. E. quarter of the city (tram-car from the *Nippon Ginkō* to the Post-Office, where change to a *Namba Station* car, then into a *Tennō-ji* car), is of considerable historic interest to ecclesiologists in that it is intimately associated with the introduction of Buddhism in Japan; materially it is not worth visiting, save for the big bell, which is reputed the largest in the Empire. The original fane is said to have been founded in A.D. 600 by *Shōtoku-taishi*. History does not record how long the primitive structure stood, but the present one, now tottering with age, replaced one burned in 1802. It is dedicated, as its name implies, to the martial *Shi-tennō*, or guardian gods of the four sides of the universe. A big stone *torii* marks the entrance to the extensive grounds, in which are a number of dilapidated shrines and a decrepid old pagoda, 5 stories high, showing traces of former beauty. The only thing of interest in the sadly defaced and misnamed

Kondō or Golden Hall, is a gilded copper Buddha said to have been presented to the temple by the King of Kudara (Korea) more than a thousand yrs. ago, and to have been the first of its kind to reach Japan. There are a number of rubbishy relics in the darksome interior of no interest to foreigners. In one of the adjoining courts a man keeps a stock of turtles for sale, each unfortunate reptile centered on a low bamboo stick stuck in the ground, waving its feet as in the act of swimming, and waiting for some charitable person to come along and liberate it. In passing through this court note the remarkable bronze horse tethered to a bamboo, with a blanket embossed with a gilded 16-petal *kiku* crest on his rump. In other courts are other turtle-sellers with water-buckets filled with the wriggling chelonians. One crafty wight has his stand near a pond, and when his stock in trade is bought and liberated therein, he replenishes it by a single swoop of a capacious net. Scores of happy turtles swim about and scramble for the little pink balls of sweets fed to them; sun themselves on a wooden platform near the center, and perchance wonder when their next expatriation will occur. The small bell which overlooks this pond is not to be confounded with the one mentioned below. — At the left of the grounds stands a roofed structure inclosing a sunken well about 10 by 12 ft., walled in with granite blocks. The oblong stone basin at the bottom is filled with water on which float hundreds of thin wood strips bearing the names of persons recently deceased. The credulous believe that if these strips are placed in a tiny cup, held under the trickle falling from the mouth of the huge stone tortoise, then immersed in the water of the well, the flowing stream will carry their petitions to the spirit of the deified *Shōtoku-taishi*. — The great pine tree in the temple yard (63 ft. high with a trunk 14 ft. in circumference) is the oldest in the city and is said to have been planted 850 yrs. ago.

The ***Bronze Bell** for which the temple is noted, and which the *Ōsaka* people believe is the biggest in the world, hangs 10 ft. from the floor, in an immense belfry that rises from a wide granite plinth at one end of the compound. Admission, 5 *sen*. The dragon on the ceiling is by a local painter. The leviathan is 26 ft. high, 34 in circumference, 16 across the mouth, 1½ ft. thick at the rim, weighs upward of 155 tons, and is struck by a heavy beam swung on the outside. The upper part is covered with umbones, and nearly all the remaining greenish surface is inscribed with extracts from the Buddhist classics and with the names of persons who subscribed to the casting of it in 1902.

It is undoubtedly the greatest hanging bell in the world. The 'Czar Kolokol,' the great Moscow bell (which is in the yard of the Kremlin, is 19 ft. in diameter, the same in height, was cast in 1733, and is computed to weigh 440,000 lbs.,) is supposed never to have been hung. It is now used as a chapel, the great piece broken out of its side by a fire serving as a sort of doorway. There is another bell in Moscow which weighs 128 tons. Perhaps the next

in size is that near a ruined temple at *Mingun*, about 9 M. above Mandalay, in Burma; the diameter at the lip is 18 ft., the height to the top of the shackle, 31 ft., and the weight about 80 tons. The belfry in which it once stood was long since shaken down by an earthquake and the bell is now shored up, but does not swing free of the ground. The great bell of the *Chion-in Temple* at Kyōto weighs 74 tons; that of the *Tōdaiji*, at Nara, 48 tons. The bell in the *Ta-chung-sz'*, or Bell-Tower, near Peking, is 14 ft. high, 34 ft. in circumference at the rim, 9 in. thick, was cast about 1406, and weighs 120,000 lbs. The so-called big bells of Europe seem pygmies compared to these giants, for the *bourdon* of Notre Dame weighs but 17 tons; that of the Sens Cathedral, 16; and that of the Amiens Cathedral, 11 tons. The new 'Kaiserglocke' of the Cologne Cathedral weighs 25 tons, but the 'Big Ben' of Westminster weighs only 13 tons. The 'Great Peter,' at York is of 10 tons weight, and the 'Great Tom' at Oxford, 7 tons. The largest bell on the American continent is perhaps the *Santa María de Guadalupe*, in the W. tower of the Mexico City Cathedral. It was cast in *Tacubaya* (a suburb of Mexico City) in 1792, is 10 ft. across at the rim, 16½ ft. high, weighs 27,000 lbs., and cost 10,400 *pesos*. Its voice is grave, melodious, and penetrating, while that of the *Ōsaka* monster shatters the atmosphere for miles around and sounds something like the crack of doom accompanied by a million angry bees heard through a megaphone!

At the rear of the belfry, housed in a dilapidated structure, is a sort of ecclesiological museum called *Tennōji Hōbutsukwan* (no fees), where among other tawdry relics one may see two huge polychromatic festival drums, an old illuminated *kakemono* of the Buddhist Heaven, some curious masks, figures, and what-not. — The near-by *Imamiya Park* is the most popular of the city's pleasure-grounds, and is usually filled with peep-shows, hucksters, wrestlers, 'movies,' and the like. — The returning tram-car (9 *sen*) goes direct to the Post-Office corner, where one changes into one for the Japan Bank, if the hotel be one's destination.

Excursions to *Sumiyoshi*, *Sakai*, and *Wakayama* (*Nan-Kai Rly.*). Trains leave at frequent intervals from the *Namba Station* (Pl. D. 3) and follow the contour of *Ōsaka Bay*. The best of the attractive views are seen from the right side of the car. The big island visible across the bay is *Awaji* (p. 632). By starting early in the A.M. one may inspect the three places in a leisurely fashion and return to *Ōsaka* in the afternoon.

Sumiyoshi, a suburb of *Ōsaka* (3 M., 18 *sen*), contains a locally celebrated temple revered by fishermen because they are under the special protection of its deity. The three gods whom legend avers assisted the *Empress Jingō* on her invasion of Korea are worshiped here. The grounds contain almost as many tanks as an aquarium. Conspicuous among the marine specimens are goldfish and tortoises, the latter with backs usually covered with seaweed and called *minogame* (*mino*, a straw or hempen rain-coat; *kame*, a tortoise), from their resemblance to the straw coats worn by peasants. The region roundabout is known for its splendid old trees, prominent among which are camphor laurels, Chinese Pagoda trees (*Sophora japonica*), Pride-of-India (*Melia Azedarach*, or false sycamore), Salisburias, tree-lotuses (*Celtis sinensis;* Jap. *enoki*), and magnificent old pines.

Sakai (7 M., 30 *sen*), chief city of *Izumi* Province, with 61,000 inhabs., on the E. shore of the *Izumi Nada*, was, during the Middle Ages, the greatest seaport of Japan. Originally called *Sakai-no-Tsu*, the 'boundary seaport,' it derives its name from its position on the boundary of *Settsu, Kawachi,* and *Izumi*. Its early life was similar to that of a self-reliant mediæval Italian republic, a sort of Japanese Venice, with an administration unique in the Empire, and with vast fleets of ships and many rich merchants. Its prosperity declined when *Hideyoshi* undertook the development of *Ōsaka*, and it is now merely a manufacturing center for cutlery and for the cotton rugs or carpets known as *Sakai dantsū*. The locally renowned temples are of no interest to foreigners. *Sakai's* early history is intimately associated with the introduction of Jesuitism in Japan, and the hatred which certain of the *samurai* entertained for all foreigners culminated in 1868 in the murder of an officer and 10 sailors of a French man-of-war — a crime expiated by 11 of the participants, who committed *harakiri* in one of the local temples, in the presence of Japanese and Frenchmen.

Wakayama (40 M. from *Ōsaka;* fare, p. lxxxii, 2 hrs.), the chief city (pop. 77,300) of *Wakayama* Prefecture, *Kii* Province, stands near the mouth of the *Kino River*, and is the junction of the *Wakayama Section* of the *Kansai Line* of the Imperial Government Railways. The region roundabout forms the southernmost part or the rounded peninsula of *Yamato*, belongs to the *Nankai-dō*, or Southern Sea Road, and is regarded by the Japanese as one of the loveliest in the Empire. The province combines most of the natural beauties of Japanese scenery, and produces many valuable products. The warm waters of the *Kii Channel* (or *Linschoten Strait*) wash the W. shores, the indented bays of which are extolled for their exquisite views. Carefully cultivated fields stretch southward and bring forth bountiful crops of rice, cotton, and grain. The valleys between the hills flame with orange plantations, the hills themselves are studded all over with rounded tea-bushes that look like the umbones on a big bell. Noble conifers, paper mulberries, cryptomerias, retinosporas, and tallow-trees adorn the mt. slopes, and equally splendid camphor laurels the temple yards. The mandarin-oranges (Chinese *chu-sha kih;* Jap. *mikan*) of this district are in the truest sense the *Citrus nobilis*, for they are delicious and deservedly famous. Quantities of them are produced in the *Arida* district, S.E. of *Wakayama*, and are sent throughout N. Japan. When ripe, the skin of the fruit is of a cinnabar red color, and adheres to the pulp by a few loose fibers.

The Wakayama Castle, erected (in 1850) just prior to the Restoration, is excellently preserved, and is considered a good example of this style of architecture. A fine view is obtainable from the upper (3d) story, over the wooded hill on which it

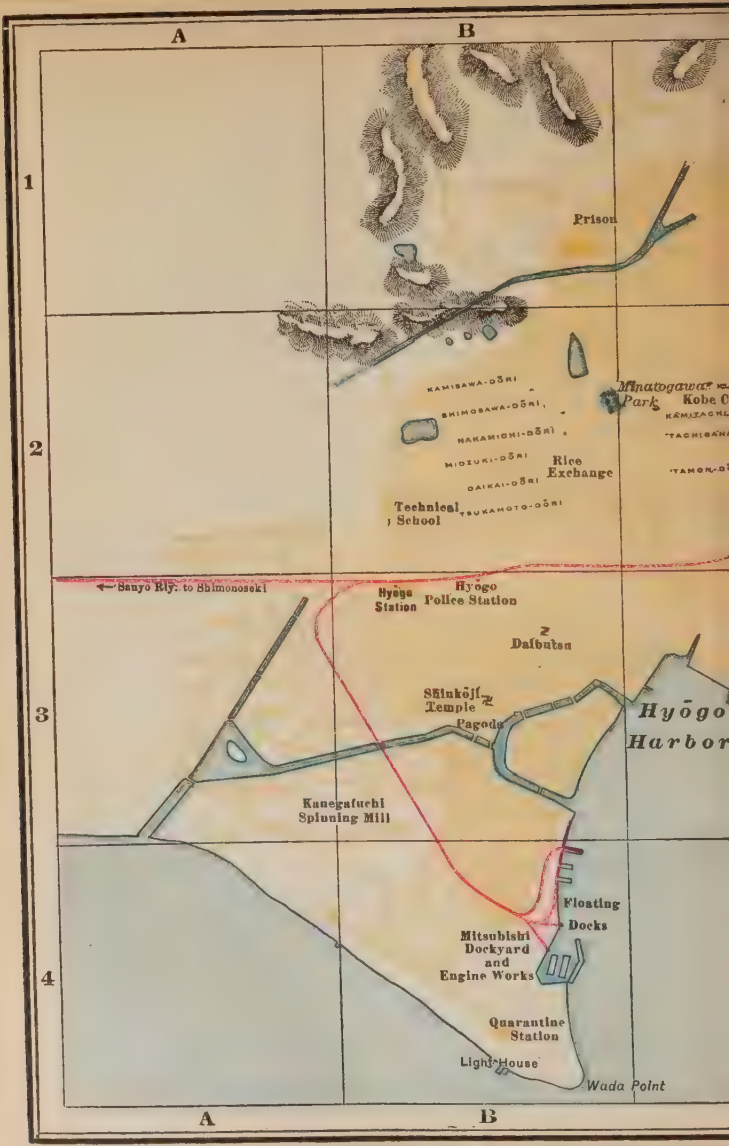
stands, to the sea on one side, and to mts. on the other. The old castle, built in 1586 by *Hideyoshi's* brother *Hidenaga*, has perished. — *Kimii-dera*, a Buddhist temple 2d in the list of the 33 sacred to *Kwannon*, finely situated on the slope of *Nakusa-yama* (754 ft.) 3 M. S.E. of the city, is the vantage-point whence Japanese usually view the charming stretch of sandy beach known as *Waka-no-ura*, which extends westward along *Waka-no-ura-wan*. — *Kōya-san*, the holy mt. described at p. 511, lies 30 M. to the E. of Wakayama, and is often approached by pilgrims from this region. Foreigners will perhaps find it easier and more convenient to make the excursion from Kyōto. The nearest point by rly. (several trains daily in about 1 hr.) is (24 M.) *Kōya-guchi*. Coasting-steamers leave *Wakayama* almost daily for various small ports near by.

Yokohama-Kobe Route (No. 36), continued from p. 607. Westward from the busy Ōsaka Station the train threads vast freight yards that recall those of Kansas City and Chicago. Miles of narrow streets dodge away at the left, and scores of smoking factory chimneys advertise the feverish activity of Japan's greatest manufacturing city. The region we now traverse is celebrated for the production of excellent *sake*, and one notes extensive godowns filled with the ripening tipple. It is shipped in attractive half-barrels swathed in straw and covered with ideographs.

At (342 M.) *Kanzaki Jct.* a branch rly. runs N.W. to the near-by town of *Takaradzuka* (p. 629), home of the **Clifford Wilkinson Tansan Mineral Springs**, where the most celebrated and best liked table waters in the eastern world are bottled, and whence thousands of cases go daily to the uttermost points of the South Seas and the East Indies. Hundreds of Ōsaka and Kobe residents go daily to the springs to drink of the famous waters, enjoy the fine baths for which *Takaradzuka* is widely known, and also to hear the Russian, Italian, and Japanese Operas given (at exceptionally low prices) throughout the year in the equally celebrated Takaradzuka Opera House (huge stage and a seating capacity of 3000).

347 M. *Nishinomiya* is the junction point for several trolley-lines which run direct from Ōsaka to Takaradzuka, and connect here with other lines to Kobe. — The extensive system of dykes one sees in this region serve to keep the turbulent rivers in check during the rainy season, when small trickles become raging torrents. At the left of the rly. one notes the fine, wide auto boulevard which connects Kobe and Ōsaka. Along the center runs a line of electric cars, and beyond it, and on the r. of the rly. run other lines to care for the immense traffic.

The sea now comes into the line of vision and adds a distinct charm to the wide panorama. Bismarck Hill stands out boldly at the N.W. The many attractive homes perched on the hillslopes beyond *Sumiyoshi* are of Kobe residents. The views over the wide harbor at the l. with hundreds of ships riding at anchor, are inspiring. Far beyond are the lovely reaches of the Inland Sea, one of the most beautiful sheets of water in the world. The cable leading up to the Maya Temple is seen at the r. 358 M. **Kobe** (Sannomiya Station). See next page.


A
B
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3
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Prison
KAMISAWA-DŌRI
SHIMOSAWA-DŌRI
NAKAMICHI-DŌRI
MIOZUKI-DŌRI
DAIKAI-DŌRI
TSUKAMOTO-DŌRI
Minatogawa Park
Kobe C
KAMIJACHI
TACHIBANA
TAMON-DŌ
Rice Exchange
Technical School
← Sanyo Rly. to Shimonoseki
Hyōgo Station
Hyōgo Police Station
Daibutsu
Shinkōji Temple
Pagoda
Hyōgo Harbor
Kanegafuchi Spinning Mill
Floating Docks
Mitsubishi Dockyard and Engine Works
Quarantine Station
Light House
Wada Point

D
E
Nunobiki Waterfall
Maya San
Shōfukuji Temple
Tōr Hotel
Butokuden
Girls' College
Meteorological Observatory
KITANO-CHŌ
KUTA-CHŌ
Y. M. C. A.
Kōbe Police Station
Ikuta Jinja
Tokaidō Rly. from Tōkyo
Hyōgo Kenchō
Municipal Office
Stock Exchange
Sannomiya Station
SANNOMIYA-CHŌ
Kobe Police Sta.
Water Police Station
Public Library
General Post Office
Kobe Station
Post Office
FORMER Recreation Grounds
SETTLEMENT
Custom House
Gymnasium
Kobe Club
Yokohama Specie Bank
Osaka Shosen Kaisha
Nippon Yusen Kaisha
American Consulate
Oriental Hotel
Eastern Pier
Nippon Yusen Kaisha Pier
Kobe Harbor
Kawasaki Dockyard
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0 500 1000 2000 3000 English Feet
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Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads

37. Kobe and Neighborhood.

Arrival. The **Sannomiya Station** (Pl. D, 2) at the N.E. edge of the one-time Foreign Settlement, is where travelers usually leave the train unless they are bound for the Japanese section of Kobe (in which case see the **Kobe Station**, Pl. C, 2) or Hyogo (**Hyogo Station**, Pl. B, 3). The Sannomiya Station is a 5 min. walk from the Oriental Hotel. Give baggage checks to the hotel runner.

Steamship Landing. Some ships come alongside the Hatoba, or American Pier, at the W. end of the Bund, 2 min. walk from the Oriental Hotel. Others anchor in the bay and land passengers at the pier. Ships of the *Nippon Yusen Kaisha Line* customarily arrive at and leave from the Eastern Pier (Pl. D–E, 3).

The **customs examination** of baggage is prompt, courteous, and lenient. Read the remarks under Imperial Japanese Customs House.

Taxicabs ply for hire and meet trains. The hotel motor-cars usually are the best, and the traveler can be assured of prompt and efficient service by telephoning ahead and having one of the hotel cars meet him on arrival. The hotel runner will take care of his luggage and deliver it promptly and safely to his room. Jinrikis sometimes are available, but where there are two or more in a party they are apt to be more expensive and not as serviceable as the motor-car.

The hotel cars (good models, well kept up) customarily have English-speaking drivers, which is desirable on country trips. Tourists contemplating such trips, to Ōsaka, Kyōto, Amanohashidate and other places, will do well to seek the advice of the hotel manager; who can always save him time and money. *Mr. Y. Shimada*, the genial managing director of the Oriental Hotel, is an enthusiastic motorist, speaks English well, knows every foot of the country for many miles around, and will gladly help the visitor make his plans.

Hotels. **Oriental Hotel* (Cable & Tel. address: '*Oriental, Kobe*'), a stately, palatial, modern, splendidly equipped and ably managed establishment (one of the best, most widely known, and liked hotels in the Far East) popular with travelers of all nations, occupies an enviable situation on the Bund (see the plan, D, 2), a few hundred feet from the sea, near the Steamship Landing, the best banks, the various consulates and shops, the post-office, railway station and what-not. It is a handsome, steel, stone, marble and brick, fireproof structure (recently remodeled), with all the best fitments and conveniences of the best American hotel (telephones, electric fans, thermos bottles, etc., in every room), with excellent private baths, a delightful flower-crowned, Spanish-style *patio* or lobby; exceptionally large, airy, comfortable, high-ceilinged rooms (beguiling views from those facing the sea), the largest ballroom in Japan (dances, theatrical performances, moving pictures and other entertainments), one of the best orchestras (music at meals, afternoon teas, etc.) and a dining-room (under the supervision of an experienced foreign chef) famous throughout the Orient for its excellent service and food (excelled by no hotel in the Far East for quality and quantity). Famous Wine Cellars.

The *Oriental Hotel* is the center of the most select social life of the port, both Japanese and foreign. The exceptionally attractive lobby is a famous meeting point for the tides of travel that flow ceaselessly round the world. Their mingling here is a picturesque sight to the lover of the unusual and bizarre in human costuming, and is one not soon forgotten. The many special charms and comforts of this exceptionally good hotel are widely known.

The Managing Director, *Mr. Y. Shimada*, is a hotelman of wide experience and knowledge of the requirements of discriminating foreign travelers. Skilled in the art of making friends and making his guests comfortable. The Manager, *Mr. Harvey C. Street*, and the Assistant Manager, *Mr. S. Kema*, are known to a host of world travelers, and both are experienced in the business of running a first-class hotel. Reservations by letter, telegraph, or telephone can be arranged with any of the foregoing. Descriptive booklets free on request. Mr. Mori, and Mr. Nishizaki, Room Clerks. Member of the Japan Hotel Association. Recommended.

The Oriental Hotel Rates are on the American Plan only (which in-

cludes, in this case, room and meals, afternoon tea, etc.). 12 to 18 *yen* for a single room with private bath; and from 15 to 32 *yen* for a double room with private bath. Cheaper for rooms without bath.

The Hotel Motor-Cars are super-excellent, with trustworthy, English-speaking drivers. Excursions can be planned to any point, at moderate rates. Popular excursions are to *Ōsaka, Kyōto, Nara, Takaradzuka, Arima, Amanohashidate*, etc. Sight-seeing tours around the city at 5 *yen* per hour. The hotel cars and runners meet trains.

The Travel Bureau of Thos. Cook & Son, in the hotel lobby, will aid the traveler to see what is best worth seeing in the city and its environs quickly and with the least expenditure of time and money.

The **Tor Hotel* (Tel. add. '*Tor Kobe*') a popular, well-appointed, modern hotel picturesquely situated in the midst of fine and extensive grounds in the N. section of the port (Pl. D, 1) at the foot of the Kobe Hills, at the top of *Nakayamate-dōri*, about 1½ M. from the Sannomiya Rly. Station, overlooks the city and harbor, caters to transient and permanent guests, is a member of the Japan Hotel Association, is ably managed, and is well spoken of. Good food and service at moderate prices (on application). Recommended. *Mr. A. Mildner*, Manager.

Japanese Restaurants. There is an attractive restaurant on the 6th floor of the *Daimaru Department Store*, where good coffee, American apple-pie and similar home-style goodies can be had (no tips allowed, English spoken) at moderate prices. Superb views. — The *Kikusui*, near the Kencho, has a bizarre interior, is one of the show places of the port, and makes a specialty of *sukiyaki* and other native dishes.

Railway Tickets, Time tables, etc., can be had of Thomas Cook & Son (office in the Oriental Hotel lobby), of the **Japan Tourist Bureau,** on *Kaigan-dōri 1-chōme*, or of the Information Bureau in the *Daimaru Department Store*, on Akashi-machi.

Steamship Offices. The offices of the chief lines cluster near the Oriental Hotel. That of the *Nippon Yusen Kaisha* (or N.Y.K. Line; Tel. add. '*Yusen, Kobe*'), is on the Bund, facing the American Hatoba (or Landing Pier). See the Plan facing page 620. — *The Canadian Pacific Offices* (Tel. add. '*Citamprag, Kobe*') are at No. 7, Harimamachi (opposite the main entrance to the Oriental Hotel). — The *Peninsular & Oriental Line* (P. & O.) Agents are *Mackinnon Mackenzie & Co.* (Tel. add. '*Peninsular*'), 109 Itomachi. The *Ōsaka Shosen Kaishai Office* (Tel. add. '*Shosen*') is next door to the O. Hotel. — The Dollar, and American Mail Lines are next door to the C.P.R. Offices, overlooking the Bund. The offices of the other lines are near by. Consult the Hotel Manager or the local directory.

Kobe is the port of call for all the big lines, and is the starting point for various lines (N.Y.K.; O.S.K., etc.) plying to Inland Sea Points, Formosa, North and South China, South Manchuria, Australia, etc.

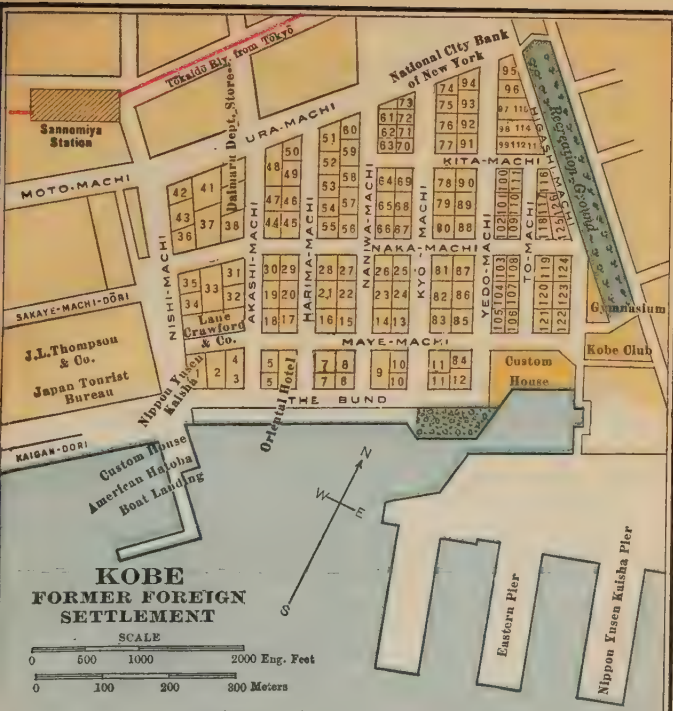
The Post- and Telegraph-offices are in the Post-office Building on Nishimachi (Pl. D, 2). Travelers customarily prefer to send letters and telegrams from the hotel, where stamps, etc., are on sale. Radiograms for America, Europe, etc. Should be marked *via IWA* (which is the Imperial Government Line, see the special reference under Telegraphs).

Consulates (for passports and other purposes). Many countries maintain consulates in Kobe. Most of them are near the Oriental Hotel. The British Consulate is next door, in the Ōsaka Shosen Kaisha Bldg. The American Consulate is at No. 83 (see the Plan). As locations are apt to change, the traveler is referred to the local directory or the hotel information bureau.

Banks, where money (see Exchange) can be exchanged, travelers' cheques, drafts, etc., cashed. Many of the big banks have branches here, and the traveler unacquainted with the intricacies of foreign exchange is strongly urged to confine his financial operations to them. The most popular of the American Banks is the **National City Bank of New York** (successors to the International Banking Corporation); *Shintaku Building*.

The best and strongest among the many Japanese banks is the **Yokohama Specie Bank Ltd.,** in *Sakayemachi-dōri*. The best known of the English banks is the Hongkong & Shanghai Banking Corpo. No. 2, Bund. The Bank of Formosa has a branch here. See the Settlement Plan.

Clubs. The Kobe Club is the largest of the local clubs and is at 14,



LEGEND FOR THE ABOVE.

American Consulate, 83 Kyo-machi.
British Consulate, 5 Akashi-machi.
Canadian Pacific Steamship Co., 7 Harima-machi.
Clifford-Wilkinson Tansan Mineral Water Co., Ltd., 24 Kyo-machi.
Daimaru Department Store, 39-40 Akashi-machi.
Japan Tourist Bureau, 2 Kaigan-dori ichome (Nishi-machi).
J. L. Thompson & Co., 3 Kaigan-dori ichome (Nishi-machi).
Lane, Crawford & Co., 37 Naka-machi.
National City Bank of New York, 73 Ura-machi.
Nippon Yusen Kaisha, 1 Bund (Kaigan-dori).
Oriental Hotel, 6 Harima-machi (and the Bund).
Osaka Shosen Kaisha, 5 Bund (Kaigan-dori), and Maye-machi.
Peninsular & Oriental Steam Navigation Co. (Mackinnon, Mackenzie & Co. agents), 109 Ito-machi.
Post Office, 34 Nishi-machi.

Kano-chō, 6-chōme. International. Special courtesies to strangers. Consult a local friend regarding the regulations. There are 2 score or more Clubs and Associations, for the addresses of which consult the Chronicle Directory. The American Association of Kobe is in the American Consulate Building.

Drinking Water. While the Kobe water is in good repute, the traveler easily influenced by the medicinal content of water to which he is unaccustomed, may wish to drink it only after it has been boiled. The **Clifford-Wilkinson Tansan Water** bottled at the near-by Takaradzuka Spring (p. 629) and favorably known throughout the world for its exceptional purity, is very generally used in Kobe (and throughout the East), in the hotels and private homes, and is unreservedly recommended. Like all good things it is grossly counterfeited, and the traveler who wishes to be on the safe side is advised to see that the label bears the *Clifford Wilkinson* name. The pure costs no more than the spurious.

It can be had 'still' or uncharged; 'charged' or sparkling; and as Dry, and Standard Ginger Ale, Lemonade, and Sarsaparilla. It unquestionably is the purest Table Water bottled in the Orient. See Health. The traveler can assure himself of the justice of the contention, at the same time enjoy a very delightful outing, and visit one of the most famous Mineral Springs of the world (and the most celebrated Spa in Japan), by making the short Excursion described at p. 629. Visitors are welcome at the Spring, and may drink all the water they can hold. Many famous people have left their autographs in the Visitor's Register.

The Kobe Office of the company (*F. V. Walker*, director and manager) is in Kyomachi, No. 27.

Doctors & Dentists. *Dr. F. Barker* (English), physician, 83 Kyomachi. Dr. K. Kudo (Japanese), graduate from American Dental College. Next door to J. L. Thompson & Co. Drug-store. Both highly spoken of.

Newspapers & Directories. The Editorial Rooms of the excellent (widely read and circulated) Japan Chronicle (daily, morning, in English) are at No. 65 Naniwamachi. The Chronicle Directory is kept up to date and contains the names of residents, etc., in the chief cities of the empire. Price 8 *yen* post-paid.

Photographers. The best among the several good Japanese photographers is *S. Ichida* (*H. Kawashima*, Manager, speaks English), 287 Motomachi 2-chōme. Excellent portraits at lower prices than those of the U.S. Caters to foreign trade, and is much patronized by the foreign community. Good work. Developing, printing, etc.

Photographic Supplies, at the Daimaru, and J. L. Thompson & Co., see below.

Kobe Shops. Kobe (with Kyōto) is the best (and cheapest) shopping center in Western Japan, and experienced travelers often contrive to make their chief purchases there. Many of the beautiful things sold in other parts of Japan are made in Kobe (or Kyōto) and shipped thence. Certain of the stores are incredibly old, with an unsullied reputation for quality and fair dealing that goes back centuries! **The Daimaru Department Store** was founded (in Kyōto) 300 years ago, and at present is conducted by sons of the 16th generation! A deep and abiding pride in the beauty and quality of their products is the paramount characteristic of these age-old establishments, where every effort is made to maintain their enviable character, and satisfy their clients.

The widely and favorably known Department Store of **Lane, Crawford & Co.** is as old as Kobe, and is to Western Japan what Whiteaway Laidlaw is to India and the Straits Settlements. The long established firm of **J. L. Thompson & Co.** (Chemists, Books, Stationers, etc.) dates from the earliest years of the Settlement, and is as much a part of it as the hills behind it and the harbor in front!

Special Note: Stores like the *Daimaru* (English spoken in all departments) always carry in stock a wide range of kimono material and garments in the piece from which Japanese women of taste choose and have the garment made to fit them. In this way the stylish woman gets what she wants in the matter of quality, size, color, and design; she has a lining put in to accord with the outside; she orders her monogram or crest embroidered on the article, and she impresses it with her own ideas of style and individuality.

The woman with a little time can have many dainty silken things made in the Dressmaking Department of such a store, each with her own monogram, and usually at prices lower than she would pay for inferior things in small shops where *rayon* is not unknown. A few days only are required for made-to-order things, and if one cannot wait till they are finished, the post-office will bring them quickly and safely to wherever one may be. *Lane, Crawford & Co.* stock European and American goods chiefly, and make up garments according to the best English and American standards. Both stores are highly reputable, and are unequivocally recommended.

American men forced to wear the unshrunken, short-sleeved, cuffless, bobtailed and generally all-round pinchy, custom-made shirts sold in American haberdasheries for full-size garments, will find immense relief in the made-to-order (or even custom-made) shirts obtainable in the *Daimaru* or the *Lane, Crawford & Co.*, Dressmaking Departments. Always they are of fine, strong, native silk or cotton crêpe (or imported Irish linen), beautifully finished, each with a monogram, and each generously made to the dimensions required. They cost considerably less than made-to-order shirts at home; they wear better; and they are always better finished. A few days only are required to make a dozen or so. The same remarks apply to pyjamas and other articles of wear.

Silks, Embroideries, Dress Materials, Underwear, Shawls, etc., in fine and wide variety. Daimaru Department Store, Akashimachi. Lane, Crawford & Co., 37 Nakamachi. See the Settlement Plan.

Men's Furnishings, Haberdashery, Shirts, Hats, Shoes, Underwear, etc. Lane, Crawford & Co., and the Daimaru, as above. Both have Hat-Cleaning Departments.

Travelers' Luggage (suit-cases, duffle-bags, shawl-straps, steamer rugs, etc.) The Daimaru, and Lane, Crawford & Co., as above.

Cigars, Cigarettes, Tobaccos (English, American, etc.), J. L. Thompson & Co., Kaigan-dōri, The Daimaru, and Lane, Crawford & Co., as above.

Pith Helmets, Burberry Rain Coats, and many things used by Colonials can be obtained of Lane, Crawford & Co.

Drug Store. J. L. Thompson & Co., on Kaigandori ichōme; 2 minutes' walk from the Oriental Hotel. Excellent line of American and English Toilet specialties (soaps, perfumes, druggist's sundries, smoker's articles, shaving materials, safety razors, etc.). Certified chemists. Preferred by the foreign residents and the Japanese. The best store of its class in the Far East. See the Settlement Plan.

Book Store. J. L. Thompson & Co. (see above). Extensive line of the latest and best English and American books, magazines, etc. The finest collection of old (rare, valuable, out of print) books on Japan to be found in the country. Book-lovers and collectors should ask to see this collection, as it contains volumes one will find nowhere else outside of libraries and museums. The scholarly manager of the store (*Mr. H. J. Griffiths*) is a collector of rare merit, and a supplier of rare volumes to many of the great libraries of the world. The traveler will find much to interest him in Chamberlain's *Things Japanese*, which is full of information about Japanese life, and makes delightful reading.

Candies, Chocolates (American, English), etc., at J. L. Thompson & Co.; Lane, Crawford & Co., and the *Daimaru Department Store.*

Markets. One of the most interesting and picturesque of the local markets lies within 3 min. walks of the Oriental Hotel, in the heart of the city, but so tucked away that the stranger usually is unconscious of it, and passes it by. It consists of a long, curving lane scarcely 15 ft. wide that can be entered from *Motomachi, Sakayemachi,* or (preferably) at the right side of the *Chōsen Bank* that faces Nishimachi (see the Settlement Plan). Here, a few yards from the busy street, one suddenly finds oneself in another atmosphere; a sort of Gypsy Fair and Peddler's Paradise combined, where the tiny shops display an infinity of bizarre things ranging from birdseed and pinchbeck fallals to such a squirming medley of astonishing sea creatures that one never tires of examining them.

Golf Links & Clubs. Kobe has the finest Golf Courses in Japan; two of them are perhaps unequalled anywhere. *Mr. Y. Shimada,* the managing director of the Oriental Hotel, besides being an enthusiastic golfer is one of

the most expert in Japan, and he will gladly assist the hotel guests in their golfing plans. There is a Practice Putting Green on the Roof Garden of the Hotel, and clubs can be obtained from the Room Clerk. The chief courses near Kobe are:

The Naruo Links, 8 M. from Kobe, on a commanding ridge 600 ft. above the plain, with a magnificent view of Akashi Strait, and the entrance to the famed Inland Sea. Free from fog throughout the year. 18 holes. 6030 yards long. Par 72. — **The Ibaraki Links** are 18 M. from Kobe, 6260 yds. long, with 18 holes. Par 72. — **The Maiko Golf Club & Links** are 10 M. from Kobe, 2700 yds. long, with 9 holes.

The *Rokkō, or Rokkōsan Golf Links & Club-house, the property of the Kobe Golf Club, are on the irregular summit of Rokkō Mt., 3000 ft. above Kobe, with views that are stupendous. One of the finest courses of the world. 18 holes. 3760 yards long. Like the above-mentioned courses, it is practicable by motor-car (30 min. from Kobe). The ride up through the hills, over a good road, past lovely waterfalls, pretty villages and ravines, is charming. It makes a delightful excursion for others than golfers, for the views from Rokkōsan are unrivalled for their beauty and extensiveness. The air is exceptionally pure. The commemorative monument is to Mr. Arthur H. Groom, who established the club and links in 1890. A number of attractive country villas (*bessō*) dot the mt. side. Furnished cottages can sometimes be rented for the summer season. Detailed information regarding the region can be obtained from the Oriental Hotel management. The 48 spring-fed ponds on the summit of Rokkō afford swimming in summer and skating in winter.

Arima and the **Tansan Mineral Springs** at Takaradzuka (see p. 629) can be included in the Rokkōsan trip.

Excursions. The excursions possible from Kobe are so many, so varied and so beautiful, that one does not know which to choose or where to stop. A host of attractive spots lie within easy walking distance of the port, and the paths to them lead over hills from whose easily scaled summits one gets the most marvelous views imaginable. Some of them are breath-taking in their immensity. Gorgeous wild flowers in spring and summer; more flowers and more wonderful tints later in the year; graceful waterfalls that flow into, and fall out of, ferny dells too lovely to describe, and picturesque gorges idealized by tiny tea-houses so placed that one looks downward into a green infinity, are some of the permanent features of these Edenic places.

In the higher pockets of the hills winter covers the slopes with snow that affords skiing, locks the ponds into skating rinks, and converts the picturesque pine trees into a white fantasy that enthralls the Japanese artists by its beauty.

Many travelers make Kobe the center from which to make trips to Ōsaka, Kyōto, Nara, Amanohashidate, and other places. The trolley trip from Ōsaka to Nara viâ the **Daiki Electric Rly.** should not be missed. Likewise the short but highly interesting trip to Takaradzuka; the unforgettable trip through the Inland Sea (*Ōsaka Shosen Kaisha* steamers) to Beppu; that to Formosa (*Nippon Yusen Kaisha* steamers) and other places. The latter line, along with the Ōsaka Shosen Kaisha, runs excellent ships between Kobe and South Manchuria, to Korean ports, to China, etc. The **Nippon Yusen Kaisha's Express Line to Shanghai** is popular and is particularly recommended.

Kobe, or *Kobe-Hyōgo* (as it is sometimes miscalled), a busy, rapidly expanding city (pop. 650,000) at the head of Ōsaka Bay, in Settsu Province, *Hyōgo-ken*, is 5th in point of size in the Empire, and is one of the cleanest, most progressive and attractive cities (376 M. from Tōkyō) in Japan. It is finely situated on the N.W. shore of its broad harbor, in lat. 34° 41′ N. and in long. 135° 11′ E. of Greenwich. Prior to 1868, when the old native town of *Hyōgo* was opened to foreign trade and residence, the E. quarter, where the handsome, westernized city of Kobe now stands, was the site of three rambling suburban villages, *Hashudō*, *Futatsuchaya*, and *Kobe*. *Hyōgo* was an ancient port when the Portuguese landed in Japan in 1542, and history mentions it in A.D. 743 (under the name *Owada-Tomari*) as a thriving fishing-port. *Taira-no-Kiyomori* brought it prominently into the foreground when he made it the royal residence for a brief period in 1181, but it attained to no real commercial importance until 1868, when the first British merchants settled therein. From that period its growth was rapid. Fortunately for the new colony, British influence and the English genius for colonizing and organization were paramount and to this fact unquestionably is due the city's permanent advancement and its present status. It now threatens to absorb all the surrounding country.

Kobe and *Hyōgo* were long separated by a dusty trickle referred to as the *Minato River* and spanned by short bridges, but they were united politically in 1878, and physically at a later period. The early English and American settlers cooperated and worked for its enhancement to such purpose that ere long it became known as the 'Model Settlement.' Its clean, tree-shaded streets, its handsome buildings, its phenomenal commercial activity and its magnificent environment combine to confirm its title as the finest 'foreign' city in Japan. It is the best and most significant example in the country of what a few hundred intelligent foreigners and Japanese, imbued with civic ideals and a spirit of helpfulness, can make of a nondescript, decadent port with only a good climate and a superb situation to recommend it.

The amalgamated city occupies a long, narrow strip of land flanked on the S. by the sea and on the N. by a densely wooded range of lofty and splendidly uneven hills (referred to locally as the 'Kobe Alps'), down whose ravines plunge lovely waterfalls, and from whose summits are obtainable views so grand and so extensive that one is held spellbound by their beauty. The far-famed Inland Sea — most beautiful of marine prospects in Japan — stretches away southwestward, and when the wide bay is flecked with white-sailed junks standing in the offing and making for, or emerging from, the entrance, the sight is singularly beguiling. The *Tōkaidō Rly.*, from (375 M.) Tōkyō, (357 M.) Yokohama, and (47 M.) Kyōto enters the

city from the east, and after passing through both settlements goes westward (as the *Sanyō Line*) to (329 M.) *Shimonoseki*, then to (567 M.) *Kagoshima*, and (493 M.) *Nagasaki*, on *Kyūshū Island*. As the commercial head of all the Japanese ports, Kobe's statistical returns show the annual imports and exports to be more than 50% of the total trade of the rest of the Empire.

The traveler interested in knowing the exact value (which is apt to change between editions of the Guidebook) of the incoming and outgoing trade of Kobe and Hyōgo is referred to the latest issue of the Japan Year Book, or to the trade returns published by the local authorities. English versions of the reports can be had on application, or statistics can be obtained from the Japan Tourist Bureau, the main office of which is in the Central Railway Station in Tōkyō (see page 109).

The number of ships which anchor each year in the broad and placid harbor (which will permit ships of 20,000 tons to moor inside) is increasing so steadily that harbor improvements involving foreshore reclamation, the deepening of the bay, the increasing of the area (of 1715 acres), and the addition of three detached breakwaters with a combined length of nearly 3 miles and to cost 9 million *yen*, are under construction. In the 1500 manufacturing plants scattered throughout the city (many small home workshops) 25,000 industrious people make articles that are exported to the uttermost ends of the earth. In the 32 match-factories employing 5334 workmen, safety matches worth 10 million *yen* are made each year and shipped to the Asiatic littoral. Whale-Oil, Tea, *Sake*, Vegetable Wax, Refined Camphor (see Rte. 52), Peppermint-Oil, Agar-agar, or isinglass (*kanten*) made from seaweed (and exported to China), Pearl buttons (made from sea-shells brought from the *Loochoo*, and the South Sea Islands), Straw-Matting, Toothbrushes, and Porcelain and Earthenwares of various provinces, figure largely among the picturesque exports. Tucked away somewhere in the city is an obscure printing-office where 'old' postage-stamps are made with such fidelity to the originals that the shrewdest traveler is apt to be deceived into buying them. Among the important manufacturing interests is the huge Kawasaki Dockyard Company, on the W. shore of the bay, one of the largest in Japan, with 3000 workmen. A varied assortment of machinery, and ships up to 20,000 tons burden, are made here, as well as in the almost equally large Mitsubishi Dockyard & Engine Works. The Kanegafuchi Spinning-Mill is considered a model of its kind. From the first-named dockyard (says the *Japan Chronicle*) 'battleships as massive and murderous as any floated by the most Christian and civilized nations in the West, are builded and launched. Where 40 yrs. ago wooden junks and sampans were being built, there are now dockyards where steamships of all classes and sizes are constructed, from tub-like tramps to turbined torpedo-boats

This transformation is typical of what is going on right round the coast of Ōsaka Bay. The dawn is no longer poetically heralded by the deep booming of the temple bell, but by the shrill blasts of steam hooters and sirens whose strident notes fall discordantly upon the ears of those whom they awaken, and remorselessly upon the ears of those whom they summon to the daily task in factory or workshop. . . . On every side there are indications of a steady development of industrial and commercial activity, and though lovers of the picturesque may bemoan the fact that one-time moss-grown shrines and *torii* are now soot-begrimed from the surrounding factories, it remains an incontrovertible fact that smoking factory chimneys are much more valuable as a national asset in these prosaic days than the most mossy of temples or the most mystic of shrines.'

Despite its commercialism, none more than the Kobe people strive to retain the picturesqueness which characterizes the port. Though its 41 banks are indications of modernism, its 90 Buddhist temples and 74 *Shintō* shrines remain to impart a pleasing ecclesiastical flavor to the city. The booming temple bells still compete with the ear-splitting steam whistles of the 'foreign devils,' and the satisfying tenets of Buddhism are preached side by side with those of the Occidental Christians. There are several foreign churches, 6 comfortable clubs, 28 public and private hospitals, numerous libraries, a Chamber of Commerce (established in 1887), and a host of Common, Technical, Commercial, and other schools in which 3300 Chinese students are learning what it means to live and grow up in a civilized community. Kobe's excellent foreign hotels, the beauty of its surrounding hills, the never-fading charm of its sea views, its balmy climate, and the purity and dryness of its air are fast converting it into a sort of open-air sanatorium for the sun-baked, wilted residents of Manila, Hongkong, and the Chinese littoral. Few Japanese ports have so many places of beauty and interest near by, and few offer more creature comforts to the tourist seeking such. Days or even weeks may be spent contentedly, according to one's temperament. The social life among the foreigners (who are hospitable to a fault) is delightful, and the recollections one carries away of the city and its people are not soon forgotten. Many of the streets of the Settlement are shaded by fine old acacias, maples, pines, willows, and flowering specimens of the *Paulownia imperialis*. A massive sea-wall runs along the attractive foreign Bund, and the luxurious houses which stand back from it impart an air of prosperity and solidity not always features of Japanese ports. Many of the foreigners dwell in flower-embowered houses high poised on the wooded ridge behind the city, and the seascapes visible from the glassed-in balconies are replete with charm. — The promontory at the S. edge of the city and bay, where the lighthouse stands, is the *Wada Misaki*. The *Kawasaki* spit

divides the two harbors. — The gray granite monument in the Recreation Ground commemorates *Alexander Cameron Sim* (b. 1840; d. 1900), a public-spirited Scotchman who was a prominent figure in the upbuilding of the port.

The temples and shrines in Kobe are inferior to those of Kyōto, but are worth seeing by the traveler who may not have seen those of the latter place. — The **Nankō Jinja** (or *Nankōsha*), a *Shintō* shrine (Pl. C, 2) near the center of the city, founded in 1871 and dedicated to *Kusunoki Masashige*, stands in spacious grounds where there are usually a host of peep-shows, itinerant peddlers, etc. Two spirited bronze horses repose in front of the shrine, where at certain times one may witness impressive *Shintō* ceremonies conducted by priests in mediæval robes. The big machine-gun in the yard is a relic of the Japan-Russia War. On May 25, when the anniversary of *Masashige's* death (b. 1294; d. 1336) is celebrated, the place is thronged, and special festivities are conducted.

The **Bronze Daibutsu**, a huge seated figure of Buddha 48 ft. high and 85 ft. in circumference, erected by *Nanjō Shōbei* (a paper manufacturer of *Hyōgo*) in 1891, in the *Nōfukuji Temple* grounds at Kita-Sakaseckawa-machi (Pl. B, 3), near the *Hyōgo* rly. station (1¼ M. from the *Oriental Hotel*), is without artistic merit and is decidedly inferior to the fine *Daibutsu* at *Kamakura*. The facial expression lacks spirituality. The caretaker dwells in a cubby-hole at the rear where swinging bronze doors admit one (fee, 3 *sen*) to the interior of the statue. The gilded figurine of *Amida* at one of the interior shrines is said to be over 300 yrs. old. The small bronze figure (*Tanjō Shaka*) of a nude infant, supposed to represent Buddha at birth, is greatly reverenced; the right hand pointing upward, and the left downward, symbolize his power over heaven and earth. The trashy wood figures attributed to *Unkei* are perhaps by some local carpenter. The English-speaking guide who sometimes gratuitously attaches himself to foreigners hereabouts conducts a curio-store near by, and is out for business. A 5 min. walk farther along the street brings one to

The **Shinkōji** (Pl. B, 3), in the yard of which is an attractive seated bronze figure of Buddha with a Hebraic cast of features. Buddhists throughout Japan know the temple for its association with the bonze *Ochi Michihide* (or Ippen-Shōnin; b. 1239; d. 1289), who in his youth successively studied under priests of the *Tendai*, *Jōdo*, and *Nembutsu* sects, and who afterwards traveled through the provinces trying to gain adherents for a new doctrine which he named the *Ji-shū*. On account of his peregrinations the people dubbed him Yugyō-Shonin, or the Traveling Bonze; he died here, and in 1886 received the posthumous title *Enshō-Daishi*. A little farther along, diagonally across the street, and standing a bit back therefrom, is a ruinous 13-story Pagoda, the *Jūsansō-sekitōba*, 26 ft. high.

The Ikuta Jinsha, a gay little Shrine with a striking gateway, a pond, a bronze horse and numerous buildings approached through a succession of stone *torii* in the N.E. quarter of the port (Pl. D, 2), is said to have been founded by the Empress Jingō in A.D. 200 (which is doubtful).

The shrine is dedicated to the goddess *Waka-hime-no-Mikoto* and is much revered by the proletariat. On Sundays and holidays the grounds are usually thronged with picturesquely clad people.

Venus Hill and **Suwayama Park**, a high spot at the back of the port (Pl. D, 1), is one of the closest and easiest reached of the many delightful places in the near-by hills, and it should be visited for its picturesqueness and for the thrilling views obtainable from the summit of the hill (2 hours there and back, on foot, from the Oriental Hotel). The hill owes its name to the French astronomers who (from a point midway to the summit; commemorative granite shaft) observed (Dec. 9, 1874) a Transit of Venus.

Proceed to the entrance of the *Tor Hotel Grounds* (Pl. D, 1), turn sharp left, follow the picturesque street to the (3 min.) foot of the hill, and ascend one of the several stone-flagged walks. Note the splendid granite walls that hold some of the zigzag paths in place. At the esplanade where the shaft is, are some seats, a cool kiosk, tea houses, etc. Popular with the townspeople. Near by is a pretty little shrine dedicated to *Inari* (see p. 437). Shaded walks (no dizzy places) beneath handsome pine trees lead to the summit. Here there is a smaller esplanade where, as their children play, parents gaze out in silent awe at the stupendous panorama exposed below. Miles and miles of houses and streets; blue sea and ships swinging at their anchors; unguessed reaches of the adorable Inland Sea, and a far and faint horizon are the chief features. Behind one are tumbled hills between which are deep, silent, pine-shaded gorges criss-crossed by cool lanes that lead to sequestered places. One is never without company on a walk hence, as the spot is the chosen resort of quiet, thoughtful folks who love the wonderful in nature and here silently enjoy one of the finest prospects it can offer.

The summit is a popular place for picnics on Sundays and holidays. The traveler should select a clear day for his excursion, as the views will then be more far-reaching.

The ***Nunobiki**[1] **Waterfall** (Pl. E, 1) which plunges down from the hills (1¼ M. from the *Oriental Hotel;* 30 min. walk; tram-car) at the N.E. limit of the city, is one of the most delightful spots in the vicinity. The road (*Nonosiki-chō*) leads

[1] The many waterfalls (*taki*) of this name in Japan is accounted for by the fact that *Nunobiki* means 'spreading cotton cloth on the ground for bleaching,' and suggests falling water. It is often used as a 'pillow-word' — a meaningless expression prefixed in Japanese to other words for the sake of euphony.

left from the N. end of the Recreation Ground, and continues through the native quarter, passing on its way a number of small kilns where porcelain may be seen in the process of making. At the foot of the hill the path bends to the left, then zigzags up the cliff. Signs point the way, and splendid views unfold themselves in retrospect as one ascends. The lower (*me-daki*, or female fall) is 43 ft. high; the upper (*o-dake*, or male fall) is 80 ft. and it tumbles over a perpendicular granite wall into a green swirling pool in a fine gorge. The customary tea-house sits astride the point whence the best views are obtainable, but one can get fairly good ones by climbing a trifle higher up. The trail which follows the stream round to the left beyond the upper fall leads (10 min.) to the gigantic retaining-wall that forms one side of the reservoir holding Kobe's water-supply. A still higher road rounds the profile of the hill to (1½ M.) *Futatabi-san*, with an old Buddhist temple, the *Tairyū-ji*, said to date from the 8th cent. and dedicated to *Kōbō-Daishi* (the founder of *Kōya-san*). A somewhat roughish trail goes (right) over the shoulder of *Maya-san* (see below) to *Rokkosan*.

The ***Maya-san Temple** can be included with *Nunobiki* in a forenoon walk by following the forest path down at the right of the point immediately above the tea-house at the upper fall, then through *Kumochi* village to the main road. In summer the small sequestered gardens hereabout flame with bright flowers, and the dewy dingles down which the numerous whimpering streamlets slither are beautiful with reddening maples. Good walkers will choose the upper road, near the crest of the ridge, as the views for about a mile along the terrace following the contour of the hills are superb. — From the hotel one may take a jinriki (consult the hotel manager, and see p. 619) or proceed in a tram-car to *Higure-dōri*, then turn left and walk to the foot of the hill. Hence to the terrace on which the temple stands is a 1 hr. walk. The first half is up through a picturesque gorge where an excellent gray granite flecked with black spots is quarried. The highroad is usually thronged on Sundays with people decked in their best, going to or coming from the temple. The scores of tiny paper prayers stuck in the earth are petitions to the tutelar deity. Several small shrines, numerous tea-houses, and not a few whining beggars mark the upward course, the last half of which (½ hr.) is through a lovely forest of maples, pines, and unusually lofty cryptomerias. Stones and tree-roots take the place of steps in many places. The temple belongs to the *Shingon* sect of Buddhists, is called *Tenjōji* (but is better known locally as the Moon Temple), and occupies the site of an original fane erected in 645 A.D. by *Hōdō-Sennin*. It stands on an artificial terrace at the top of several long flights of (341) steps, at a point several hundred feet below the summit (2450 ft.) of the hill. The views from the flagged atrium are entrancing, and are worth going

many miles to see. From this great elevation the wide Ōsaka Bay seems tipped on one edge, and the junks and steamships that furrow its blue surface resemble flies creeping along a cerulean curtain hung against the distant mts. Few of the panoramas in this spectacular country are finer or more fascinating. Several refreshment stands, a big stone laver half-encircled by a bronze dragon, and numerous fine bronze figures dispute the restricted space with the fane. Upward of 300,000 persons come hither each year to worship a small carved wood figure (not shown) of *Maya Bunin* (Buddha's mother), said to have been brought from China (in the 9th cent.) by *Kōbō-Daishi*. Pictures purporting to be like the image are sold at the temple for 1 *sen*. At the great annual festival (movable feast, usually Aug.) many thousands of devotees visit the temple, chiefly at night. Each carries a lighted paper lantern, and the procession as it climbs the hill is strikingly picturesque. Whosoever ascends at this time is supposed to acquire merit that lasts through life. The return to the hotel can be made in 1¼ hr. by walking to the tram station and boarding the car there. Or by using the Maya Cable Railway down to the foot of the mt., and one of the Kobe street cars running from the cable station to the center of the port.

The Maya Cable Railway, a strong cable line similar to that up *Hiei-zan*, at Kyōto (and to that which runs up Mt. Ikoma to the Hōzanji Temple at the summit, see Excursions from Ōsaka), is in operation and is much used. Travelers who so desire can proceed by street car, or by one of the motor-cars of the Oriental Hotel, to the Cable Station at the foot of the mt., and from the upper terminus (a trifle over half-way up to the temple; 6 min. ride; safe) walk the remaining half mile.

Rokkōsan can be approached from this direction by a good walker with plenty of time and a willingness to overlook minor difficulties *en route*. But the trip up by motor-car, from Kobe direct, will be found much more satisfactory.

***Arima** (1400 ft.), a popular resort 4 M. N. of *Rokkosan* (9 M. over the hills from Kobe), is beautifully situated amid picturesque mts. and is known for its good hotel (*Arima Hotel*, ¥5 a day and upward; English spoken; open all the year); its iron-impregnated springs (warm, steel-blue, chalybeate waters; odorless, strongly saline and astringent to the taste); its good baths (cold springs of colorless water impregnated with free carbonic acid and sulphuretted hydrogen); its fine maples (in autumn), and its *Arima* baskets. The latter are made (in numerous small home work-shops) of several varieties of bamboo grown in the neighborhood — chiefly the *matake* ('real bamboo') and the black variety known as *hachiku*. After being carefully polished with a special sand found in the vicinity the finished product (of many shapes) is stained a rich maroon and sold (many exported) at reasonable prices. One method of reaching Arima is by train (*Tōkaidō Rly.*) to (15 M.) *Kan-*

zaki Station (¾ hr.) thence (over the *Fukuchiyama Line* of the Gov't Rlys.) to (12 M. in ½ hr.) *Namase* (with hot springs), whence it is a beautiful 6 M. walk (uphill, good going, 1½ hrs.) through scenery which is more European than Japanese. If the traveler will write ahead or telephone, the hotel manager will have a motor-car or a jinriki waiting at the station. From *Sanda Station* (10 M. farther up the rly. line where travelers returning from *Amanohashidate* should alight), the (6 M.) road to the hotel is flat, but is not so wild or picturesque as that from *Namase*. There are a number of pretty waterfalls and scores of attractive walks in the neighborhood. The summer climate is cool, and the several mineral springs are reputed to be efficacious in rheumatic and other ailments.

Perhaps the most popular way is by motor-car from Kobe (round trip 3–4 hours, including an hour for luncheon at the Arima Hotel) viâ Nishinomiya and Takaradzuka. This is, in fact, one of the most delightfully picturesque of all the short (24 M. going, to Arima; 15 M. return) motor trips from Kobe. Few trips in Japan, of such brief duration, offer so much variety and diversified scenery, an additional advantage being that it allows one the time and opportunity to inspect the famous **Tansan Mineral Springs** (described hereinbelow) and to drink all the water (visitors cordially welcomed) one may wish to from the very source of the spring. The register, in which visitors are asked to sign their names, contains many famous autographs.

The best scenery begins beyond *Takaradzuka*. At the far corner of the compound enclosing the *Tansan Springs* the road turns sharply up at the left then follows the wide and tortuous valley of the *Namake River*. The roadbed is excellent, and the gradient ascends now gently, now sharply, between graceful, wooded hills. Here one may observe to good advantage the excellent riparian work for which the Japanese are celebrated, and their equally intelligent forestry methods — the terraced hills planted with new trees to prevent the washing away of the soil. The views in retrospect as one climbs to the crest beyond which *Arima* lies are lovely. At almost every season of the year the hillsides flame with some species of blossoming shrub or trees, the maples of Nov. being especially fine. The roadway up the valley forms part of the main highway between *Kobe* and *Amanohashidate*, described at p. 533, Rte. 29. Massive cut-stone retaining walls, a brawling river and the summer homes of wealthy *Kobe* and *Osaka* people are the most conspicuous features of *Arima* (p. 628).

The return road from *Arima* descends through the extraordinarily picturesque valley of the *Yamada-gawa*. The sequestered hamlet of *Kamitani* (upper valley), about midway between *Arima* and *Kobe*, perched on a wooded plateau back from the road at the right, is delightfully medieval. The transition from the primitive country to the modern city is almost as sharply defined as sunshine and shade. One passes through a gap in the hills, and a moment later is threading a congested thoroughfare of bustling *Hyōgo*.

The ***Takaradzuka Mineral Springs** at *Takaradzuka*, in *Hyōgo-ken, Settsu* Province, 11 M. N. of *Kanzaki Jct.* (frequent trains over the *Fukuchiyama Line* of the Gov't Rlys. in ½ hr.), and 26 M. from Kobe (over a good auto road), indubitably rank highest of all the important mineral springs of Japan.

They are the most widely and favorably known of any natural springs in the Far East, and the excellent Takaradzuka (or *Clifford-Wilkinson*) Tansan table-water bottled there is of world-wide repute for its exceptional purity. The town is also celebrated nationally for its palatable mushrooms, which are gathered on the hills behind the Tansan Spring.

The *Paradise Recreation and Opera Hall*, one of the largest theaters (seats 3000 persons) in the Empire, attracts thousands from near-by cities and towns by its excellent operas (adapted from the Russian, French, Italian, etc.) presented by attractive Japanese girls who are trained in the adjacent school. Frequent performances at low prices before crowded houses are the rule. Attached to the building are fine baths, a gymnasium, a good restaurant, various Japanese exhibits, and many other features. Prices of everything are surprisingly low. One of the gayest and most popular resorts in Western Japan. Decorous proletarian crowds.

The wide, brawling *Muko River* dashes through the town, divides it in half, and is crossed by a long foot bridge. On the near side, in a pretty garden, is

The * *Takaradzuka Hotel*, a new, modern, 5-story, fire- and earthquake-proof structure, with accommodations for 200 guests, and well spoken of for its good food and service. Owned and operated by the Electric Car Line that runs from Ōsaka and Kobe. Rooms only from 4 to 20 *yen* a day. Meals in the restaurant from 1 *yen* for breakfast, to *yen* 2.50 for dinner.

The charmingly picturesque situation of Takaradzuka (250 ft. above the sea), surrounded by verdant hills where many delightful walks are possible, make it an unusually attractive pleasure resort. It has been known as a spa since 1546, but it did not come into any particular prominence until the discovery of the radium qualities of the spring which the genius of *Mr. Wilkinson* made known to the civilized world. From the extensive bottling works at one end of the town, the Tansan water goes to America at the East, Europe at the West, India, Australia and Africa at the South, and to most of the intervening countries. Its exceptional purity has won for it a prestige accorded to few table-waters of the world.

The **Tansan Springs** (discovered by *Mr. J. Clifford-Wilkinson* in 1885) lie ½ M. beyond the rly. station on the far bank of the turbulent *Muko-gawa* (good trout-fishing from May to Sept.) — which flows to the sea between the Tōkaidō stations of *Nishinomiya* and *Kanzaki*. The water bubbles up in an unvarying flow of about 700 gallons an hr., from the volcanic rock forming the heart of the lofty hill which overlooks the river. The deep well is protected by a granite lining and a locked cover to prevent contamination. From this well the water is conducted through sealed pipes to spotless filters (where the iron salts are eliminated) of vitrified white tiles,

thence it flows by gravity, in a state of crystalline purity and with a temperature of 62° F., to the bottling department. The plant covers 4 acres, and automatic machinery made upon a system with a scrupulous regard for cleanliness, charges the undefiled water.

TANSAN WATER as marketed (preëminent among the waters of Japan, and freely imitated) is of unusual purity and belongs to the category of chalybeate and carbonated mineral waters. It contains in properly adjusted proportions, sodium and potassium chloride; sodium sulphate; sodium, iron, calcium, and magnesium carbonate; silicic acid, iodine; bromine, mineral salts, and free carbonic acid. A perhaps unique quality is the entire absence of nitrites, organic matter, or bacterial life. Baths of the heated water are to be had in the several establishments at *Takaradzuka.*[1]

Mino Park, in the picturesque *Minomo Valley,* with its magnificent waterfall (80 ft. high), its wonderful maples (an extraordinary sight in Nov.), and its pleasing environs, combine to form a delightful excursion (½ hr. by tram; 20 *sen*) from *Takaradzuka,* and should not be missed — particularly between Nov. 10 and 20, when the maples are in their prime. [*Mino* is relatively the same distance from *Ōsaka,* and it can be reached by the *Ōsaka-Mino* tramway in ½ hr.; fare, 15 *sen.*] From both places the line traverses a productive country.

Suma, or *Suma-no-Ura* (4 M.), **Shioya** (6 M.), and **Maiko** (9 M.), all popular and attractive bathing-resorts W. of Kobe (main line of the *Sanyō Rly.,* and the electric trolley), on the beautiful shore of the Inland Sea, possess fine shingly beaches (the delight of children), lovely sea views and a charm which has been the theme of native poets for ages. A day can be spent very pleasantly visiting the three places. *Awaji Island* is visible across the narrow strait; the *Bay of Ōsaka* lies at the left, and the blue *Harima Nada* at the right. Many fishing-boats dot the placid waters, and long nets filled with silvery fish are often hauled up on the sandy shore. The sea-bathing is excellent and safe, with no heavy ground-swell or treacherous undertow. Many Kobe residents own summer villas in *Shioya.* There are boating, bathing, fishing, tennis, cool breezes, and a permanent charm. *Maiko,* with its fantastic pine trees knee-deep in the sand, is exceptionally enticing. The name *Maiko-no-Hama,* or 'Beach of the Dancing Girl,' is applied to it because of a curious optical illusion created under certain atmospheric conditions: at such times the flying veil of sand

[1] The word *Tansan* means carbonic acid. *Sekitansan* is carbolic acid, and *Tansan-gasu* is carbonic acid gas. *Takaradzuka,* or *Takara-zuka,* is said to mean precious place, hence, by induction, city of health.

Note. In pronouncing the word Takaradzuka, the Japanese eliminate the *u,* thus: tah-kah-rahds'kah.

The word *Tansan,* as a trade-mark, is often pirated by competitive interests.

makes the bizarre old trees with their wide outstretched arms look like whirling dervishes. Delicious peaches are grown in the vicinity of *Suma*, near which (in a valley called *Ichi-no-tani*) occurred the historic incident in the life of *Kumagaya Naozane*, referred to at p. 441.

Awaji Shima (sometimes called by its Chinese name, *Tanshū*), the largest island of the Inland Sea (30 M. N. and S.; 14 M. broad at its S. part; area, 217 sq. M.), is a mountainous region (highest point 1955 ft.) E. of *Harima Nada* and W. of *Ōsaka Bay*, rarely visited by tourists. The scenery differs in no way from that of the main island, and the towns offer no attractions. *Awaji* is of historic interest to Japanese, whose mythology designates it as the first land created by their supposed divine ancestors, *Izanagi* and *Izanami*. Mail steamers leave Kobe daily (transit about 2 hrs.) and touch at the uninteresting ports of *Kariya*, *Shizuki*, *Sumoto*, etc. *Sumoto*, the chief town (and capital) on the E. coast, with 8000 inhabs. (Inn: *Nabetō*, ¥2), stands amid mildly picturesque surroundings. *Iwaya*, at the N. end of the island, is about 2 M. (ferry across the *Akashi no Seto*) from *Akashi Station*, on the *Sanyō Rly.* The mts. on the island are composed of diorite, gneiss, granite, and old schists, and are wooded to their summits. Well-tilled farms stretch away from their lower flanks. Between the outermost rocks on the S.W. coast of the island and the adjacent *Shikoku* is the celebrated **Naruto Whirlpool** (*Naruto Suido*), a sort of Japanese Charybdis invested with all manner of terrors. When the tide from the Pacific Ocean rushes in through the *Kii Channel* and into the (600 yds. wide) *Naruto Channel* (which links it to the Inland Sea), the resistance offered by the outflowing water (48 fathoms deep), is such that a rather formidable whirlpool (about 60 ft. in diameter) is created, with a great roaring and churning of the opposing forces. During the spring tides, when the stream is running at maximum strength, the average speed is 9–11 knots. When the waters of the Inland Sea prevail, the race sets back into the Pacific. Travelers may wish to remember that both the *Naruto Channel* and the straits about *Tomogashima Island* (*Yura Strait*, on the S.E. side of *Awaji*) lie within the fortified zone, and that photographing and sketching are prohibited by the War Department.

38. From Kobe viâ Himeji, Okayama (Shikoku Island), Hiroshima, and Miyajima to Shimonoseki.

Sanyō Main Line of the Imperial Government Railways.

To *Shimonoseki*, 329 M. The (extra fare) express trains make the run in about 10 hrs.; the (frequent) local trains (for fare see p. lxxxii) in about 14. After leaving *Settsu*, the line traverses the provinces of *Harima*, *Bizen*, *Bitchū*, *Bingo*, *Aki*, *Suwō*, and goes to the extreme W. point of *Nagato*, through a beautiful country contiguous to the Inland Sea (entrancing views from the left side of the cars). There is an excellent rly. hotel at the *Shi-*

monoseki Station. Connections are made here with swift and commodious gov't steamships for Korean ports, and points (ferry service) in Kyūshū. The docks are extensions of the rly. platform, and luggage-porters are in readiness to assist passengers and to see them safely on their way without friction, confusion, or delay. For the convenience of travelers certain of the express trains (consult the rly. folder) stop at the small station of *Miyajima*, where ferry-boats are in waiting to conduct them across the narrow (15 min.) strait to MIYAJIMA ISLAND. A flying visit of 2–3 hrs. between trains can be made to this lesser of the 'Three Great Sights' if a longer visit is not possible.

From *Kobe* the train runs toward the W. along the shore of the Inland Sea, passing through the attractive seaside resorts of *Suma*, *Shioya*, and *Maiko*. The giant pine trees which fringe the shore, the calm sea flecked with white-sailed junks, and the distant views of *Awaji Island* are alluring. 12 M. *Akashi*, opposite *Akashi Strait*, with a *Shintō* temple to the memory of *Kakinomoto-no-Hitomaru*, a 7th-cent. poet, is the meridian from which time is reckoned in Japan. Storm-signals are shown to mariners entering the E. end of the Inland Sea, which terminates here and is separated from *Ōsaka Bay*, the *Kii Channel*, and the Pacific Ocean by the pear-shaped island of *Awaji*. An excellent automobile road flanks the sea and affords motorists views of unexampled beauty. The train runs at good speed over the broad plain to 24 M. *Kakogawa*, near the river of the same name. The numerous well-sweeps which dot the country indicate an abundance of water below the surface. Many of the humble dwellings have the ridges of the thatched roof held down by bundles of straw which straddle them and impart a decorative effect. In the yard of the (2 M.) *Takasago Shrine* is a giant tree celebrated locally as the *Aioi-no-matsu*, or 'Companion Pine,' which is said to be ambiparous, wherefore the leaves are used at weddings as emblems of marital felicity. The motive is frequently portrayed in art, in the forms of an aged man and woman raking up pine needles on a seashore fringed with pine trees. The region roundabout is classic ground to Japanese, and constitutes what is termed the *Harima Meguri*, or 'Circuit of Harima' Province. It has been sung and written of since time out of mind, and the charms of the pine-clad coast are favorite themes of writers of poetry and historical romances. — 26 M. *Hōden* is known for its (2 M.) small caves (*Ishi-no-Hōden*) cut (23 by 26 ft.) from the soft rock and believed to date from remote times.

34 M. **Himeji** (Inn: *Akamatsu*, ¥3), capital of *Harima* Province with 42,000 inhabs.; a thriving place on the right bank of the lower *Ichi-kawa*, is noted for its production of stamped leather and cotton goods, and for its fine old 5-storied antique donjon, called *Rojō*, or 'Snowy Heron Castle' — a gleaming white fortress (7 min. walk from the station) erected in 1340 by *Akamatsu Sadanori*. From his family it passed to the hands of *Toyotomi Hideyoshi*, who rebuilt and enlarged the keep in 1577 and added 30 turrets. After the

decisive battle of Sekigahara, *Tokugawa Ieyasu* established *Ikeda Terumasa* here, and he changed the name of *Himeyama* to *Himeji*. A long line of *daimyōs* occupied the castle before the Restoration, when it passed to the Gov't to be used as headquarters for one of the divisions of the main army. The beautiful park which surrounds it, and which is known as *Himeyama*, is noted for its display of wistaria (in May). Permits easily obtainable for an inspection. Photographing and sketching forbidden. The structure is an excellently preserved relic of feudal days, but is not as attractive as that at *Nagoya*. *Shosha-zan*, a thickly wooded hill (1300 ft.) 4½ M. to the N., is revered by the natives because of its Buddhist temple, the *Enkyō-ji*, founded in 966 by the bonze *Shōkū*, and consecrated to *Kwannon*. Several of the early emperors made pilgrimages to it, and the forces under *Ashikaga Takauji* and *Ishidō Yorifusa* fought a battle near it in 1351. *Shikima*, 2 M. to the S., the seaside terminus of the BANTAN RLY., is a popular bathing-resort.

The HIMEJI-WADAYAMA section of the BANTAN RLY. leads hence N. to (40 M.) *Wadayama* (several through trains daily) and forms a link between the *Tōkaidō* and the Japan Sea. (See Rte. 31.)

For fares and other information relating to the railway, see page lxxix and the several pages following it.

The white castle towering above its surroundings makes a fine picture in the landscape at the right as the train continues W. from *Himeji*. The closed boats anchored in the *Hayashida-gawa* beyond *Aboshi Station* are primitive automatic rice-hulling mills. 47 M. *Naba* is the point of departure for the historic seacoast town (8 M. S.) of *Ako*, known as the home of *Ōishi Kuranosuke*, chief of the Forty-Seven Ronin retainers of *Asano Takumi*, whose tragic history is referred to at p. 186. — The hills through which the rly. leads are terraced far up their sides and they recall certain vistas in Korea. Many of the little dwellings tucked away in the sheltered valleys have picturesque roofs that are covered half with tiles and half with thatch.

89 M. **Okayama** (Inn: *Miyoshi-kadan*, 5 min. left of the station; jinriki, 10 *sen;* pretentious; meals from ¥1.50, and lodging from ¥2 and upward; several cheaper inns opposite, and a restaurant in the station), capital of *Bizen* Province and of *Okayama-ken*, with 94,000 inhabs., was formerly the castle town of *Ikeda*, a rich and powerful *daimyō* whose well-preserved fortress (built by *Bizen-no-Kami Hunetaka* in the 16th cent.) still stands and is called 'Crow Castle' because of its somber color. Convinced of the logic of *Bulwer's* dictum referring to the pen and the sword, the local authorities have housed the Fifth Higher School in the massive structure, and have converted the park at its base (1 M. from the station, 20 min. by jinrikisha) into a handsome landscape garden

(*Kōrakuen*) with 22 acres, tea-houses, views, etc. The *Asahigawa* flanks it on one side and adds considerably to its picturesqueness. One of the many tame cranes which wander at will beneath the fine wistaria arbors and the splendid old cherry and maple trees, is said to be more than 200 yrs. old. Figured straw matting (*hanamushiro*) is one of the specialties of the place; others are delicious peaches sold in fancy baskets, and native sweetmeats packed in abnormally thick boxes and hawked about the rly. station platform. The *bentō* sold here is better than that at certain other stations on the line.

The Chūgoku Rly. Co.'s line runs N. from *Okayama* through several unimportant towns to 35 M. (¥1.07) *Tsuyama* (pop. 15,000), an ancient castle town in *Mimisaka* Province. Another line trends N.W. to 8½ M. *Inariyama*, and 13 M. *Tatai*, in *Bitchū* Province.

Okayama is one of the best points from which to visit the near-by **Island of Shikoku**, with *Kotohira* and its much venerated *Kompira Shrine*. The island as a whole is off the beaten track of travel, and it differs so little from other and more accessible places that foreigners seldom feel repaid for a trip through it. Hurried travelers concerned with the *Kompira Shrine* can leave luggage in the inn at *Okayama*, board an early morning train, and be back in the evening.

Trains leave the main line station in *Okayama* at frequent intervals and arrive at 20 M. *Uno* (fare, 88 *sen*) in about 1 hr. The boat-landing is at the station. Commodious steamers (Imp. Gov't Rly.) make the trip (fare, 85 *sen*) across the narrow arm of the Inland Sea in about 1 hr., passing the picturesque *Shōdo Island* (12 M. long, 7 wide; highest peak, 2697 ft.) and landing at *Takamatsu*, an old castle town (pop 43,000) in *Sanuki* Province (*Kagawa-ken*). The traveler is reminded that, although the landlocked water may be smooth in the morning, a stiffish wind loses no time in kicking up a coarse sea which may prove unsettling by afternoon. The *Kompira Shrine* contains no works of art, but its magnificent situation recommends it. Two hrs. are sufficient to view it and its environment after reaching *Kotohira*.

The Takamatsu Castle, the most conspicuous object at the left of the dock, was erected in 1335 by *Yorishige*, a sometime governor of the province; it is now in a ruinous state, but the aforetime castle park is perhaps finer than it was originally, for it has been deftly converted into a landscape garden (called *Kuri-hayashi Kōen*) of such unusual charm that the traveler with time to spare will feel repaid for seeing it. The town is prettily situated on the sea. *Yashima*, the flat-topped hill at the E., has been laid out as a popular resort.

The rly. (several trains daily) runs S.W. along the shore through a number of charmingly situated but monotonously similar little towns whose chief industry is the extraction (in a crude way) of salt from the ocean's brine. Miles of salt-pits line the beach, while pine-clad hills and rice-fields stretch away inland. The numerous palmettoes, persimmon trees, vineyards (no wine), and omnipresent flowers suggest a benign climate. The excellent macadam pike which flanks the rly. is suitable for motor-cars. 20 M. *Tadotsu* (Inn: *Hanabishi*, ¥2.50) is in almost hourly touch (steamers of the *Ōsaka Shosen Kaisha*) with several of the mainland towns (to 31 M. *Onomichi*,

¥1.60). From this point the rly. turns S.E. and runs along the skirt of a range of bulky and densely wooded hills to its terminus at 28 M. **Kotohira.**

A number of inns cluster about the station and cater to the hordes of native visitors to the town and its sacred fanes. To reach the latter one turns up at the right and proceeds (5 min.) along the picturesque and cheerful main st. to a converging st. which ascends (right) between lines of balconied inns (*Tora-ya, Bizen-ya,* etc.), and beneath (in the summer) awnings which impart an Oriental aspect to it. Here cluster scores of tiny shops with raucous barkers who essay to sell one all manner of gewgaws relating to the temples and their cult. Among the rubbishy souvenirs foreigners are pleadingly requested to take home with them are trumpet-shells and other symbols of Triton, chop-sticks made of the quasi-sacred *Cleyera japonica,* pilgrims' staffs, gourds, rosaries, lacquered trays adorned with the temple crests, and potent charms (*O-fuda*) consisting of certain mt. herbs gathered and blessed by the priests. Ninety steps lead up from the street to the first gate, which is in the form of a rusted iron *torii* covered with ideographic texts. Hence a number of long, sloping landings and 238 steps conduct one to the *Daimon,* or Great Gate (great in name only); 252 more to the *Asahi no Yashiro* (the one-time *Kondō,* or Golden Hall of the Buddhists); and 159 thence to the main temple. Handsome bronze and stone lanterns flank the granite-flagged ascent, and lofty trees overshadow it; the wood and stone tablets bear names of generous givers to the temple organization. The *Asahi no Yashiro* has some fairly good wood-carvings in conventional Buddhist designs, with some sculptured wood doors portraying Chinese sages and Imperial chrysanthemums. The last 44 steps leading to the upper terrace are steepest of all. Here one may often see poor deluded old men and women, half naked and gasping for breath, running up and down the flight and performing (for the alleged merit secured) the rite called *Hyaku-do.* The wooden tickets, strung on the wires attached to the stone monument (with a turtle base) at the left of one of the landings, are used as markers in this laborious exercise. Formerly when hot rice-dumplings were offered as food to the bizarre bronze horse near the *Ex-voto* Hall, devotees were wont to scramble for the grains scattered about and gulp them down in the belief that *O-Shaka-sama* noted it and praised them therefor.

The Main Temple (no fees) stands on an elevated terrace cut from the beautifully wooded side of *Zōzu-san,* and is flanked by some splendid old trees and several auxiliary shrines. It is the holiest shrine in *Shikoku,* and is said to have been founded in the 9th cent. by the illustrious *Kōbō-Daishi* (of *Kōya-san* fame) soon after his return from China; and later to have served as the model for many other fanes in different parts of Japan. With the disestablishment of

Buddhism, the coarse idolatry practiced here by certain of the zealous and fanatical bonzes was replaced by the *Shintō* tenets. That these have not completely effaced the Buddhist influence is manifested in the structure itself — a felicitous blend of both styles of architecture, with the interior fitments pertaining to the *Shintō*, and the architectural enrichments inseparably associated with Buddhism. The prettily paneled ceiling done in gold lacquer and cherry blooms is worth looking at. To this shrine come upward of 800,000 pilgrims each year, most of them, be it said in passing, to worship the tutelar *Kompira* (*Sanskrit, Kumbhîra*), a redoubtable Buddhist divinity who is supposed to protect seamen and travelers, associated in the native mind with Neptune, and about whose antecedents little seems to be known.

The panorama from the terrace is superb, embracing as it does a score of villages, hundreds of square miles of the lovely Inland Sea, range after range of blue mts. and league upon league of cultivated valley and plain. The conical (and volcanic) mt. in the near foreground, looking very much like an exaggerated *sombrero*, is *Shirane-mine*, often referred to as the *Sanuki Fuji*. Beside the main temple there is little to see. The *Ex-voto* Hall, a Buddhist institution, contains a lot of marine trumpery, some models of boats, many archaistic symbols of Poseidon, some distressing pictures, and a faded old lithograph of the Brooklyn Bridge! The bronze horse which stands near, and has a tail like a pleated skirt, has been so rubbed by the credulous and ailing that its nose is half gone. — On the descent it is worth while to inspect (left of the path, in a pretty park with a live bear)

The **Museum**, or *Hōmotsu-kwan* ('Treasure House'), which contains (admission, 5 *sen*) a collection of canonical books, some pictures, a landscape painting by *Kanō Tanyū*, a harp upward of a thousand yrs. old, some silks, swords, lacquered boxes, fine screens, sculptures, and what-not. — The most important of the temple festivals falls upon Sept. 8–10, and Oct. 10–11. Lesser ones occur on the 10th of each month.

Shikoku Island, or Four Lands, — so-called because it comprises the 4 old provinces (of the *Nankaidō*, or South Sea Road) of *Sanuki, Awa, Tosa*, and *Iyo*, and the 4 newer prefectures of *Kagawa, Tokushima, Kōchi*, and *Ehime* — has 4 million inhabs., and with its outlying islets is one of the largest (6854 sq. M.) of the Japanese group. It is bounded on the N. by the Inland Sea; on the E. by the *Kii Channel;* on the W. by the *Bungo Channel;* and on the S. by the Pacific Ocean. The warm *Kuro-shiwo* tempers the climate and gives it sub-tropical vegetation. Though mountainous, the island is densely populated, with 5 cities, 745 villages, and 66 hamlets. Magnificent forests of beech, oak, horse-chestnut, maple, ash, camphor, magnolia, and other deciduous and evergreen trees deck the mt. slopes, from which numerous streams run down to irrigate the rice-plains. The longest river, the *Yoshino* (100 M.), is often called the *Shikoku-Saburō* in the belief that it is the 3d longest in the Empire. The paper-mulberry and the vegetable-wax trees are cultivated on a large scale; the inner bark of the former not only providing for the considerable paper industry of *Tosa*, but also for the demands in

other parts of Japan. There are wax-bleaching works in several places on the island; and in *Tosa*, which is also noted for its fine camphor, two crops of rice are raised per year. *Kōchi* breeds the remarkable long-tailed fowls described at p. 207. Indigo and excellent tobacco are produced in quantities.

The BESSHI COPPER MINE, near the summit of a mt. 4000 ft. above sea-level, in the N.W. part of *Iyo* Province, was discovered in 1690, is owned by the rich and powerful *Sumitomo* family, has an annual output of 200,000 tons of ore and 6500 tons of refined copper, and is one of the most important in Japan. The geological formation of the mine (wherein 2300 men are employed) is crystalline schist, consisting of quartz-sericites and chlorite rocks between which lies the uniform ore deposit — cupriferous iron pyrites containing an average of 4% copper. The output is sent by private rly. to the near-by *Niihama*, thence by lighter to (9½ M.) *Shisakajima*, where the metallurgical works (with 1400 employees) are located. Hence, the copper ingots are sent to the SUMITOMO COPPER WORKS at *Ōsaka*. — Antimony (*Anchimoni* — a corruption of the English word) is mined in *Saijō*, *Iyo* Province, and is exported.

Tokushima (Inn: *Hiragame-rō*, ¥3), the chief city (pop. 66,000) of *Awa* Province, and capital of *Tokushima-ken*, faces the *Kii Channel* at the N.E., has daily steamer connections with (51 M.) Kobe (fare, ¥1. 80), and is linked by rly. (opened in 1914) with (46 M.) *Ikeda*, well known for its excellent tobacco.

KŌCHI (Inn: *Jōsei-kwan*, ¥3), the capital (pop. 39,000) of *Tosa* Province and *Kōchi-ken*, has the ruins of a castle built by *Yamanouchi Kazutoyo* in 1600. It is an attractive port on the S. side of the island (140 M. from Kobe, daily steamer in 14 hrs.; ¥5, 1st cl.), and besides producing paper of excellent quality is a mart for the coral taken from the sea near by.

TAKAHAMA (Inn: *Yūshinshā*, ¥3), a pretty port on the W. side of the island, in *Iyo* Province, facing the *Iyo-nada*, is the center whence several short rlys. diverge, and is in touch daily with *Ujina*, 4 hrs. across the strait, on the mainland. It is the point of departure for 5 M. *Matsuyama* (Inn: *Kidoya*, ¥2.50), capital (pop. 44,000) of *Iyo* Province and *Ehime* Prefecture. The old castle, built in 1603 by *Katō Yoshiaki*, is still in good repair, and during the Japan-Russia War it furnished quarters for several thousand Russian prisoners. The panorama viewed from the upper story is one of the finest in the island. — The near-by suburb of *Dōgo* (Inn: *Funa-ya*, ¥2.50), referred to in one of the guidebooks of Japan as 'a very notorious place,' is well known for its hot sulphur springs and baths, said to be efficacious in skin diseases.

From OKAYAMA westward the main line of the rly. follows the contour of the sea through *Bitchū* Province to 93 M. *Niwase* (with a shrine founded by the *Emperor Nintoku*, in the 4th cent.), where it crosses the *Yabe-gawa*. The well-watered plains hereabouts are carefully cultivated; the peasants who work in the fields discard all but a loin-cloth in summer, and their brown bodies — much the color of the soil — and crude instruments of husbandry give them the appearance of prehistoric folks. Considerable cotton cloth is manufactured on crude looms, and long strips are spread out to bleach in the sun. During spare moments the farmers tread water-wheels to lift the fluid on to their fields. 125 M. *Fukuyama* (Inn: *Kurisada*, ¥3), capital of *Bingo* Province, with 20,000 inhabs., was formerly the seat of the ruling *daimyō*. The donjon of the fine old baronial castle, upheld by massive stone walls, can still be seen (right of train) beyond the station. The park now constitutes a public garden. The soft matting used as a covering for native house-mats is a specialty of the town, and is made from the rushes cultivated roundabout. The views of the sea

from the left side of the train are beguiling; scores of picturesque boats glance up and down the blue waters, or careen lazily on shore. At some of the towns long arms of the sea reach in between lines of houses and form fluvial thoroughfares along which ply ancient craft loaded to the gunwale with seaweed, fish, or other marine products. Crude salt-pits for the evaporation of sea-water are conspicuous features along the shore. The little seaport of *Tomotsu*, at the end of a peninsula which juts seaward, has a daily steamer service to (20 M.) *Tadotsu* (Island of *Shikoku*), fare, ¥1.50, and is dear to the internal economy of Japanese because of a celebrated liquor (*Hōmeishu*, or 'Life-preserving *sake*') brewed there.

138 M. **Onomichi** (Inn: *Hamakichi*, ¥4), one of the best ports (pop. 31,000) on the Island Sea, is also one of the most picturesque. Opposite the town, which stretches for a mile or more along the shore, is *Muko Islet*, and between them comes an arm of the sea which serves as a thoroughfare and an anchoring-ground for hundreds of queer craft engaged in the fishing or carrying trade of the Inland Sea. Behind the town and station rise thickly wooded hills amid whose ancient groves stand temples from the atriums of which magnificent and far-reaching views are obtainable. Of the 3 most important ones, *Senkō-ji*, dating from the 12th cent., is perhaps the best worth seeing. The *Saikoku-ji* is a dependency of the *Kōya-san Monastery*, and is a neglected relic of the time when all Buddhist fanes drew fat revenues from the State and could afford to bedeck themselves with jewel-studded idols and other graven images. If the traveler should happen to pass through *Onomichi* on a day when the sun shines brilliantly and suggests the lower tropics, he will be reminded strongly of Constantinople and the Golden Horn. The thousands of tiled roofs glistening in the sun, the calm blue water flecked with big white-sailed junks, the scores and scores of lesser craft, the snowy gulls that wheel and scream and fish, and the deep, booming notes of the temple bells ringing their muezzin-like calls to the faithful, all combine to form an enrapturing picture. — Steamships leave daily for numerous Inland Sea ports.

The *Kurihara River* runs through the town, and after crossing it the train goes out through the suburbs past many picturesque bridges thrown across arms of the sea which reach in and impart a Venetian-like aspect to the place. When the tide goes out it strands many big junks, and leaves them sitting in the mud like helpless leviathans. The rly. now follows the sinuosities of the beach, which hereabout is studded with salt-pits (*shiogama*). Naked boys race along the shore in the joyous abandon of health and youth; scores of clam-diggers of both sexes search diligently for that modest and retiring bivalve; and the sails of many junks and luggers flash against the horizon. The mts. of *Shikoku* rise through the haze at the left.

The salt-pits continue beyond 143 M. *Itozaki*, where there is good *bentō* with fish. The line now leaves the sea and strikes into the hills. Beyond *Mihara* it crosses the *Numata River* and enters the province of *Aki*. Many of the houses have whitewashed walls, wood trimmings painted black, and brown tiled roofs. Beyond *Hongō* the landscape becomes jejune, and the stiffish up-grade, marked by several tunnels and streams, rises to a point 943 ft. (at *Hachihonmatsu Station*) before it descends again through several picturesque hamlets to 189 M. *Kataichi*. Here a branch line diverges (left) to 12 M. *Kure*, with its big arsenal (in the war-zone, no photographing or sketching) and Gov't Naval Station. The Imperial Naval College stands on the nearby (3 M.) *Etajima*. The sea hereabout is charming, with lovely views and adorable little bays.

190 M. **Hiroshima** (Inns: *Mizoguchi*, ¥3; foreign food, ¥4; *Naganuma*, semi-foreign, near the station, ¥4), capital of *Hiroshima* Prefecture and of *Aki* Province, an important metropolis (pop. 143,000) in lat. 34° 23′ N. and long. 132° 27′ E. of Greenwich, stands at the delta of the multiple-armed *Ōta River* (called also *Kabi-* and *Yaki-gawa*), and is the largest city between Kobe and Shimonoseki. The historic castle (*tenshu*) visible from the train (left; closed to the public), was built in 1594 by *Mōri Terumoto*. In 1619 it passed into the hands of *Asano Nogaakira*, whose descendants (often referred to as the *Princes of Geishū*, the Chinese name for *Aki*) ruled here as *daimyōs* until the Restoration. The late Mikado made the castle (now occupied by the Fifth Army Division) his headquarters and that of the General Staff during the Russian War, at which time the city was the scene of continuous military activity. The *Sentai Landscape Garden* (¾ M. from the station), with 10 acres of ground, a big pond, bridges, and handsome flowering trees, is one of the 'sights.' The view from the house, known as *Seifūtei*, is considered the best. At *Nigitsu Park* (½ M., on a hill) there are fine cherry and maple trees, tea-houses, good views, and a shrine called *Nigitsu-jinja*, consecrated to the ancestors of the *Asano* family — whose crest of two hawks' feathers crossed show on the enrichments. *Miyajima* and other islands are visible across the strait. *Hiroshima* oysters (*kaki*) enjoy much favor; likewise the lacquer, bronze, and other articles made there.

A branch rly. runs hence (frequent trains in about 20 min.) to 4 M. *Ujina* (in the war-zone), with a pretty harbor (completed in 1889; cost ¥340,000) much frequented by coasting-vessels. Steamers of the *Ōsaka Shosen Kaisha* run hence (several trips daily) to (7 M.) *Etajima*, (9 M.) *Kure*, thence to (4 hrs.) *Takahama* (¥1.40) on *Shikoku Island*.

191 M. *Yokogawa*, just across the river from *Hiroshima*, is practically a suburb. The train continues over a broad plain devoted to the great staple, rice; pretty views of the sea at the left. An excellent highway runs along the sea-wall for

some distance beyond (193 M.) *Koi*. Many paper umbrellas are made hereabout, and the scores of them drying in the house-yards look like big whirligigs. Some fine old pine trees flank the highway beyond (197 M.) *Itsukaichi*. 199 M. *Hatsukaichi*, is a charmingly situated village on the shore, with tiny harbors and rusty junks standing on the sands. The old *Sanyodō* runs along the beach and affords automobilists entrancing views of the island-studded sea. The big vermilion *torii* visible across the smooth water is the outpost of

203 M. **Miyajima** (*miya*, shrine; *jima*, island; pron. me-yah-jee-mah), known also as *Itsukushima*, Beautiful Island.

The Ferry (*watashi*) is 2 min. walk down the wide st. left from the station. Good ferry boats of the Gov't Rlys. make the (2 M.) trip across the strait (*ono seto*) in about 15 min.

The *Miyajima Hotel, delightfully situated near the sea, is known for its comfort, good food and service, and moderate charges. *T. Yokokawa*, Manager. Speaks English and is helpful to the traveler in making his plans.

The Hotel Rates are from 8 to 10 *yen* a day, American Plan, for a single room; double room from 12 to 20 *yen*.

A number of pretty walks radiate from the hotel, the management of which will arrange for sight-seeing motor-boats, fishing-trips, etc.

Miyajima, or *Itsukushima*, an island 5 M. long by 2½ wide (highest point, 1671 ft.) at the W. side of *Hiroshima Bay*, in *Aki* Province, owes its name to *Itsukushima-hime*, one of the daughters of the mythological *Susano-o*. To her and her two sisters, *Taqori-hime* and *Tagitsu-hime*, the island shrines are dedicated. It is also called *Ongashima* ('Gentle Island'). The climate is moist, and the hills profusely wooded in consequence. Of the 4000 or more inhabs., many are priests, fishermen, innkeepers, and image-carvers. Formerly births and deaths on the island were forbidden, but the exigencies of circumstances, and perchance 20th-cent. materialism, have altered the intense sanctity of the place, and introduced reasonable flexibility in this ruling. Dogs are still forbidden entrance; the many tame deer are like those of Nara, and the glossy and saucy crows, at once raucous and mischievous, are like those of British India. There are several pleasant walks in the neighborhood of *Miyajima* town, but they differ in only minor details from those of other places in Japan. A host of little shops with varying and flexible prices are features of the settlement; much of the woodwork offered for sale is unseasoned, and is made in small work-shops on the island. Steamers of the *Ōsaka Shosen Kaisha* leave *Miyajima* daily for Kobe, Beppu, and intermediate points.

The **Temple** (or cluster of temples), is in the usual *Shintō* style with meager enrichments. It stands partly on spiles driven into the sand of the shore, and when the tide makes in and submerges the underpinning, it has the appearance of a lacustrine dwelling half afloat. When the tide runs out and exposes the flats and the vermiculated, barnacle-covered legs of the structure, the sight is painfully unpicturesque. The main temple dates perhaps from the 17th cent. and occupies the site of a primitive one said to have been erected in A.D. 587 by the order of the *Emperor Suinin*. The 888 ft. of dilapidated corridors, 14 ft. wide, differentiate it from other Japanese fanes. In one of the apartments is a Museum (*5 sen*) with a collection of trumpery relics not worth wasting time over. The war-pictures are manifestly from the brush of the local house-painter. The contribution box is 7 ft. wide and 15 ft. long, and when a dime is dropped into it gives back an embarrassingly stingy echo.

The big **Torii** (*O-torii*) in the water, 528 ft. from the main temple, is 44 ft. high, 73 ft. across at the top, and was built in 1875. The tablet is in the handwriting of the late *Prince Arisugawa Taruhito*. The side supports differentiate it from the customary *torii* (comp. p. clxxxii).

The HALL OF A THOUSAND MATS (*Sen-jō-jiki*) on an eminence near by, a huge, quadrangular, time-stained structure open to all the winds that blow, is said to have been erected in 1582 by the order of *Toyotomi Hideyoshi*. While certain of the soldiers destined for China in 1894 were quartered here, they inscribed their names on their rice-paddles and prayed to their tutelar saints for victory; the fashion spread, and there are now thousands of them in the big hall. Aspirants for the publicity pay anywhere from 10 *sen* to 1 *yen*, according to the size of the paddle, to have their names inscribed and exposed on one of the pillars.

From MIYAJIMA STATION the rly. follows the shore of the bay through charming scenery. White sails dot the water, which flashes and dimples in the face of the sun, and here and there one sees fishermen equipped with glass-bottomed boxes searching the floor of the sea for marine life. The old highway which follows the shore is like a sand-papered boulevard. Tiny bays with crescent beaches occur at intervals, and when one sees a great junk beached on one of them for caulking, and busy men swarming about it, one thinks of piratical forays and corsairs' buried treasure. Three tunnels are threaded before 209 M. *Kuba* is reached. Here the tea-houses perched on hills overlooking the sea recall Italian prospects. The long sea-wall beyond is significant of the capriciousness of the waters, which roll in here in an uninterrupted sweep from the California coast. 212 M. *Ōtake* is but one of many picturesque villages that dot the shore, and the fleet of big junks with bellying sails descried far out at sea denotes the occupation of the people. The region is thickly settled, and long lines of houses make the seashore their principal street. Cyclopean stone walls, a tunnel, and many salt-pits are features of the run to

215 M. **Iwakuni** (Inn: *Komchei*, ¥2), just over the border in *Suwō* Province. The (3 M. at the right) town (pop. 12,000), formerly the seat of a *daimyō*, is known for its silk, paper, matting, cotton cloth, oranges, and excellent figs, and also for a curious and ancient arched bridge known variously as the *Kintai-kyō*, the **Brocade Bridge** (or Bridge of the Damask Girdle), and the *Soroban-bashi* (Abacus-Bridge), from its fancied resemblance to this reckoning-board.

The traveler can easily inspect the bridge between trains. An electric trolley car leaves from the (right) station at frequent intervals and goes (round trip, 18 *sen*) to the (15 min.) center of the town. Jinrikis are in waiting at the terminal; to the bridge (5 min. walk to the right) and back, 15 *sen*. The huge old wood, copper-bronze, and rusted iron structure (750 ft. long), said to have been built in 1673 by the ruling *daimyō*, *Kikkawa Motonobu* (of the *Iwakuni* Clan), has 5 arches which rest upon 4 massive, knife-edged granite buttresses bound with lead bands and secured by lead dowels. The longest arch is 133 ft.; the shortest, 108 ft. The 3 central spans are higher than the 2 end ones, which have approaches 10 ft. long. Anciently the custom was to repair one of these arches every 5 yrs., so that the bridge was practically made over every quarter of a century. The bold curvature of the spans (78 ft. above the river) makes their surfaces slippery in bad weather, and to counteract this the cross-boards form tiny steps or ridges. It is worth while removing one's shoes and wading out into the shallow river in order to inspect the curious architectural expedients employed on the underside of the structure. It is a maze of pegs and crude joints, and looks very mediæval. The river has its source in N. *Suwō*, and after receiving several tributa-

ries and passing through *Iwakuni*, it separates into two branches, the *Imatsu* and the *Monzen-gawa*, both of which empty into *Hiroshima Bay*. At and above *Iwakuni*, it flows between lovely green hills, and its mirror-like surface reflects all the tints of the rich foliage on their slopes. The name, *Nishiki-gawa* ('Brocade River'), is also that of a fine leather with white figures on a purple ground, used formerly by court nobles. The bed of the river beneath the bridge has been laid evenly with stones, and the remarkably clear and transparent water makes a pretty picture as it ripples over them. The bridge itself looks like a huge caterpillar arching above the stream. The shrine at the top of the incline midway between the car-station and the river is of no interest. The mt. visible toward the S.W. is *Iwakuni-yama*.

Beyond *Iwakuni* the rly. crosses first the *Imatsu-gawa*, then the *Monzen-gawa*, and traverses a region marked by numerous tunnels and small rivers. The sea and its fine flanking highway remain in view until we reach 240 M. *Tabuse;* when the line enters a broken country with hills at the right and left. The sea is glimpsed again beyond 246 M. *Shimada*, where crude water-wheels on the bank of the *Shimada-gawa* lift the precious fluid and pour it over the thirsty paddy-fields. Fantastic pine trees fringe the shore, fairy-like islands lie beyond, and an occasional white sail merges ghost-like in the haze of the horizon. 258 M. *Tokuyama*, an important port for coasting-steamers, is a sort of snug harbor for junks in the carrying trade, and between 1634 and 1868 was the seat of different *daimyōs* of the powerful *Mōri* family. A big sea-wall keeps the ocean in check, and numerous salt-pits supply the neighborhood with a very poor quality of salt. These are duplicated farther down the line, where there are a number of tunnels. Beyond 270 M. *Tonomi* some highly fantastic rocks are seen near the shore. The rly. runs along a terrace built up boldly between the hills and the sea, and exquisite seascapes succeed one another with such unvarying regularity that they become commonplace by their very frequency.

275 M. *Mitajiri* (Inn: *Ibara*, near the station, ¥2), with many salt pans, is 1 M. from the port of the same name, and is a shipping-point for the cheap earthenware made in the neighborhood.

289 M. *Ōgōri*, is the nearest station to (8 M.) *Yamaguchi* (Inn: *Fujimura*, ¥3), capital of *Yamaguchi* Prefecture and one of the largest (pop. 22,000) towns in *Suwō* Province. The castle at the foot of Mt. *Konomine* was built in 1350 by *Ōuchi Hiroyo*, governor of the province, whose powerful descendants resided here for two centuries, and in one period of history held almost absolute power over seven provinces. In the 14th cent. it was a notorious rendezvous for political malcontents from Kyōto, and these instructed the *samurai* in so many forms of the dissipation then in vogue at the capital, that they ultimately proved the *daimyō's* ruin. *Yamaguchi* is of peculiar interest to Christians because *St. Francis Xavier* founded one of his first missions here in 1551. Equestrian statues of some of the early rulers adorn the public garden on *Kame-*

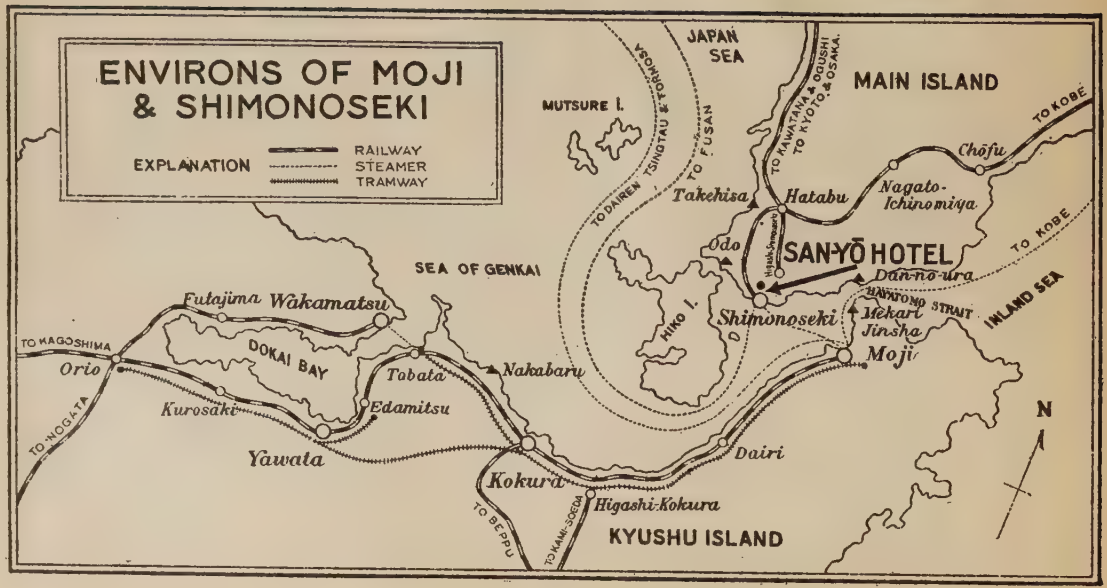
yama. The hot spring of the near-by *Yuda* is a favorite resort. — Beyond *Ōgōri* the rly. enters the province of *Nagato* and traverses a hilly country to (367 M.) *Asa*, whither a branch line runs N. to (13 M.) *Ōmine*, where there is a mine of smokeless coal belonging to the Japanese Navy. We now get beautiful glimpses of the sea (left) as the rly. approaches (329 M.) *Shimonoseki* (see below).

Shimonoseki ('Lower Barrier'), or *Akamagaseki*, an important port at the W. entrance of the Inland Sea, the westernmost point of the main island of *Hondō*, in *Nagato* Province, *Yamaguchi* Prefecture, with 95,000 inhabs., stretches for upward of 4 M. along the base of low but steepish fortified hills in lat. 33° 58′ N. and long. 130° 56′ E. of Greenwich. It is 4 M. from the W. entrance of *Shimonoseki Strait;* is the W. terminus of the *Sanyō Rly.;* the point of embarkation for Korean ports; and it bears practically the same relation to the opposite port of *Moji* (pop. 110,000; in *Buzen* Province; *Kyūshū* Island) that New York does to Jersey City, or *Aomori*, the northeasternmost point of the island (1174 M. distant) does to the adjacent island of *Yezo. Tōkyō* is 704 M. at the E.; *Fusan*, in Korea, 120 M. N.W.; *Nagasaki* 164 M. at the W., and *Kagoshima*, the terminus of the *Kyūshū Rly.* 239 M. toward the S.

The * **San-yō Hotel**, opposite the Railway Station and Ferry House, is new, modern, comfortable, cheap, and good. It is operated by the Imperial Government Railways, is a member of the Japan Hotel Association (a guarantee of excellence), and is under the personal supervision of an English-speaking manager (*Mr. T. Matsumoto*) widely known to, and liked by, the traveling public. The food and service are first class. The hotel is a great convenience to tourists stopping in Shimonoseki *en route* to or from Chōsen, China, Kyūshū, or Inland Sea places, and with its spacious lobby, good rooms and baths, and its many comforts it is an ideal resting place for any traveler. There are electric lights, steam heat, ample hot water, elevators, and the usual comforts of the best metropolitan hotels, but at prices considerably lower than these. Telegrams reserving rooms (Telegraph Address: '*San-yō, Shimonoseki*') will be forwarded free from incoming trains if handed to the Train Boy. Hotel porters meet trains, and are particularly helpful to travelers transferring immediately to the channel-boats or the *Moji* ferry.

Rates (European Plan only). Single bedroom, from 4 *yen* a day and up. With private bath, from 7 *yen*. Double room with private bath from 11 *yen*. Breakfast, *yen* 1.50. Luncheon *yen* 2. Dinner *yen* 2.50. There is a good Grill-Room for guests, and where hurried travelers will find much to please them.

The Japan Tourist Bureau maintains an Information Bureau in the hotel, and is of service to travelers. It will secure motor-cars for local and country trips; launches for fishing or sight-seeing sea trips; Guides, Steamship and Railway Tickets; Staterooms and passage on the Channel Boats to Korea, etc. All its services are free and are willingly given. Travelers' Cheques can be cashed here, and money exchanged. Drafts and other banking documents can be negotiated at the **Yokohama Specie Bank Ltd.**, which has a branch here. A useful


ENVIRONS OF MOJI & SHIMONOSEKI
EXPLANATION
RAILWAY
STEAMER
TRAMWAY
JAPAN SEA
MAIN ISLAND
MUTSURE I.
TO DAIREN TSINGTAU & FORMOSA
TO FUSAN
TO KAWATANA & OGUSHI
TO KYOTO & OSAKA
TO KOBE
Chōfu
Nagato-Ichinomiya
Takehisa
Hatabu
Odo
SAN-YŌ HOTEL
Dan-no-ura
HAYATOMO STRAIT
INLAND SEA
Mekari
Jinsha
Moji
Shimonoseki
HIKO I.
SEA OF GENKAI
Futajima
Wakamatsu
DOKAI BAY
TO KAGOSHIMA
Orio
Tobata
Nakabaru
Kurosaki
Edamitsu
TO NOGATA
Yawata
Kokura
Dairi
Higashi-Kokura
TO BEPPU
TO KAMI-SOEDA
KYUSHU ISLAND
N

Time Table of the **Shimonoseki-Fusan** Channel-steamers, the Moji Ferryboats, and the Government Railways can be had for the asking at the Japan Tourist Bureau.

Shimonoseki is an important transfer point for Kyūshū at the S. and Chōsen, Manchuria and China at the East. As it is within the **Fortified Zone,** travelers are cautioned against making sketches or photographing in the neighborhood. It is an exceptionally pleasant place in which to spend a few days, the comfortable hotel making an excellent headquarters from which to start on the many attractive excursions possible in the neighborhood. The high wooded hills which half-circle the port are criss-crossed with scores of quiet lanes which usually lead to some pretty park or shrine, and from which one commands magnificent views over land and sea. Its narrow, picturesque streets with their many small shops (tortoise-shell work is a specialty of the place), are near the sea, and have a marine flavor that is particularly pleasing. The fine orange groves in the neighborhood attest to the softness of the climate.

A comprehensive view of the port, its flanking hills, and the W. entrance to the Inland Sea, can be had from the *Kameyama Jinja,* a pretty shrine to the memory of Ōjin-Tennō, a famous warrior of the early days. *Akama-gu* (the ancient name for Shimonoseki) about 1 M. from the hotel, is a classic spot to the Japanese, since here stand the mouldering tombs of the ill-fated lees of the great *Taira Clan,* whose valiant struggle with the powerful *Minamoto* is referred to hereinafter. The shrine is dedicated to *Antoku-Tennō.* Many fine trees cover the hillslopes behind the shrine enclosure. Paths lead to the summit, from which wide views are obtainable.

The quaint, somnolent, healthful little town of **Chofu,** 5 M. along the coast road (*Dan-no-ura*) from Shimonoseki, is a favorite sea-side resort, and is sacred ground to the Japanese because it was the birthplace of *General Nogi,* who, in 1912, in order to follow his beloved Emperor, *Meiji-tennō,* into the Great Beyond, calmly committed suicide (as did also his faithful and heroic wife). He was a prominent and successful figure in the Japan-China War. At the left of the modest little shrine is the poor little house where he was born. In one of the tiny rooms are the seated carved-wood figures of the general (as a boy), his mother and his father. The father is shown in the attitude of explaining to his son the code of the Samurai (to which clan he belonged). Various of the pathetically poor belongings of the family are preserved in the house and in an adjacent godown. The *Chofu Beach* is a popular bathing resort.

Takehisa Beach, 4 M. north of the port, provides excellent bathing and superb views of the Inland Sea. *Kawatana,* 1 hour by rail or motor from Shimonoseki, is noted for its hot springs. *Chomonkyō Valley,* 3 hrs. by rail (Sanyō Main Line, changing cars at *Ōgori*) is one of the beauty spots of the region, with many fantastic peaks, deep ravines, tumbling streams, etc. *Akiyoshi Cave,* near *Yoshinori Station* on the Sanyō Main Line of the rly., is celebrated for a curious grotto (about 5 M. long) and some enormous stalactites. The *Hōzan-ji,* a poor and tottering Buddhist Temple of the Zen Sect, in Shimonoseki proper, is interesting chiefly for its great age and for some fine cherry and pine trees which occupy part of the terrace on which it stands.

Peace negotiations for the termination of the Japan-China War were concluded in Shimonoseki in 1895, by *Li Hung Chang* on the one side and *Count Ito Hirobumi,* and *Viscount Mutsu Munemitsu* on the other. It was at Shimonoseki that *Mori Motonori,* the too-zealous *daimyō* of *Chōshū* (*Nagato*) ordered his retainers (in 1863) to fire on foreign vessels passing through the Shimonoseki Strait; and this treatment, meted out to ships of the United States, Holland and France, resulted in the historical 'Shimonoseki Expedition,' during which, as a remonstrance against such actions, ships of the three Powers, together with those of England, bombarded the forts and scattered their defenders. An indemnity was demanded by, and paid to, each of the Powers. Americans are gratified to remember that the indemnity paid to the United States was, in due time, returned to Japan and was used by the Japanese Government to pay for building the breakwater which for so many years has sheltered Yokohama from the sea.

Conspicuous objects in some of the Shimonoseki shops are the curious dried and polished crabs (*kani*) of peculiar significance to one versed in Japanese history. They are caught along the neighboring (1½ M. to the E.) *Dan-no-ura* (coast) where the great *Taira* (or *Heike*) Clan was exterminated (April 25, 1185) by the rival *Minamoto* (or *Genji*) Clan led by the intrepid *Yoshitsune*. The larger variety of these grotesque creatures is called *Taishōgani* ('chieftain-crab'), or *Tatsugashira* ('dragon's-head' or 'helmet'); the smaller ones, *Heikegani*. A legend is current to the effect that the spirits of the drowned and slaughtered men of the *Heike* Clan assumed such shapes, and that the agony of the death-struggle can still be discerned in the faces of the crabs.

Few incidents in Japanese history are more tragic. At the moment when the outnumbered *Taira* were fighting with the reckless ferocity of despair, they were betrayed by one of their captains (*Taguchi Shigeyoshi*), who suddenly hauled down the red flag and went over to the enemy. 'This defection was fatal to the *Taira;* in less than half an hour they were overpowered. *Taguchi* was eager to impart the intelligence to *Yoshitsune* that the boy Emperor, *Antoku* (7 yrs. old), his mother and grandmother, and many *Taira* Court ladies were on board one of the vessels, which he now pointed out. Where the Emperor was, the Regalia would be sure to be; and it was at once *Yoshitsune's* chief commission and great anxiety to recover the Regalia for the Cloistered Emperor and the Sovereign of his choice. Accordingly the main object now became to scatter the craft that surrounded and defended what was practically the queen-bee ship, and to capture it and the invaluable freight it carried. Presently the Admiral, *Tomomori*, went on board this Chinese-rigged vessel to make report that the battle was lost and that if they continued to live it would only be as the serfs and serving-maids of the Eastern boors; together with his uncle *Noriyori* he threw himself overboard and perished. His mother, the *Nii-no-ama*, or "Noble nun of the 2d rank," *Kiyomori's* widow, seized the Sacred Sword and plunged into the sea with it, while the *Lady Azechi* caught up the young Emperor in her arms and followed her. The Emperor's mother also went overboard, but both she and the *Lady Azechi* were rescued with boat-hooks by the *Minamoto*, who had meanwhile completed the rout of the *Taira.*' The *Taira* had 500 war-vessels, the *Minamoto*, 840. On a ledge of rocks in the channel is a monument commemorating *Antoku* and the nun in whose arms he perished.

Shimonoseki Strait (or *Nagato Kaikyō*, the *Van der Capellen Strait* of Europeans), which separates *Hondō* from *Kyūshū*, is the W. outlet of the Inland Sea, and though but 7 M. long between the two islands it is in reality 15 M. long between *Aino-shima* at its W. and *He-saki* at its E. entrance. The navigable channel varies from 600 to 1400 yds. in breadth with about 26 ft. in the fairway at low tide — the average velocity of which (at full strength for 3 hrs. at each tide) is 7½ knots at springs and 4 at neaps. Both entrances are encumbered with sand-banks and are mined in time of war. The hills roundabout are fortified, and the entire region, with its signal-stations, beacons, and the like, is included in the war-zone (photographing and sketching interdicted).

It is a beautiful stretch of water, and on a fair day hundreds of picturesque ships flash to and fro across its sparkling bosom. Sometimes as many as 50 junks at a time will crowd through the E. channel, and with a favoring breeze careen hither and yon to mooring places. Many of these junks are Chinese-rigged, with picturesque latteen sails, bamboo slatted, bat-winged, square, or fore-and-aft, and all amazingly attractive. When viewed from the terrace of the *Mekari Jinsha*, in the outskirts of *Moji*, the sight is not one soon forgotten.

Big ocean liners usually anchor midway between the two ports, and launches carry passengers to shore. The rly. stations on both sides are at, or near, the docks.

A
120°
B Longitude East 130° from Greenwich C
131°
D
KYŪSHŪ
AND
THE LOOCHOO
AND
GOTŌ ISLANDS
SCALE
0 10 20 30 40 50 Eng. Miles
0 10 20 30 40 50 60 70 Kilom.
Dotted Red Circles indicate War-Zones
where photographing and sketching are prohibited
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads
Mitsushima
KARASAKI
Hidakatsu
MITAKESAKI
Kinmura
Kashitaki
Somura
TSUSHIMA
Tunagoshi
Komoda
Izuhara
Tsuzu
Kosaki
To Tsushima 41 miles
Tsushima Channel
GENKAI SEA
Katsumoto
Gonoura
IKI ISLAND
Iki Channel
To Fusan 164 miles
Hakata
CHIKUZEN
MT. HIKOSAN
Tenjin
Kawasaki
Hoshi
Kokura
Yahata
Wakamatsu
Shimonoseki
Moji
Dairi
Mitajiri
Hibiki-nada
MISHIMA I.
IWAMI
Senzaki
NAGATO
MAIN ISLAND
SUWŌ
MT. MONJU
KUNISAKI
Tomiku
Kunisaki
Tateishi
Nakatsunaga
Kitsuki
Kashiranari
Hijiu
Hetsugi
Usuki
Saganoseki
Oita
Hōnjō
SHIKOKU
Iyo-nada
Bungo Channel
Jisuzaki
Maebara
Fukuoka
Zasshonokuma
Chikushi
Dazaifu
Harada
Tenjin
Yamada
Futsukaichi
MT. RAIZAN
MT. HIREFURU
SEFURI
TEMPAIZAN
SUFUYAMA
Iwaya
Asamibaru
Nakaharu
Higashi-Taku
Kurume
Miyaze
Yoshii
Mamda
Kuma
Arao
KUMAMOTO
TSUKUSHI
Hajduzuka
Kabekawa
Wateze
Yamaga
Kumbu
Mochi
Kamejima
Hamamatsu
Yufuin
MT. YUFUYAMA
MT. NAKADAKE
MT. KUJŪ
KUJŪMAE
BUNGO
Ōita
Usuki
Saiki
Takeda
Sakanoshi
Hiji
Yabakei
Yabe River
TSUKUSHI
Kokura
Yamaga
Kumbu
Mitsuta
Tara
Ume
Sonogi
Isahaya
Higashi-Arahara
Nagasu
BAY
Tsuno
Konpira
Waki
Sakanoshi
Takeda
Saiki
Fowl Islands
Hirado I.
UKU I.
KOSHIKI
Udome
Shishiki
Susuno
Haiki
Hasenoshi
Kawatana
Yamaura
Sogeno
Yoshida
Mitsuyama
Tara
Ume
Sonogi
Isahaya
Higashi-Arahara
Nagasu
GOTŌ ISLANDS
NAGASAKI
Nakadōri I.
Wakamatsu
Narushima
Narao
Iki
Hirado
Shishiki
Susuno
Kuboi
Saga
CHIKUGO
MT. KARASUYAMA
Yabe River
TSUKUSHI

Chinwa Nada
Cape Nomo
Tomioka
Oryō
Shiki
Machimaguchi
AMAKUSA ISLANDS
Ushibuka
NAGASHIMA
Kumamoto
Misumi
Naborietate
Uto
Matsubase
Ogawa
Arisa
Tatsushiro
KUMAMOTO
Sakamoto
Hinaku
Shimoda
Tabaura
Setoishi
Shirishi
Minamata
Ishikawa
Naraguchi
Watari
Hitoyoshi
Okoba
Yatake
Yamano
Kumenotsu
MT. YAHAZU
Okuchi
Mesaki
Yoshimoto
Kyomachi
Kobayashimachi
Akuna
Kagoshima to Nagasaki 162 miles
To Hongkong 1070 miles
To Shanghai 462 miles
To Keelung 630 miles
SATSUMA
Kurino
Yokogawa
Makiono
MT. JOSU
Nishi Kirishima
Higashi Kirishima
MT. KIRISHIMA
Migakoncjō
Kiyotake
Nakashima
KOSHIKI ISLAND
Kumamijo
KAGOSHIMA
Kajiki
Kokubu
Tosojo
Ichiki
Shigetomi
Fukuyama
Ijuin
SAKURAJIMA
Izaki
Kagoshima
Kazeno
Manose R.
Kumamisaki
Bōnotō
Kago
Ibusuki
Cape Bōnomisaki
Ei
KAIMON-DAKE
Yunogawa
Cape Kaimon
Kagoshima Bay
OSUMI
Tarumizu
Shibushi
Fukushima
Furue
Kushira
Kanoya
Onejime
MT. KITO
MT. NOMA
Cape Satamisaki
To Keelung 624 miles
Shibushi Bay
Cape Toi
Cape Hinosaki
100 miles
Teuchi
26 m.
Kitakata
Kitaura
MT. KUWANOBARU
Gokase
MT. SAMPO
Kitakaka
Okatomi
Nobeoka
Kata
Kadokawa
Tomitaki
Hososhima
Hinokage
Mimitsu
MIYAZAKI
Tsuno
Takanabe
Hinose River
Hirose
Sadowara
Miyazaki
Oyodo R.
Oi
Aburatsu
Kitsuki
Saiki
Usa
Nojiri
Takaoka
Kiyotake
MT. KOMATSU
MT. KINTOKU
MT. OSUZU
Hyūga Nada
Kyūshū
Osumi Chan
TANEGASHIMA
YAKUSHIMA
57 miles
Kagoshima to Kōbe 411 miles
LOOCHOO ISLANDS
(OKINAWA)
SCALE
0 50 100 200 Eng. Miles
0 50 100 150 Kilometers
TONG HAI
OR
EASTERN SEA
ŌSHIMA
Nase
TOKUNO-SHIMA
OKINAWA
Kunjan
Naha
PACIFIC OCEAN
FORMOSA
MIYAKOJIMA
ISHIGAKIJIMA
YONAGUNI-SHIMA
Provinces shown in this type CHIKUZEN
Prefectures " " " " FUKUOKA
TANEGASHIMA IS.
A
B
C
D
129°
130°
131°
25°
30°
31°
32°

V. KYŪSHŪ AND THE LOOCHOO AND GOTŌ ISLANDS

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Kyūshū, or *Kiushiu* (Nine Provinces), the most southerly of the four large islands of the main Empire of Japan, on the *Saikaidō*, or Western Sea Road, with a population of 8 millions and an area of 13,770 sq. M., is one of the richest of the Japanese possessions. Known anciently as *Tsukushi*, it has had an important bearing on the history of Japan. It was on the shore of this island that the forebears of the Japanese race first set foot, thence proceeded to the main island to dispossess the *Ainu* of their aboriginal territory. Here the great wave of the Mongol invasion broke in the 13th cent.; here *Mendes Pinto* and his Portuguese traders and psalm-singing Jesuits first landed; to be followed by the Dutch with many things hitherto unknown to the Japanese. It was to *Kyūshū* that the divine *Ninigi no Mikoto* is supposed to have descended from heaven; and from *Kyūshū* that the equally improbable *Empress Jingō* is said to have sailed to the conquest of Korea. As the first Europeans landed here in 1542, it was significant and perhaps natural that the *Satsuma Rebellion* should be the last of the attempts to prevent the Westernization of Japan.

Not a little of the exceptionally rich flora of *Hondō* is traceable to *Kyūshū*, where a number of Chinese and other species evidently landed to spread thence over the main island. Conspicuous among these is the *Viburnum plicatum* (Jap. *Satsuma-demari*), an ornamental shrub from N. China; the Spurge

Laurel, or *Daphne laureola* (*Satsuma-fuji*); the China Aster, or *Callistephus chinensis* (*Satsuma-giku*); the fragrant Syringa or mock-orange (*Philadelphus coronarius; Satsuma-utsugi*), hedgerows of which will be met with around Beppu and other places; the red-flowered Azalea (*Rhododendron indicum*); the white-flowered Deutzia; the Anemone; the *Osmunda regalis*, and many others. Tobacco came first to Japan through *Kyūshū*, and it is thought that the sweet potato (*Batatas edulis*) traveled over the same road, since the Japanese know it as *Satsuma-imo*, or Satsuma potato. — Of the host of small islands which lie off its shores, *Kyūshū* claims 150. It has in addition 9 provinces, 8 departments, 85 districts, 11 cities, 127 towns, 1457 villages, and several active volcanoes. Whales in considerable numbers are caught in the environing sea — which teems with fish of many varieties. Forty million bushels of choice rice are produced annually, along with 10 million lbs. of tobacco and some camphor. The 12 million tons of coal mined each year are worth $20,000,000 in gold; the copper, $500,000; and the silver, $50,000.

The **Loochoo Islands**, known variously as *Ryūkyū*, as *Okinawa*, and as the *Nansei* (male) *Group*, an archipelago consisting of 3 large islands (*Ōshima* at the N.E.; *Tokuno-shima* in the center; and *Okinawa*, or Greater Loochoo, at the S.W.) and 52 smaller ones (in *Okinawa-ken*), are between the parallels of 26° and 28° 50′ N. and the meridians of 126° 42′ and 130° 03′ E., and have an area of 808 sq. M. and a population of 502,000. They were conquered by the Japanese under the Satsuma *Prince Shimadzu Iychisa* about 1609 (prior to which time they had paid tribute both to China and Japan) and were formally annexed to the Empire in 1876. From the 17th cent. Japan has carried on an active trade with the islands, which are in daily touch with *Kagoshima* by the excellent ships of the *Ōsaka Shosen Kaisha*. The islands form a series of huge stepping-stones between *Tanegashima*, at the S. of *Kyūshū*, and *Yonagunishima* N.E. of Formosa, and practically connect Japan with her most southerly possession. The inhabitants are honest, courteous, industrious, and peaceable, and in these ways, as well as in dress, customs, speech and race are akin to the Japanese. The language differs from the Japanese about as much as Portuguese does from Spanish, a connecting link between *Luchuan* and Japanese being found in the dialect of Satsuma. *Ōshima*, 1 day's steam from *Kagoshima*, the largest of the islands between Japan and *Okinawa*, is 30 M. long from N.E. to S.W., produces quantities of sugar, wheat, potatoes, bananas, sago, etc., and has a mt. peak on its W. side 2300 ft. above the sea-level. The climate is mild, with moderate temperature further softened by steady sea-breezes. The mean annual temperature is 70°. Aug. is the hottest month, with a mean temperature of 81°. Jan. and Feb. are the coldest, with each a mean of 50°.

Okinawa, 1 day S.W. of *Ōshima*, 372 M. from *Kagoshima* and 364 from *Keelung* (in Formosa), the largest of the *Nansei Group*, is 60 M. long from N.E. to S.W. with a varying breadth of from 2 to 14 M. *Naha*, on the S.W. side, facing the bay of the same name, capital of the group, with 48,000 inhabs., is the chief city and is built after the style of a modern Japanese town, with the customary canals, bridges, shrines, temples, and what-not. It contains nothing to interest foreign travelers. Chief among the inns is the *Ikebata* (¥2 and upward), in pure native style. Some of the attractive *Loochoo lacquer* made here is exported to Kobe. The fine grass-cloth woven (of hemp — *jōfu*) in the neighborhood, and known in Japan proper as *Satsuma-jōfu*, may be seen in the shops of *Kagoshima*. — The Miyako and Yaeyama Groups, S.W. of Okinawa, between the parallels of 24° 00′ and 25° 06′ N. and the meridians of 122° 55′ and 125° 30′ E., comprise 10 islands of coral and volcanic construction, and are of interest to seamen because of the magnificent and spectacular volcanic displays to be seen there at times.

Conspicuous among the network of islands that dot the sea W. of *Kyūshū* is the **Gotō** (Five Islands) **Group** (50 M. from *Nagasaki;* coasting steamers at frequent intervals), a mountainous chain of many islets lying between the parallels of 32° 33′ and 33° 19′ N. Their longest extension (N.E. to S.W.) is 50 M. *Fukue*, the southernmost, about 14 by 14 M., is the largest, and *Nakadōri*, a cruciform island 20 M. in length is the longest. *Fukue*, the chief town, contains the massive ruins of a castle built in 1614 and reconstructed in 1849 by the *Gotō daimyōs*. *Tomie* is the headquarters of the Coral Industry in Japan, the value of the catch (much of which is bought by Italians) amounting to more than ½ million *yen*. —Hirado-shima, an island (17 M. long N.E. and S.W.) a short distance N.E. of the *Gotō Group*, is separated from the province of *Hizen* by the narrow (¼ M.) *Hirado-kaikyō* (the *Specx Strait* of the Europeans). The highest point is *Yasuman-dake*, 1778 ft. *Hirado Port*, the capital, on the E. side of the island, on the N. shore of the bay of the same name, was the chief trading-place of the Portuguese from the middle of the 16th cent. till their expulsion from Japan; and of the Dutch from 1609 until their factory was transferred to *Nagasaki*, in 1641. The English had a commercial base here from 1613 to 1624. The town is known to porcelainists for its beautiful blue-and-white porcelain of 'a fine close biscuit, pure white glaze, and blue, which, if not so deep or strong as the most esteemed Chinese color, is of unsurpassed delicacy and æsthetic beauty.'

39. From Shimonoseki (Moji) viâ Hakata, Fukuoka, Tosu, Arita, and Sasebo to Nagasaki.

Nagasaki Main Line of the Imperial Government's Kyūshū Railways.

166 M. Several good trains daily in about 5 hrs. For fares and other information consult the Rly. Time Table. From *Moji*, on the S. side of the *Shimonoseki Strait*, the train traverses *Buzen* and *Chikuzen* before entering *Hizen* Province. Unless one boards a *Nagasaki* car one may have to change at *Tosu*, where the *Kagoshima Line* branches southward.

Moji, a lively, progressive port (pop. 110,000) on the *Kyūshū* side of the Shimonoseki Strait, is the N.E. terminus of the *Kyūshū* extension of the Imperial Gov't Rlys.; contains the biggest cement plant in Japan, and is one of the largest shipping ports for coal (from Buzen and Chikuzen provinces) in the Empire. Nearly all the big ships that pass through the Strait coal up here, usually by man-power. A fine range of tall, wooded hills rises behind the city, and up their gentle slopes extend lines of streets and houses. Many delightful walks lead through these hills.

The Railway Station is near the ferry landing. Automobiles ply for hire, and trolley-cars connect the port with near-by places. A short distance beyond the big, new custom-house, is the fine, ferro-concrete Office Building of the great **Nippon Yusen Kaisha** (N.Y.K. line). It was completed in 1925 and is the handsomest structure in the city. The attractive water-front thronged with picturesque shipping, is nearly 4 miles long. Many fish caught in the Inland Sea are transshipped here.

The *Koso-Hachiman Shrine*, in the E. quarter of the port, is dedicated to the *Empress Jingū*, and is said to contain her helmet. The 2 bronze horses in the yard are good examples of this class of work. At the extreme E. end of the city is the delightfully picturesque

* **Mekari-Jinsha**, dedicated, as its name implies, to mariners and sea-weed gatherers. Nearly every object in the shrine enclosure is plastered or hung with spit-ball prayers and petitions from wives and sweethearts whose husbands and lovers have gone down to the sea in ships. The situation of the shrine, at the foot of a hill on whose summit anciently a castle stood, is striking. The Strait here (called *Hayatomo-no-seto*) is quite narrow, and when fleets of junks crowd through it on a swift tide and before a stiff breeze, the sight is beautiful. It was in this Strait that the great Battle of the Clans, referred to hereinbefore, was fought.

The train hurries out through the suburbs to the shore of the sea where one may feast the eyes on the inspiriting sight of hundreds of ships of all classes — steamers, fore-and-aft and square-rigged sailors, mediæval junks with bellying sails like the dorsal fins of huge sea-creatures, sampans, luggers, and what-not, standing in or out of the narrow strait and betimes courtesying to the strong tide-rip that ruffles its surface. Beyond the suburban town of *Dairi* there is a long sea-wall of fine granite and a fleet of tea-houses standing on spindly legs half in the water. Majestic old pine trees fringe the idyllic shore, and the silvery tentacles which the sea reaches in through the little towns are crowded with junks, lighters, and sampans. After passing (7 M.) *Kokura Jct.* (pop. 32,000), the starting-point for *Beppu* and the towns described in Rte. 41, the train flashes through several small towns embowered in fruit trees and overtopped by high-pitched temple-roofs. Many crude ship-building yards, where leaking old junks are being caulked and otherwise doctored, bead the shore, while a fairly good turnpike flanks the rly. Beyond (11 M.) *Tobata*, acres of coal-piles are seen with sooty gnomes running across them and loading the compressed

energy into junks whose masts are as many as trees in a forest. Coke-ovens are features of the neighborhood.

12 M. *Yedamitsu.* 13 M. *Yawata.* The huge plant at the right is the Imperial Steel Works (*Seitetsu-jo*) established in 1897 after the model of the Krupp Works. A dozen or more tall chimneys pour out clouds of choking gray-black smoke that rest like a pall above the landscape. Within the 245 acres are numerous factories, 25 M. of rly., many ore-piles, fire-brick kilns, and what-not, with 10,000 workmen. Bessemer and open-hearth steel products of many kinds are made here of magnetite, hematite, and limonite ores. Signs posted by the War Department warn travelers to refrain from taking photographs in the neighborhood. — From 16 M. *Kurosaki* a branch line runs to 7 M. *Ōkura* and later joins the main line at *Kokura Jct.* The rly. now deserts the sea and crosses paddy-fields dotted here and there with lotus-ponds. 19 M. *Orio Jct.* The branch line which turns off at the right goes to 6 M. *Wakamatsu* (pop. 28,000) a seaport whence much of the coal from *Chikuzen* and *Buzen* Provinces is exported. Another line, the *Chikuho* branch, runs S. viâ several coal-producing stations to (26 M.) *Kami-Yamada*, in the center of a region of a hundred or more producing mines. Coal is the shibboleth of the region, and scores of laden barges move slowly along the canals toward the sea.

The main line now climbs over a narrow ridge and continues across a rolling country where considerable rice is produced and where lotuses are cultivated for their edible roots. Vegetable-wax and persimmon trees fleck the hillsides. At 44 M. *Kashii* a branch line goes off to the right to 7 M. *Saitozaki*, on *Hakata Bay*, renowned as the place where the *Empress Jingō* started on her expedition to Korea 200 years after Christ was born! The sea hereabout, the *Genkai Nada*, is noted for its beauty. 47 M. *Hakozaki* has a *Shintō* temple, the *Hachiman-gū*, said to have been founded in 759, and dedicated to *Ōjin*, the God of War. The grove of stalwart pines which surround it is marked by a great granite *torii* overlooking the sea. The lovely beach hence to *Hakata* is known as the *Chiyo-no-Matsubara*, or 'Pine Grove of a Thousand Generations,' from the ancient pines which flank it. 48 M. *Yoshizuka.* A few hundred yds. at the right, on a tall granite base, stands a splendid monument in bronze (33 ft. high; by *Okazaki Sessei*) of the Buddhist monk *Nichiren* (p. cci). The smaller (but taller) one at the left is of the (90th) *Emperor Kameyama*, clad in the quaint costume of his time. Both were erected in 1904 and both commemorate the great *Mongol Invasion* which was predicted by *Nichiren* 3 years before it occurred.

49 M. **Hakata** (Inn: *Matsushima-ya*, Y3, opposite the station), a clean and attractive port, though theoretically a city by itself is joined materially and politically to **Fukuoka** (Inn:

Sakae-ya, ¥2.50 to 4.50) a growing commercial port (capital of *Chikuzen* Province with 83,000 inhabs.) on the far side of the *Naka River* facing *Hakata Bay,* in lat. 33° 35′ N. and long. 130° 25′ E. of Greenwich. Formally the castle town of the *Daimyō Kuroda, Fukuoka* was the abode of many *samurai,* while *Hakata* played to a certain extent the part of a suburb, where the tradesmen and artisans dwelt. The twin cities have long been renowned for various woven silken stuffs known as *Hakata-ori;* for striped silk and cotton cloth called *Hakata-jima;* and for the well-known *Takatori-yaki,* a lustrous faïence the art of making which is believed to have been taught here by Korean experts in the 16th cent. The sashes (*obi*) made locally are greatly prized for their quality. A lively intercourse was maintained with China in the early years of the Japanese Empire, and to the coast hereabout the redoubtable *Kublai Khan,* (Jap. *Kopitsu-retsu*) sent his Mongol hordes in the 13th cent. to ignominious defeat and death at the hands of the *Shikken Hōjō Tokimune,* the chief official in the *Kamakura shōgunate* at the time. The ruins of the stone barrier erected on the shore to protect the town from the Mongol attacks, as well as the tomb marking the place where hundreds of the slain corsairs were interred, are still shown.

The Mongol Invasion was precipitated by a Korean named *Cho I,* who found his way to Pekin, and having gained the ear of the piratical *Kublai Khan* hinted that the Mongol Power ought to demand the vassalage of Japan. The predatory Tartars had already overthrown the *Sung* (Jap. *So*) Dynasty, and nomad bands had spread as far as the Euphrates and Tigris, carrying death and devastation to what had once been the great Babylonian Empire. *Kublai* at once sent two ambassadors to Japan, but the mission was driven back by a tempest and accomplished nothing. In 1268, he sent another envoy, but *Hōjō Tokimune* (the 6th *Kamakura Shikken*) was so displeased with the arrogant tenor of the note that he ignored it by a studied system of procrastination. In 1271, another embassy was sent with the same result, whereupon the enraged *Khan* (an Arabic word used by Mahometans in the same sense as 'Esquire') ordered one of the provincial kings of Korea to build a thousand junks and to assemble 40,000 troops for the proposed invasion of the Island Empire. — In Nov., 1274 (at which period *Marco Polo* was residing at the court of *Kublai Khan*), the great Mongol Armada put to sea. The island of *Tsushima* was first reduced, and later *Iki* was attacked; the garrison sold their lives dearly, but they, as well as the people of *Tsushima,* experienced to the full the barbarities that in those times attended a Mongol victory. From *Iki* the adventurers proceeded directly to *Hakozaki,* which they promptly attacked. The discharges from the great slings and huge cross-bows employed by the Mongols made fearful havoc among the Japanese, armed only with their lighter bows and arrows. According to *Yule's Marco Polo* (vol. II, pp. 143–50); 'The trebuchets discharged stones, and were used to throw pots and barrels of combustible material, destined to set fire to the brattices or roofs of towers or to start a conflagration in the town which they were employed to bombard. Each Tartar had a bow and 60 arrows; of these 30 were light, with small sharp points, whilst the other 30 were heavy, with large broad heads, which they shot at close quarters, and with which they inflicted great gashes on faces and arms, cut the enemy's bowstrings, and committed great havoc. When they had shot away their arrows they took to their swords, maces and lances, which they plied stoutly. But the great *Kwantō* bows of the Japanese were not idle; showers of hurtling, whistling, death-dealing arrows from sinewy arms fell upon the Mongols whenever the Japanese could get within

striking distance of their foes; some of them swam out to the fleet of junks, boarded them in a whirlwind of frenzy, and cut off the heads of the crews. To foil these cutting-out parties, the fleet ranged itself in a cordon and linked each vessel to the other with an iron chain; catapults, immense bow-guns shooting ponderous darts, and other bizarre engines of mediæval warfare were mounted on their decks to sink attacking boats. But before the new weapons were in operation the daring Japanese had secured upward of 2000 Mongol heads, which they deposited on shore. Late in the afternoon they retired behind the rude fortification which had been erected on shore, to which they hung until new levies poured in from the surrounding country.

According to native annalists the Japanese were aided in their efforts to repel the Mongols by the direct intervention of the gods. The Emperor went in state to the high priest of the *Shintō* cult and bade him carry a petition to the Imperial shrine at *Ise*. No sooner were the Imperial wishes made known than the gods set immediately to work. A dreadful typhoon was loosened and it swept the Japanese coast with resistless force. The Mongols, somewhat versed in weather indications as well as in warfare, foresaw its approach and hurriedly embarked on board of their junks. To facilitate their temporary retreat they set fire to the great shrine at *Hakozaki*, and to several of the villages which fringed the bay. 'Soon the Japanese behind the *Mizuki* embankment saw the evening sky ruddy with the lurid glow of wildly leaping and rapidly spreading flames, announcing the ruin of the altars of their gods, and of their own hearths and homes. All through the darkness of the night they cowered shelterless behind the dyke, drenched with the terrible deluge of rain which preceded the "Great Wind," but when morning at last dawned they saw the vessels of the invaders' fleet running out through the mouth of *Hakozaki Bay*.' Here the typhoon hit them with irresistible force; one ship with about a hundred men on board ran aground on *Shiga Spit*, which forms the N. horn of the haven; and these unfortunates were promptly captured, carried to *Mizuki*, and there put to the sword. Many of the helpless vessels foundered in the open sea. 'They were butted together like mad bulls, impaled on the rocks, dashed against the cliffs, or tossed on land like corks from the spray. Many were blown over till they careened and filled. Heavily freighted with human beings, they sunk by hundreds. The corpses were piled on shore, or floating on the water so thickly that it seemed almost possible to walk thereon. Some of the vessels of the survivors drifted to or were wrecked on *Takushima*, where they established themselves, and, cutting down trees, began building boats to reach Korea. Here they were attacked by the Japanese, and after a bloody struggle, were slain or driven into the sea to be drowned. When the remnants of the expedition reunited, it was found that its operations, so far, had cost the lives of 13,200 men.'

In 1275, the irrepressible *Khan* sent another mission to order the Japanese Emperor to repair to Pekin and to do obeisance, as the *Kōryu* King had done. The men comprising this mission were sent to Kamakura, executed there on the beach, and their heads exposed on the public pillories. In 1280, yet another group of envoys met the same fate, and this so enraged the belligerent *Kublai* that he followed them up by another huge Armada composed of 3500 junks and 100,000 men. The elements again proved their undoing. 'A storm arose from the west, and all the vessels made for the entrance of the harbor together. The tide was running in very strong and the ships were carried along irresistibly in its grip. As they converged to a focus at the mouth of the harbor a terrible catastrophe occurred. The vessels were jammed together in the offing, and the bodies of men and broken timbers of the ships were heaped together in a solid mass so that a person could walk across from one point of land to another on the mass of wreckage. According to some accounts 3000 prisoners were massacred, only three being spared for the purpose of carrying an account of the fate of the expedition back to China. The Chinese annals say from 10,000 to 12,000 were made slaves. Great as had been the failure of this second attempt on Japan, *Kublai* at once began to concert measures for a third great armament, but the Mongols refused; they were tired of that sort of service.' (*Murdoch.*)

The entire neighborhood is studded with ancient temples and monuments. Japanese remember it for the battle of 1333 in which *Kikuche Taketoki*, a loyal supporter of the unfortun-

ate *Emperor Go-Daigo*, was killed by the soldiers of *Ashikaga Takauji*. The traveler with time to spare may like to visit the (13 M.) *Genbudō Cavern*, a big cave which the sea has eaten out of a basaltic cliff and in which a heavy surf pounds with a reverberating roar. Small steamers ply across the lovely sea to the village of *Keya-no-Ōto* (by which name the cavern is sometimes called). Near (3 M.) *Najima*, on the shore, are bits of a petrified tree which the ignorant believe once formed the masts of the junk which carried the mythical *Empress Jingō* to Korea. An electric tramway connects *Hakata-Fukuoka* with several surrounding towns. The Medical College is a branch of the Kyōto Imperial University. — The towns touched at by the short line of the *Hakatawan Rly. Co.* are of no interest to foreigners.

From *Fukuoka* the rly. curves and runs southward through a sparsely settled, indifferently cultivated region; the wild pampas-grass and the densely wooded hills impart a primeval aspect. A little cheap pottery is made in the monotonous villages. — 58 M. *Futsukaichi* is the point of departure for the (2 M., tram-car) historic *Dazaifu* (Inn: *Izumiya*, ¥2.50), known throughout Japan for its association with *Sugawara-Michizane*, the statesman and scholar who died there in exile.

Sugawara Michizane (b. 845; d. 903), a deeply learned, noble-minded man, rose to prominence during the brief reign of the (59th) *Mikado Uda* (888–97), over whom he exerted a strong influence. Because of this the *Fujiwara* Clan planned his downfall. He was accused of conspiring to dethrone the sovereign, and was banished to *Dazaifu*, where he soon died a miserable death — presumably by starvation. Soon after *Michizane's* deportation his enemies began to die one by one, and in these premature deaths the superstition of the time saw the intervention of a retributive and avenging Providence. The Emperor repented bitterly his conduct in sanctioning the decree of banishment, burnt all the documents in connection with the case — to the great inconvenience of subsequent historians — and restored *Michizane* posthumously to his former position. When a few years later the young Prince Imperial died, his early demise was ascribed to the curse of *Michizane's* angry shade, so to prevent his ghost from inflicting additional harm on the people a number of temples were erected to his memory and he was deified under the titles of *Tenjin* (Heaven man); *Temmangū* (Heavenly spirit, etc.). One of these temples (the *Kitano Tenjin*) stands in *Kyōto;* another at *Kameido*, in Tōkyō, where he is revered as the God of Calligraphy. Children offer to his shrine the first examples of their handwriting, and deposit in receptacles made for them their worn-out writing-brushes. *Michizane's* portrait appears on one of the bills of the Bank of Japan. His shrine at *Dazaifu* (the *Temmangū*) stands amid some fine old camphor trees and was renovated in 1902, at the time of the millenary observance of his death. The preponderance of bronze bulls noted at this and similar shrines throughout the Empire symbolizes *Michizane's* humility. He is often pictured riding on one of these lowly beasts.

From the 6th cent. onward, *Dazaifu* (lit., 'the military government') was the seat of the Kyūshū administration. One of the first mints erected in Japan was established here in 760, and here, in 1182, the boy *Emperor Antoku* took refuge, but the revolt of *Ogata Koreyoshi* compelled him to pass into *Nagato*, where he met his death in the manner described at p. 646. The big hill called *Tempai-zan*, at the far right of the *Futzukaichi Station*, is crowned by a shrine consecrated to *Michizane*, who is said to have repaired hither often to turn his face toward Kyōto and venerate the Emperor who exiled him. — Not far off are the *Hot Springs of Musashi*, where pilgrims to *Dazaifu* foregather.

At 67 M. **Tosu**, the main line of the rly. turns and runs due S. to *Kumamoto* and *Kagoshima* (Rte. 41), while ours continues across a green and partly cultivated country whose meager, volcanic soil is peculiarly suitable to the growth of luscious water-melons (*suika*). The land is dotted with thousands of vegetable-wax trees (*Rhus succedanea;* Jap. *Haze-no-ki;* an importation from the *Loochoo Islands*), which bear a close resemblance to big peach trees. [From the small clustered berries an excellent white candle-wax (*rō*) is expressed, which adds materially to the wealth of the island. In the autumn the leaves turn yellow, then red, and flame like those of the maple.] — Most of the ponds along the rly. are choked with lotuses, which present a magnificent spectacle in late summer. The country pikes are not as good as those of the main island, but are passable for motor-cars. Most of the jinrikishas which travel them are equipped with buff-colored tops — a concession to the southern sun which shines here with blinding intensity. 81 M. *Saga* (Inn: *Eitokuya*, opposite the station; ¥2.50), in *Saga ken*, with 36,000 inhabs., was until 1553 the castled seat of the *Ryūzoji daimyōs;* thenceforward to 1868 it was the headquarters of the powerful *Nabeshima* family. In 1874, it acquired an unenviable fame for the reactionary spirit of certain of its rulers, but the civil war provoked by *Etō Shimpei* (aforetime Minister of Justice under the restored Imperial Gov't) was promptly checked, the leader with 10 others being executed and their heads pilloried.

86 M. *Kubota*, is the junction for a branch line which runs (out of the same station) to (25 M.) **Karatsu** (Inn: *Hakataya*, ¥2.50), a bustling port on *Karatsu Bay*, in *Hizen* Province, where coal and the well-known *Karatsu* porcelain are exported; there are extensive kilns in the neighborhood, and the coal is brought from the mines on the left bank of the picturesque *Matsuura River* (which runs through the town) about 6 M. from its mouth. Steamships leave at frequent intervals for Korean towns and ports on the Japan Sea. The bold, square-topped peak which rises (2638 ft.) above the bay (12 M. long; entrance 7 M. wide) is *Uki-dake*. Near the mouth of the river is a lovely beach (tram-car, 1 M.) called *Niji-no-Matsubara* from the splendid old pine trees which fringe it. The most popular of the bathing-resorts is *Kaihin-in*. At (6 M., boats) *Nanatsu-gama* ('Seven Kettles') there are caverns hollowed out by the action of the sea-water, and some striking basaltic cliffs with curious hexagonal rocks. The ruinous old castle in the town was built by *Hideyoshi* during the Korean War (1592–98), and was occupied by the ruling *daimyōs* down to 1868.

Beyond 88 M. *Ushizu* the country is green and is well watered by numerous small rivers; the wide plains produce such abundant crops of rice that it is said the yield of one yr. is sufficient to support the sparse population for five yrs. Fine

clumps of evergreens dot the plains, and the hills which always rise somewhere near are covered to their summits with dense groves of a score or more varieties of trees, and huge but graceful ferns. The hills beyond 96 M. *Kitagata* contain coal. — 99 M. *Takeo* (Inn: *Tōkyō-ya Hotel*, etc., ¥3) nestles amid green hills from whose fiery bosom spurt hot ferruginous waters much resorted to by the ailing of both sexes — who mingle indiscriminately in the baths. These are at the foot of the hill, at the lower end of the town, ½ M. to the right of the station, near some pointed fantastic rocks among which sit several fatuous stone Buddhas. The quaint little town is embowered in tallow trees (*Sapium sebiferum;* Jap. *Rō-no-ki;* a Chinese importation), a small smooth tree with fruit-clusters like green olives and triple seeds inclosed in a fatty substance of which candles are made. The tall hill at the left of the station, with perpendicular rocks like cathedral spires, is *Shiro-yama* (Castle Mt.). — The train climbs into a labyrinth of green hills on whose densely wooded sides grow in inextricable confusion, hundreds of the semi-tropical trees and flowers for which *Kyūshū* is noted — ferns and bamboos, oaks and camphor laurels, maples and cherries, and flowers innumerable.

109 M. **Arita**, a small town in a valley between hills aptly exemplifies the phrase, *Hic natus ubique notus*, for the name is known wherever porcelainists foregather. Here, and at (8 M. by rly. to the N.W.) *Imari*, the widely popular *Arita-yaki* is made in crude potteries small in comparison with their output and their fame. The station platform is usually piled high with cylindrical, straw-wrapped bundles awaiting shipment to the curio centers of Japan and abroad.

According to *Dr. Rein* the manufacture of **Porcelain at Arita** is generally traced to *Gorodayu Shonsui*, a potter of *Ise* Province, who lived at the beginning of the 16th cent. and was the first in Japan to manufacture porcelain proper as distinguished from pottery. Moved by the beauty and value of Chinese porcelain, which began to reach Japan at this time, he undertook a journey to *King-te-tschin* viâ *Fuchow*, and remained there 5 yrs. to learn the trade. Returning in 1514 he settled in the then insignificant town of *Arita* and prepared from the materials he had brought from China a number of coarse porcelain wares decorated under glaze with blue cobalt. When his stock of Chinese porcelain material was exhausted, and he found himself obliged to depend on domestic clay, he could make nothing but faïence, as did his successors to the end of the century, with cobalt decoration under glaze. Ceramics received a new impulse here (and in many other parts of Japan) with the return of *Hideyoshi's* army from Korea (in 1598). *Nabeshima Naoshige*, the *daimyō* of *Hizen* Province, and one of the commanders of the Japanese troops in Korea, brought back with him several Korean potters, who settled first in the bathing-resort of *Ureshimo*, but later in *Arita*. One of them, *Risampei*, discovered, in 1599, porcelain stone on the *Idzumiyama* E. of *Arita*, and at once began the manufacture of porcelain in Japan. The use of red oxide of iron followed some yrs. after that of cobalt decoration under glaze (thought by some to have been brought out by the Dutch), and 2 yrs. later decoration on glaze was introduced by *Higashijima Tokuemon* and *Sakaida Kakiemon*, potters, of *Arita*, who learned the process from the captain of a Chinese junk, at *Nagasaki*. The Dutch, as early as 1680, imported 'Old Hizen' from *Nagasaki*, and all the porcelain brought into Europe previous to 1854 by them is known as *Arita, Imari*, or *Hizen* ware —

the first name denoting the place of manufacture; the 2d, the neighboring shipping-port; the 3d, the province in which the two, together with *Nagasaki*, are situated. — For many yrs. the *Arita* industry was the most highly developed and the most conspicuous of all the Japanese potteries. The range of hills lying to the E. furnished inexhaustible quantities of porcelain stone of incomparable quality — a peculiar material from which pottery of the most varying forms is made, from the light and finest eggshell porcelain to the imposing vases 6 or more ft. high. It is a product of the transformation of the old volcanic rock which is found close by in an unchanged state as perlite breccia and trachyte (a compact rock with 2.5–2.7 specific gravity). Its color is a grayish white or soft yellow, resembling trachyte or felsite clay-stone. The best kind is almost pure kaolin, while in other places the rock is conglomerate, and is intersected by numerous small quartz veins, partly filled with very small quartz crystals, and in other portions with crystals of iron pyrites, which under the microscope appear distinctly in the form of dice and pyritohedrons. There are 3 kinds of this quarried porcelain stone: one white and entirely kaolinized, which also possesses the earthy character of Kaolin; one blue and rich in quartz; and a third yellow, and containing iron.

For centuries *Arita* furnished the most highly valued wares of Japan; its porcelain was perfectly uniform, and besides adding considerable translucence to pure white, was hard enough for all the purposes of ordinary life. It burns so easily that decorative art has in its surface, as in that of faïence, a fine field, and is aided also by the plastic character of the excellent material. The earlier pieces were chiefly large, urn-shaped, covered jars, or *tsubo* (a contraction of *tsubogane*), called tea-urns because they served originally for preserving tea; also of hemispherical dishes or deep bowls (*domburi*), and round, flat plates (*sara*). They were decorated with peonies and chrysanthemums, small landscapes, human figures in red and gold, with sometimes a little green. The use of blue, violet, yellow, and black muffle colors belongs to a later period. Certain of *Kakiemon's* early masterpieces were of milk-white porcelain, generally with scanty designs in vitrifiable enamels. These delicate designs were too tame for the Dutch traders, who suggested that the potters should add enamel decoration over the glaze to pieces already decorated with blue under the glaze. 'There thus came into existence' (says *Brinkley*) 'the familiar *Imari-yaki;* the "Old Japan" of Western amateurs; the *Nishiki-de* or "Brocade Pattern" of the Japanese themselves. It was a brilliant ware, depending chiefly upon wealth of decoration and richness of coloring. Now nothing is rarer in enamel *Imari* porcelain than a good blue, and nothing is commoner than a specimen in which the decoration over the glaze gives evidence of great care and skill, while the blue designs under the glaze are blurred or of impure tone. In brilliancy, purity, variety, and accuracy of application, the enamels of the choice *Imari* specimens have never been surpassed. They were always painted with extreme care, their blue under glaze rich and clear, their red soft, uniform, and solid. Ranking first among the enamels found on the finest pieces is purple, a peculiar amethystine tinge, verging upon lilac. Then comes opaque yet lustrous green, the color of young onion sprouts, — beautiful enamel, much prized by the Japanese, who call it *tampan* (sulphate of copper). Then follows turquoise blue, and finally black, the first, however, being exceptional. Add to these red, grass-green, gold and blue (*sous couverte*), and the palette alike of the *Arita* and *Nabeshima* ceramists is exhausted. In old pieces of *Imari* both enameled and blue-and-white *craquelé* is sometimes found. The *craquelé* celadon, of which quantities now appear in the market under the name of *Hizen-yaki*, is a recent manufacture.'

The same authority warns collectors against elaborately modeled and highly decorated specimens of *Imari* porcelain which are placed upon the market by unprincipled dealers as examples of *Kakiemon's* work. There were several generations of *Kakiemons*, and the mere fact of ascribing a specimen to *Kakiemon* is sufficient to proclaim the ignorance or dishonesty of the description. As for the figures of richly robed females that have received this title in recent works on Japanese art, they are manifest forgeries. 'Exquisite specimens of enameled ware were produced at the *Arita* factories, but the workmen generally adhered to a custom handed down from the days of *Tokuemon* and *Kakiemon*, — instead of making their vases with their own

names or those of the year periods, they either copied Chinese seals and dates, or used a conventional ideograph or group of ideographs, quite useless for purposes of identification. The amateur is, therefore, without any easy guide to determine the age or maker of a piece. He must look only to the quality of the *pâte*, the brilliancy of the enamels, and the purity and intensity of the blue under the glaze. Any appearance of chalkiness in the clay indicates youth, and, as a general rule, the clearer and more metallic the ring of the biscuit, the greater the age of the piece. The color of the blue under the glaze is also a help. The tone is richest and most pleasing in specimens manufactured during the 18th cent.; in vases of earlier date it is often impure and blurred. To very choice, elaborate, and carefully finished examples of enameling it will generally be unsafe to assign a greater age than 150 yrs., and from what has been stated above, the amateur will see that the colors of the enamels afford some slight assistance: the red should be deep and even, with a dull, rather than a glossy surface; while lemon-yellow, purple, and black in combination are evidences at once of choice ware and of middle-period (1700–1830) manufacture. In the wares of the *Kakiemon* school there is found a cream-white surface sometimes almost equal to the ivory-white of Korea and China, and this color of the biscuit is another easily detected point. But specimens of this sort belong to the *Nabeshima-yaki*, rather than to genuine *Imari-yaki*. The biscuit of the latter, also, ought to be white, — the whiter the better, — but a perfectly pure white is seldom, if ever, found. This, however, may be said: that a surface showing a marked tinge of blue is not of fine quality, and that the more pronounced the tinge the less valuable the specimen. Examined attentively, the glaze of *Imari-yaki* presents the appearance of very fine muslin. It is pitted all over with microscopic points, which become more and more distinct as a later and less careful period of manufacture is approached. Spur-marks, 3 or 5 in number, the remains of little clay pillars upon which the specimen was supported in the furnace, are frequently found on the bottom of plates and other flat objects, something never seen on Chinese porcelain.' (Consult the *Oriental Series*, vol. 8.)

Westward from *Arita* the rly. traverses a semi-tropical region to 114 M. *Mikawachi*, known likewise for its potteries.

Few Japanese wares are better known to foreign collectors than the **Egg-shell Porcelain** (*Usu-de-yaki*, or 'thin-burned' ware) made here, but attributed to the *Arita* factories and called *Hizen-ware*. The best, most finely pulverized and purified material is used in its manufacture. The dishes and cups are turned quite thin on a sharpened wooden gauging-rod, then left upon it several days to dry in the open air, when, like the pieces of vases, they are further turned on the wheel, though much more thoroughly, and again burned in cases. There are two chief varieties, both of great fineness and purity, and both of gossamer-like consistency. One is decorated with blue under the glaze; the other with red, gold, and sometimes light blue above the glaze. Figure subjects — warriors in armor or courtezans in elaborate drapery — constitute the general decoration, which is seldom executed with any conspicuous skill. The date of its first production cannot be fixed with absolute accuracy, but authorities believe that it was not manufactured before the latter part of the 18th cent. A pretty conception in the ware made for export was to protect the more fragile wine-cups by envelopes of extraordinarily fine plaited basket-work (*ajiro-gumi*) made in *Nagasaki* — whither the cups were sent for sale, usually in nests of 3, 5, or 7.

115 M. *Haiki* is the point of departure for (5 M.) **Sasebo** (pop. 93,000), an important naval station (Inn: *Aburaya*, ¥3.50) in *Nagasaki-ken* with a fine land-locked harbor 1½ M. long by 1 M. wide. — The rly. now curves broadly to the left and runs S.E. along the coast of the Gulf of Ōmura. Nondescript towns, salt-pits, and a good automobile road are conspicuous features. Beyond 130 M. *Sonogi* the shore is dotted with picturesque fishing-villages; on the sun-warmed slopes

A
B
C
1
2
3
4
N
E
W
S
Tōkaidō Rly. from Shimonoseki
To the Waterworks and Kwannon-no-taki Waterfall
O-Suwa Park
Temple
UMA-MACHI
KATSUYAMA-MACHI
KOYA-MACHI
KOJIYA-MACHI
UWONO-M.
SUWANO
TERA-MACHI
Railway Station
Municipal Office
Inasa Park
MOTOHAKATA
GINYA-M.
FUBUKAWA
KOTAIJI
Dai-on-Daiku-ji
Sōfuku-ji
Yasaka-jinja
Ōsaka Shosen Kaisha S.S. Co.
Ohato Landing
MANZAI-M.
TSUZI-MACHI
HOKAURA
HAWANO-MACHI
KAJIYA-MACHI
YASAKA-MACHI
Prefectural Office
Rd. to Mogi
NAGASAKI
DESHIMA
Yokohama Specie Bank
Nippon Yusen Kaisha
Post and Telegraph Offices
Custom House
BAY
Police Station
Maruyama
Yoshiwara
Boat Landing
British Consulate
Canadian Pacific S.S.Co
Customs House
Landing
American Consulate
Mitsu Bishi Dockyard
Boat Landing
Town Hall
Catholic Church
SAGARIMATSU
MINAMIYAMA MACHI
NAGASAKI
SCALE
0 400 800 1200 Eng. Feet
0 100 200 300 400 Meters
Drawn Specially for
TERRY'S JAPANESE EMPIRE
Copyrighted
Railroads

of the hills pomegranates (*zakuro*) flaunt their flowers or their reddish-yellow fruit, and the deep scarlet leaves of the vegetable-wax trees form pleasing color-notes against the vivid green. — 137 M. *Ōmura*, a garrison town, was from the 12th cent. onward the family seat of the powerful *Ōmura daimyōs;* the walls of their old feudal castle, in a fine garden overlooking the bay, still stand to their memory, while the thousands of picturesque tombstones on the sloping hillsides mark the graves of their retainers. The rly. now climbs up through a narrow valley splendidly terraced and sown to rice; an occasional banana tree (*bashō*) advertises the semi-tropical character of the region. Beyond (144 M.) *Isahaya* (starting-point for *Unzen*, p. 669), a wasted river, the *Hommyō-gawa*, runs down through the ravine, to the sea, which soon comes into view. The line is now marked by many curves, tunnels, terraced hills, and massive retaining-walls. In many of the yards of the tiny houses splendid lotuses bloom riotously. Beyond (159 M.) *Michino-o* (with hot springs), the line leads down through a gradually widening valley, with a good auto road and many picturesque water-wheels. 162 M. *Urakami* is a suburb of (164 M.) *Nagasaki*, which, with its lovely, hill-encircled bay crowded with ships and sampans, is now reached.

40. Nagasaki and its Environs.

Arrival. The rly. station is in the N. quarter of the city (Pl. B, 2) about 1 M. from the center.

Autos, tramcars, and jinrikis are available. Before employing jinrikishas (which are fast being replaced by autos) one should come to an agreement with the pullers, as prices are unstable. Learn before undertaking country trips what the auto fares will be.

Hotels. Among the several hotels one of the best liked is the *Japan Hotel*, near Bund (Pl. C, 3). Rates from 8 *yen* a day, American Plan. English spoken. Comfortable. Good food and service. Other hotels and Inns are the *Kaida*, *Uenoya*, and *Fukushimaya*. In summer the most comfortable rooms are those which get the S.W. breeze (which prevails nearly every day until the end of Aug.).

Steamships of the Nippon Yusen Kaisha run to various points, as do those of the Ōsaka Shosen Kaisha. The **N.Y.K. Shanghai Express Service** is popular (fine, big, speedy, comfortable ships with good food and service, and low rates). For time of sailing, etc., apply to the local agent.

The **Japan Tourist Bureau** has an office in Nagasaki, and is of great help to travelers. The excellent service is free.

Banks, where drafts can be cashed, etc. *National City Bank of New York* (Successors to the International Banking Corporation). — The *Yokohama Specie Bank Ltd.*

Money Changers abound, but the wise traveler unacquainted with the intricacies of exchange, will do well to confine such operations to the banks mentioned.

Climate. The winter climate is fine and equable. The summer months are hot, but are usually tempered by sea-breezes. In Aug.–Sept. these sometimes develop into typhoons (p. lxviii) which whip the coast with unrestrained fury. The region is comparatively free from earthquakes.

Photography. The traveler is cautioned against bringing cameras ashore or carrying them through the sts. *Nagasaki* is a fortified port, and photographing, sketching, or the making of notes of topographical features is prohibited by the War Department. The Military Zone extends for some distance roundabout. Arrest and possibly long detention will inevitably result if the admonition is disobeyed. Professed ignorance of the restrictions will not avail one, as signs in English acquainting the traveler with the ruling are placed at many conspicuous points throughout the city.

Curio-Shops (comp. p. cxii) are many, with flexible prices. Foreigners are usually asked much more than the goods are worth or the dealer expects to receive. Good curios can be bought to better advantage at Yokohama, Tōkyō, or Kyōto. The manufacture of tortoise-shell articles (*bekkō*) is a local specialty. The carets, or hawk's-bill sea-turtles, which furnish the shell are caught in limited numbers in the sea S. of Kyūshū, and are more plentiful in the tropical water farther S. The carving and shaping of the shell is usually done in small shops (several in *Motokago-machi* and *Funadaiku-machi*) in full view of passers-by. The finished articles cover a wide range, from miniature war-ships to jinrikis and toilet-sets. The quality of tortoise-shell depends mainly on the thickness and size of the scales, and in a smaller degree upon the clearness and brilliancy of the colors. The traveler should assure himself that he is not purchasing skillfully manipulated celluloid or horn; green shell that will crack and split under the influence of brusque climatic changes; small shells cunningly glued together (welded under the pressure of hot irons) and made to look like large single pieces; very thin shell which warps, or low-grade stuff generally. — The blue-and-white porcelain seen in so many of the shops comes from *Hirado*.

Consuls are accredited to Nagasaki from many countries. For their addresses, which are apt to change, consult the local directory.

Walks & Excursions possible in the environs are many and delightful. Weeks can be spent exploring them. The Japan Tourist Bureau will be of material assistance to whomsoever will consult it. One of the most popular excursions is to **Unsen** (see p. 669).

Nagasaki (pronounced *nahng-ah-sah'-key*), or 'Long Cape,' a busy commercial port (pop. 190,000) at the S.W. end of *Kyūshū Island*, 868 M. from Tōkyō, in *Hizen* Province, is the W. terminus of the Imperial Gov't Rlys. and stands in lat. 32° 44′ N., and long. 129° 52′ E. of Greenwich. Its position at the N. extremity of the beautiful land-locked *Nagasaki Bay*, at the foot of perennially green hills which rise in picturesque confusion behind it, is very attractive. It is often made the port of entry for travelers from China, Manila, the East Indies, and from Europe viâ the Suez Canal, and the stepping-off place for tourists bound from Japan to those countries. Formerly it was the chief point of departure for Korean, Manchurian, and North China ports, but the fast express service of the Gov't Rly. steamers which now ply between *Shimonoseki* and *Fusan* have made that port the choice of

most travelers. Its prestige declined materially after the Japan-Russia War; prior thereto it was the rendezvous for many of the ships of the Czar's Asiatic Squadron, and in none of the Nipponese cities was Muscovite influence so marked. The hotels reaped a shining harvest from the families of the fleet's officers who wintered here to escape the rigors of the Siberian climate, and as the Russians were high livers and liberal spenders, the tradesmen were glad. Relics of this prosperous era are the many Russian sign-boards which the traveler will note above the shop-doors; a smattering of the language is spoken by many residents of the port. Formerly, too, most of the big European liners made *Nagasaki* a regularly weekly or fortnightly port of call; some of these stop now but once a month — a fact the traveler may wish to bear in mind when making his plans. He may also want to remember that the *Nippon Yusen Kaisha* ships for *Shanghai* have their best cabins bespoken well in advance of the Aug.–Sept. season. At this time many foreign residents along the Chinese littoral return from holidays spent at the cool hill-stations behind *Nagasaki*, and the excellence of the *N.Y.K.* ships, and the low fares make them very popular.

The crescent-shaped Bund extends along the water-front from *Deshima* (Pl. B, 3) at the N. to *Sagarimatsu* (Pl. B, 4) at the S., and is flanked by the S.S. Offices, Consulates, Banks, and Business houses. The Custom-House, the S.S. Landing, and the Post-Office are near the S. end of *Deshima*. The town is packed solidly in the narrow ravines which gash the hills at the E. and N.E. of the bay, and of the 24,000 houses many have been forced far up the hillsides, where they dispute the land with the temples, churches, and graveyards that rise tier upon tier above them. At the summit of the hills are gov't signal-stations and adjuncts of the port fortifications. The attractive and delightfully situated bungalows of the foreign residents stand on flower-decked terraces held in place by massive revetments extending up the slope from the Bund at *Sagarimatsu*. Scores of giant camphor laurels, cherry, vegetable-wax, magnolia, orange, conifers, and other trees overshadow the houses and impart a pleasing coolness. The rising character of the town — the bulk of which slopes back into a vast amphitheater formed by the hills — gives a charming appearance to it at night. When the myriad stars which twinkle with southern softness are reflected in the clear water of the bay, and challenge the blinking harbor-lights and the thousands of electric lamps on shore, countless tiny eyes seem to gleam from every point. When the city lights are further augmented by the soft yellow beams of many *Bon Matsuri* lanterns, the effect is beguiling. A number of canals which at eventide are thronged with house-boats, sampans, and fishing-craft reach back into the town, and are spanned at intervals

by picturesque, humped bridges. The several fish-markets are of unfailing interest. The warm waters of the coast produce many curious piscine forms, and the democratic fishermen tackle everything that swims. — The excellent building-stone employed in the construction of many of the houses in the port comes from *Yagami-take*, whose trachytic cone rises (2000 ft.) a few miles E. of the town.

The populous Chinese quarter is scarcely worth visiting, but the pretentious and imposing *Yoshiwara* (see p. 221) on *Maruyama* (Pl. C, 3) presents a curious and instructive spectacle after nightfall. The utmost order prevails, and the district is as safe as any other part of the port. In line with the custom prevailing in certain other cities, the sloe-eyed, statuesque houris of *Nagasaki* do not always sit in slatted cages facing the thoroughfare, but at the side, flanking the entrance to the establishment; to see them one must be sufficiently interested to advance a few paces inward from the street. Many of the houses are three-storied, with quaint balconies and species of hanging loggias. When these are decorated with paper lanterns, when throaty-voiced *geisha* sing the native contralto songs, and the plaintive twanging of *samisen*, the swish of silken *kimonos* and the soft pit-pat of *tabi*-shod feet are wafted out through the fragrant twilight, the effect is strikingly Oriental — and, to the native mind, alluring.

Nagasaki lacks the rich hinterland of Kobe and Yokohama, and exports are fewer. They include tortoise-shell wares, *Arita* porcelains, vegetable-wax, coal, rice, paper, dried lobsters and other crustaceans, mushrooms, sharks' fins, *bêche de mer*, *awabi*-shell, tea, lacquered wares, paper-umbrellas, etc. A cheap lacquered ware inlaid with madreperl, a coarse earthenware, jelly made from seaweed and called *kin-gyoku-tō*, and some of the most luscious watermelons in Japan are among the local specialties. — One of the greatest of the port festivals is the *Bon Matsuri* or 'Festival of the Dead,' which falls on July 13, 14, and 15, and is here observed more elaborately and with greater solemnity than at many other places in Japan. During the nights in question thousands of the people carry lanterns and decorate the graves of their dead with them, while many picturesque and illuminated boats fleck the harbor.

History. *Nagasaki* came prominently into history in the early years of the 12th cent. when the district — then a nondescript fishing-village called *Fukae no ura* — formed a part of the domain of *Taira Norimori*, a petty *daimyō* of that period. When the powerful *Taira* Clan was destroyed by *Minamoto Yoshitsune* in 1185, *Minamoto Yoritomo* gave the feudal holdings to *Nagasaki Kotaro* (upon condition of military service) and it remained in possession of that family (which gave it its present name) until the 16th cent. In 1550, it passed under the jurisdiction of *Ōmura Sumitada* who, jealous of the then growing trade of the Dutch factory at *Hirado*, opened it to foreign trade in 1568. After the *Kyūshū* campaign of 1587, *Toyotomi Hideyoshi*, observing the increased prosperity of the port, detached it from the domain of the *Daimyō Ōmura* and made it an Imperial city under the direct control of the *shōgun*. In 1603, *Tokugawa Ieyasu* placed a *bugyō* (governor) there in the name of the *shōgun* — the first of a long line which followed.

From 1641 to 1858, *Nagasaki* was the only town in Japan where the Dutch and the Chinese (to the exclusion of all other foreigners) were allowed to trade. It was one of the 5 ports opened to Europeans by the treaty (forced by *Commodore Perry* of the American squadron) of 1857. From the memorable day in 1543 when *Fernão Mendes Pinto* and his Portuguese free-lances arrived at *Nagasaki* it has been a sort of Far-Eastern clearing-house for Asia, Europe, and the Occident; a meeting-point of nations. In the time of *Kaempfer* it was one of the richest and most important seaport towns of Japan — made so by traffic with foreigners. It is a reliquary of the history of foreign intercourse with Japan, and the annals of the place are red with the slaughter of the Christian martyrs who braved the *shōgunal* edicts and practiced the Jesuit faith during the Middle Ages. Here a long and saddening list of unfortunates were burned at the stake, subjected to the water-torture or to that of the pit, buried alive, beheaded, tortured, and crucified, between the years 1597 and 1700. Significant of Japan's attitude at that time toward foreigners and the foreign faith was the death of *Luis Paez Pacheco*, who came here about 1630 as chief of an embassy from Macao, to the *shōgun, Iemitsu*. He was promptly beheaded with nearly all his companions — 12 Portuguese, 4 Spaniards, 17 Chinese, 4 Bengalese, and 18 Malays; 13 sailors were spared and sent back to Macao with the information that 'henceforth any one who would put his foot on Japanese soil, were he the King of Portugal, were he even the God of the Christians, would be put to death'! Prior thereto (in 1610) *Andrew Pessoa* came to *Nagasaki* in a carack called *Madre de Dios*, and for 3 days 1200 Japanese endeavored to set the ship on fire. Finally *Pessoa*, despairing of saving himself, set fire to the casks of powder and blew up his ship, sending all on board into eternity, along with hundreds of natives and their junks. In 1808, Captain *Fleetwood Pellew*, of the English ship-of-war *Phaeton*, entered the bay to take on a supply of water. The *bugyō* of the port, *Matsudaira Yasuhide*, made strenuous efforts to burn the ship, and so chagrined was he at his failure to do so that he and 5 of his military commanders committed *harakiri*.

Of special interest to foreigners is the tiny island of **Deshima** (Pl. B, 3), the restricted home of the Dutch representatives of the East India Company during more than two centuries (between 1641 and 1858), and the most historic spot in the early foreign history of Japan. Here Western civilization first impinged on the Island Empire, later to spread eastward and northward; and here stood the gateway through which came the foreign ideas and articles later so indispensable to the Japanese. Tobacco was first brought here by the Portuguese in the 17th cent., and later came cake, bread (comp. p. xliii), soap, machinery, firearms, ardent spirits, and a host of articles now in daily use. From here there went (in 1662) the first specimens of *Hizen* porcelain that Europe ever saw, along with many other curious Japanese trinkets and things of worth. — *James Specx*, a Dutch envoy who came to Japan in 1609, obtained the first commercial charter from *Tokugawa Ieyasu*, opened a factory at *Hirado*, and became its first director. In 1641, a governmental decree caused the factory to be transferred to *Deshima* ('fore island'), which had been formerly assigned to the Portuguese (and from which they were expelled in 1637). It was then only about 600 ft. long by 240 broad, a piece of land but 6 ft. above high tide, reclaimed from the bay, separated by a narrow channel from the town and connected therewith by a little stone bridge, at the end of which was a gate, to enable the communication to be strictly watched. On this restricted bit of territory, guarded and confined like prisoners or thieves, constantly subjected to the most humiliating official arrogance and restrictions, from 16 to 20 Dutchmen were allowed to live and carry on their trade with Japan. On the islet were the dwellings of the officials, — the chief of whom bore the title of Resident, — the storerooms, a small botanical garden, and a tiny open square upon which the Dutch flag was hoisted. At first only one ship came yearly from Batavia, but later 8 were allowed entrance. European goods of various kinds were exchanged for gold, silver, copper, silk, camphor, porcelain, and other native productions, with fat profits to the wily Hollanders. The average yearly turnover is estimated at £660,000. The natives were not as shrewd at barter then as they are now, but what the Dutchmen wrung from them in profits the Nipponese took out of their pride. Referring to the degrading position of imprisonment imposed upon them at *Deshima, Kaempfer* writes: 'In this service we have to

put up with many insulting regulations at the hands of these proud heathens. We may not keep Sundays or feast-days, or allow our spiritual hymns or prayers to be heard; never mention the name of Christ; nor carry with us any representation of the cross or any external signs of Christianity. Besides these things we have to submit to many other insulting imputations, which are always painful to a noble heart. The only reason which impels the Dutch to bear all these sufferings so patiently is simply the love of gain and of the precious marrow of the Japanese mountains.'

In addition to the Japanese guard at the entrance-gate to *Deshima*, there was exhibited upon a great notice-board the regulations (*kinsatsu*) with regard to the *Deshima-machi* ('Deshima Street'). No women, with the exception of prostitutes, might set foot upon the soil; few priests and bonzes, and no beggars. No one was permitted, upon any pretext whatever, to come in a boat within the palisades or under the bridge; finally, no Dutchman was to leave *Deshima* without proper reasons or except within the prescribed time. The Resident had to journey once a year to Yedo, to offer the *shōgun* his respects and presents. The day fixed for his departure was the 4th or 5th of March; on these occasions he traveled as a *daimyō*, and, like the governor who accompanied him, in a palanquin (*norimono*), the other higher officials in basket-litters (*kago*) or on horseback. He was usually accompanied by his Dutch secretary and the physician of the little colony. The procession consisted of from 100 to 200 persons, principally bearers, and included various Japanese officials, among them interpreters and spies. The rooms of the hostelries at which they halted on the way were locked and guarded.

During their stay in Yedo they were allowed no freedom of movement. On the day of audience, the presents for the Court had to be set out in the room of the palace appointed for the purpose, and invitations were issued to view them. Among them were Spanish wines, Edam cheese, linens, silks, and other European productions. At the audience, which took place in the Hall of a Hundred Mats, the Dutch Resident was summoned to offer his reverence to the *shōgun*, who usually sat behind a curtain; the Resident crept forward on his hands and feet, and falling on his knees bowed his head to the ground, and retired again in absolute silence, crawling exactly like a crab. When this exhibition was over, the envoys were led farther into the palace, to give the women and the rest of the Court the pleasure of beholding them, in which amusement the *shōgun* also shared. The Resident then remained passive, and the rôle of *Kaempfer* and the secretary began. It was a monkey-like comedy which the *shōgun* called for. 'Now' (writes *Kaempfer*) 'we had to rise and walk to and fro, now to exchange compliments with each other, then to dance, jump, represent a drunken man, speak broken Japanese, paint, read Dutch and German, sing, put on our cloaks and throw them off again, etc.; I for my share singing a German love ditty.' '*Kaempfer*' (says *Dr. Rein*) 'appears to have had the reputation of a good singer, for upon other occasions also he was invited to sing a song, to take part with the Secretary in representing various modes of behavior in Holland, and to do such other things as might serve for entertainment and for the gratification of curiosity. When the representative of the Dutch Company (contemptuously called a red-haired barbarian) took his leave of the Court, he had to bind himself not to enter into any connection with the *Kirishitan-shū* (Christian sect, i.e., Catholics), not to bring any missionaries into the country, and every year to give the Court such information as to the Christian sect as should be of interest to the *shōgun*. 'For nearly 150 years the entire intellectual stimulus which Japan received through the Dutch was limited to what was offered here and there by Dutch industrial productions, such as barometers and thermometers, clocks and other objects. Then began the study of the Dutch language and the distribution of Dutch books, but it was only in the 19th cent., when the old edicts against foreigners were less stringently enforced, that more life was infused into the study. Dutch books and illustrations, chiefly of a medical and technical character, were here and there sparingly introduced, and conveyed new ideas to the thinking and energetic Japanese, especially to several physicians. They diligently studied anatomy, learnt venesection from the Dutch, the *Linnæan* and other botanical systems from *Von Siebold*, and much else. In the first half of the 19th cent. blast-furnaces and mills were erected after Dutch plans, and many other industrial inventions were introduced. Printing is indebted to Dutch intercourse

for many improvements, and even steam-engines, the telegraph, and other products of modern civilization, first became known to Japan in this way.' Among the real benefits to Japan and the world at large derived from the Dutch East India Company was the sending by this company to Japan of such men as *Kaempfer*, *Thunberg*, and *Von Siebold*, all of whom, it seems, came out as surgeons to the *Deshima* colony.

Engelbrecht Kaempfer (a German physician, b. 1651; d. 1716) came to Japan in Sept., 1690, and remained a little over 2 years. 'Though he did not neglect the natural sciences, and particularly botany, yet his greater merit lies in his contributions to history and the history of civilization. There can be no higher testimony to his chief works (the *Amœnitates Exoticæ* and *Historia imperii japonici germanice scripta*), than that now, after more than 200 years, and when so much has been written about Japan since it has been opened to foreigners, every one who knows Japan is still glad to read them, and is convinced of the trustworthiness of their author.'

Karl Peter Thunberg (a Swedish botanist, b. 1743; d. 1828), Director of the Dutch factory at *Deshima* in 1775, was the first naturalist of importance who opened to the world the magnificent Japanese flora. His name is intimately associated with many of the loveliest ornamental plants now found in Europe and America. He was a minute and erudite observer, and a pupil of *Linnæus*. Chief among his numerous works are his *Flora Japonica*, *Flora Capensis*, and *Icones plantarum Japonicarum*.

Philipp Franz von Siebold (a German, b. 1796; d. 1866), came to *Nagasaki* in Aug., 1823, and in 1826 went to *Yedo* to obtain permission to stay in order to give lessons in medicine and surgery. He was later permitted to travel in the interior on condition that he would make neither sketches nor maps. He was, however, able to get a map of Japan drawn by a native artist, but was imprisoned for it. He was released in 1830, and was forbidden ever again to set foot on Japanese soil; 30 years later he returned, sent by his gov't on a semi-official mission which failed. Rarely has an individual been so successful in gathering so much and such varied information worth knowing about a foreign country, and in bringing it to the knowledge of Europe, as he has in his *Nippon*, *Archiv zur Beschreibung von Japan*, his *Flora* and *Fauna-Japonica; Bibliotheca Japonica*, and *Catalogus librorum Japonicorum*. — Commemorative monuments to all of the above scholars stand in the grounds of *Osuwa Park*.

The Buddhist Temples (*tera*) and Shintō Shrines (*miya*) of *Nagasaki*, though characteristic of the two cults in architecture and fitments, are less ornate than similar structures in Kyōto and other cities of E. Japan. A number of the former occupy commanding sites on the hill-slopes overlooking the E. quarter of the port; those mentioned below are perhaps the most interesting.

The **Dai-on-ji** (Pl. C, 2) is the most elaborately decorated; the polychromatic wood panels of the architrave carry designs of Buddhist angels, dragons, waves, and the Gods of the Four Directions, done in a modest way by local workmen. The carved, gilded, and seated wood figure of the richly gilt central shrine is *Shaka*. The usual Buddhist insignia — candelabra, incense-burners, and lotus flowers, all of metal — stand before the central altar; the *Tokugawa* crest is in evidence on the drapery and screens. The gilded mortuary tablets are of dead notables. The most striking objects of the interior are the massive uprights and cross-beams of splendid *keyaki*-wood, stained a deep Indian red and sculptured in intricate designs; above the latter are some crisply carved panels, in the natural wood, with dragon designs. At the right of the temple stands

The **Daiko-ji**, a new, spotless fane popular with the Chinese: some fine old camphor trees grow in the yard, hard by a belfry with a bronze bell. The crest chiseled on the door is the *kiri-no-mon*, of the *Paulownia imperialis*. The view over the city and bay, from the terrace, is attractive. Inside the temple are some skillfully carved wood-panels with foliated lotuses; some gilded screens showing bamboos and pine trees; and a plain coffered ceiling from which pend a number of metal lanterns. — Farther along the terrace is a group of decaying Chinese temples known collectively as

The **Sōfuku-ji**, approached through a lofty gateway showing traces of former beauty. The immense rusted iron cauldron in the yard was used to boil rice in during a great famine in the 17th cent. The interiors of the buildings are so faded as to be uninteresting. The *Kiyomizu-dera*, the *Nakamiya*, *Inari*, and other temples on the same hillside are not worth visiting. Behind and roundabout them spread extensive graveyards with upright, moss-grown granite tombs that resemble a stone fence when viewed from far below. During certain festival times, lighted lanterns are suspended near them, and their number produces a weird effect.

The **Osuwa-jinja**, in the *O-Suwa Kōen*, in the N.E. quarter (Pl. C, 1), is better known to forcigners as the Bronze Horse Temple, for a bizarre bronze horse (evidently designed by a blind artist) in the temple yard, presented by the townsfolk in 1871; the elaborate bronze scroll near by bears the names of those who aided and abetted in bringing the travesty into existence. Near the foot of the (196) stone steps which lead from the street up beneath stone *torii* to the final terrace, on which the shrine stands, is a magnificent bronze *torii* (33 ft. high, 38 across the top, 13 in circumference, and 16 between the two bases) which ranks as one of the largest in Japan (made at the *Mitsu Bishi Dockyard* and presented to the shrine in the 27th year of *Meiji*). Its splendid proportions are so hemmed in by the flanking houses that they cannot be seen to the best advantage. Two handsome gray granite lanterns stand below, and 3 smaller stone *torii* beyond. The seated carved wood figures at the right and left, are *Udaijin* and *Sadaijin*. The two bronze Dogs of Fo which guard the entrance are worth looking at. The august deities worshiped here are supposed to inhabit the holier shrines which stand behind the outer structures. The two polychromatic paintings on wood which hang at the right and left of the altar refer to a curious festival, the *Suwa-no-Matsuri* (or *Ku-nichi*) which customarily falls on Oct. 7, 8, and 9, of each year. Great preparations are made beforehand, and not a little excitement prevails.

At the appointed time the spirits of the tutelar deities are invited to enter large, heavy, ornately lacquered palanquins, or portable shrines (kept in locked godowns until wanted), which, on the 7th, are carried at headlong

speed, by a hundred or more lusty men, down the 196 steps, thence through the narrow streets (route variable) to the *Ohato* wharf, where a temporary shrine has been erected for their reception. There they remain for two days and nights, to be worshiped by the populace. On the 9th they are returned in a like manner, on a dead run up the steps to the shrine, amidst a wild uproar not always free from personal encounters. If the bearers neither stumble nor fall in their mad rush down, and their risky dash up the steps, good luck will mark the ensuing year; earthquakes and similar disasters will remain away; and bountiful crops will be the order of the day. The gorgeous ceremonial robes of the priests (who ride on white horses), the costumes of the dancing-girls, and other features combine to make the festival highly picturesque and worth seeing. Stands are erected at various points along the route, and juggling, theatricals, and different sports are indulged in. Travelers fortunate enough to secure an invitation (through one's consul) from the governor of the *ken*, can not only witness the performances from a specially prepared coign of vantage, and thus be spared the crush of the crowd, but also participate in the elaborate luncheon prepared for the occasion.

Osuwa Park is a restful spot embowered in fine cherry, pine, maple, camphor, vegetable-wax, and flowering trees. Of special interest to Americans are the two trees hard by a stone slab bearing the following inscription (dated June 22, 1879): —

At the request of Governor *Utsumi Tadakatsu*, *Mrs. Grant* and I each planted a tree in the Nagasaki Park. I hope that both trees may prosper, grow larger, live long, and in their growth, prosperity and long life be emblematic of the future of Japan. *U. S. Grant.*

At the left is a bronze statue and a bust of local celebrities; farther along is a large school where one may often see young men and women practicing fencing and more intricate passes of *judō*. On a terrace below are stone slabs to the memory of *Kaempfer*, *Thunberg*, and *Baron von Siebold*. The Commercial Museum, at the left, is of scant interest. By turning to the left and following the narrow thoroughfare leading N.E. from the main steps to the *Osuwa-jinja* one reaches, after a 20 min. walk (1 M.),

The Waterworks, at the N.E. limit of the town, high in the green hills. The street soon merges into the country road which winds past the reservoirs — a series of repressed lakes hemmed in by massive stone walls that stretch across a narrow ravine. The townspeople consider the water (which comes from springs higher in the hills) of unimpeachable quality, but the observant traveler will not fail to note that the dwellings, paddy-fields, and adjacent gardens rest on a slope which drains into the ravine where the reservoirs lie.

The **Bay** (*wan*) or harbor, one of the best and deepest (15 fathoms) in Japan, is a large and commodious inlet completely sheltered and surrounded by green hills (from 1000 to 1500 ft. high), fortified with batteries of guns. Some of these heights have an unfortunate reputation among Christians, for on them, in times gone by, many adherents of the faith were crucified, burned at the stake, or otherwise martyred. On Feb. 5, 1597, three Portuguese Jesuits, 17 Japanese converts, and 6 Spanish Franciscans, among them *San Felipe de Jesus*, Mexico's protomartyr, were crucified and burned (on *Hijiri-*

yama, the 'Saint Hill' of foreigners), and on Sept. 10, 1622, 30 more were beheaded, and 25 burned amid such physical anguish that the occurrence is known as the Great Martyrdom.[1] At the W. side of the harbor, at the left of the entrance is the historical *Taka-hoko Island*, an imperishable memorial of Christian steadfastness in a time of great tribulation. From this point, during the period when the fickle *Hideyoshi* was employing all his great power to extirpate Christianity in Japan, may hundreds of tortured and faithful Christians were once cast into the sea. The Dutch accordingly called it *Papenberg*. Many of the hills are now laid out in carefully cultivated terraces, whose edges are planted with vegetable-wax trees. From the narrow, winding, picturesque entrance to the bay, which here is about ½ M. wide, the harbor trends N.E. for 2 M. At certain times the bay resembles one vast coaling-station, as steamships usually fill their bunkers here with the excellent *Kyūshū* coal mined in the neighborhood. The port has the reputation of being one of the quickest coaling-places in Japan. The work is done in a primitive but extraordinarily speedy manner by hundreds of men and women who stand on lines of temporary platforms or steps swung ladder-wise over the ship's side. Helpers in the lighters below fill small round baskets with the fine coal and screenings and pass them up the line like buckets of water at a fire. The capacious bunkers of a big ship can be filled in this way in a few hours. The record is said to be held by one of the Empress ships of the *Canadian Pacific Railway Co.'s Royal Mail Line*, which took in the extraordinary amount of 2100 tons in 6½ hrs. — which is at the rate of 309 tons per hour, or over 5 tons a minute!

Across the harbor from *Nagasaki* are the *Akuno-ura Engine Works*, and the *Mitsubishi Dockyards*, the latter one of the largest of its kind in Nippon. It was established in 1856 by the *Tokugawa shōgunate*, under the tutelage of Dutch engineers, but was transferred to the *Mitsubishi Co.* in 1877; since then its growth has been rapid. Battleships and ocean-going steamers of large tonnage are built here, and upward of 8000 men are employed. The workmanship is equal to that of the best shipyards in other parts of the world. It is superior to certain of them. There are dry-docks, salvage steamers, and modern and efficient equipment of all kinds, etc.

[1] *San Felipe de las Casas* was but 22 years old when he died for his belief. It is said that he endured his sufferings with such saintly fortitude that on Sept. 14, 1627, he was canonized by a Papal Bull of *Pope Urban VIII.* Papal delegates from all parts of the civilized world assembled at Rome on the occasion, and splendid processions were held in the martyr's honor. In 1629, he was declared the Patron Saint of Mexico and New Spain. A splendid church stands to his memory on the *Avenida de San Francisco*, at the Mexican capital (where he is known as *El Gloriosísimo Mártir del Japon*), and one of the finest altars of the Mexico City Cathedral is dedicated to him. The remainder of the martyrs were canonized in 1862 by *Pope Pius IX.*

A popular walk leads to the Catholic Church (*Notre Dame du Japon*), where turn to the rigat and proceed along the well-kept terrace-walk (*Minamiyamate*) overlooking the bay. Many foreign residences flank the hillsides at the left. A multiplicity of footpaths lead up and over the various hills, and weeks would be required to explore them all. A stroll up through the native town, at the left of the hotels, brings one to a quarter which recalls Naples and other Mediterranean ports. The continuous rise has necessitated steps, and long and constantly recurring flights of these piece out the street and impart an Oriental pictures queness to them. Scores of quaint lanes and by-paths branch off from the main thoroughfares to tiny terraces held up by stone retaining-walls enveloped in ferns and vines, and upon which stand small native dwellings with superb views to recommend them. Each house seems ready to topple over on its neighbor below, or be crushed by those higher up.

The road to the suburban town of (2 M.) **Urakami** leads past the rly. station. The Catholic community is of historic interest in that the seeds of Christianity planted here centuries ago flourished in secret during all the troublous years when those who openly professed the faith were martyred. The knowledge of its existence did not come to light until about the middle of the 19th cent.; then the Christians were ferreted out and subjected to considerable suffering. The erudite *Baron von Siebold* lived near *Urakami* for a time.

Mogi, a small port overlooking the *Gulf of Omura*, 5 M. S.E. of *Nagasaki*, is a popular resort and is oftentimes made the point of departure for *Unzen*. Steamer across *Chijima Bay* to *Obama* in about 3 hrs. The road to *Mogi* leads out through the E. quarter of the port (Pl. C, 3), thence over the hills and across a wide valley dotted with rice-fields, bamboo groves, and farmsteads with busy water-wheels.

Kwannon Waterfall, 10 M. N.E. of *Nagasaki*, near *Yagami* village. The road leads past the Waterworks and over the crest (good views) of *Hime Pass*, thence downward through a long valley to the village, where it turns left. The waterfall and the temple near it are not worth a special trip (which occupies a long day).

Unzen (*On-sen*, 'Hot Spring'), a popular hill-station on the slope of *Unzen-dake*, on the Shimabara Peninsula, E. of Nagasaki, is known far and wide for the curative properties of its hot springs, which attract thousands of people during the season (June–Oct.).

It is reached by motor-car from Nagasaki (in about 4 hrs.); by trains to *Isahaya Station* (Tōkaidō Rly.) thence to *Ainomura* and *Obama*, and motor-bus from there (6 M.); or by steamer to *Obama* and motor-car. A clear, beautifully colored map of the entire region, with detailed description of routes, fares, time, etc., is issued in the form of a Folder (*Nagasaki, Unzen & Beppu*) by the Imperial Gov't Rlys., and can be had (free) on application to any office of the Japan Tourist Bureau. Or any hotel of the Japan Hotel Association.

Hotels & Inns. The **Kyūshū Hotel* (*T. Shichijo*, manager) is recommended. Good food and service. Clean, cool rooms. Member of the Japan Hotel Association. Rates from 6 to 12 *yen* a day, American Plan. Other hotels (or Inns) are the *European*, *Yumei*, *Shin-yu*, *Yorozu-ya*, *Kase-ya*, etc. (Rates at the purely native Inns usually range from 5 *yen* up for dinner, bed and breakfast.)

Foreigners will prefer the hotels.

Unzen is the name of the district wherein lie the small hamlets of *Furuyu, Shinyu,* and *Kojigoku* ('Little Hell'). *Shinyu* is generally the objective point of foreign visitors. Many of these come from China and other southern countries to which the fame of the waters has spread. The cool, bracing air of the region, the host of hot springs, and the many delightful walks roundabout, make *Unzen* as much of a summer colony as a mineral spa. *Unzen-dake,* on the slope of which the hamlets (2550 ft.) cluster, is 4380 ft. high and was an active volcano in 1792. Many solfataras bubble and hiss from its flanks, and the rotten ground about them (guide necessary) and the numerous fumaroles must be trodden with caution. Superheated steam and sulphurous gases rise from them constantly. Chief among the small geysers is the 'Loud Wailing.' The *Chūtō Jigoku,* or 'Second-class Hell,' maintains its title by ejecting water at a temperature of 204° F.

Because of the altitude and its proximity to the sea, the *Unzen* district is cooler, even in midsummer, than some of the resorts further north. Life can be varied by a motor run (about 40 min.) to the shore, where, at *Obama, Chijiwa,* and *Shimabara,* there are excellent beaches.

Shimabara, chief town (E. side) of the *Shimabara Peninsula,* with 20,000 inhabs., lies a short distance, E. of *Unzen.* Small steamers ply from *Nagasaki* at frequent intervals, and proceed 12 M. across the *Shimabara Gulf* to *Hyakkanishi,* in *Higo* Province, where one is in touch with the rly. (Rte. 41). *Shimabara* is a fateful word in the annals of Christianity in Japan, for the most sanguinary persecution of Christians to be met with in its history took place in 1637, at *Arima,* in the S. of the peninsula.

The RISING (or Massacre) of SHIMABARA was a desperate revolt against the inhuman tortures to which Christians had for 20 years or more been subjected by cruel *daimyōs.* 'The persecutors were not content with the ordinary modes, of hanging, crucifying, drowning, beheading, but flung the victims down from high precipices, buried them alive, had them torn asunder by oxen, tied them up in rice-sacks of plaited straw, which were then heaped up and set on fire, or put them in cages with provisions before their eyes, where they were allowed to perish of hunger.' About the year 1636 the old abandoned castle of *Arima* and the neighboring islands became the place of refuge and rendezvous of some 30,000 or 40,000 Christians (the major portion Japanese) who came from all parts of the Island of *Kyūshū,* and here put themselves into a position of defense against their persecutors. Their principal leader appears to have been a man of the name of *Nirado Shirō,* from the Island of *Amakusa.* In 1637, *Itakura Shigemasa* was commissioned by the *shōgun* to march against the rebels, which he did with 30,000 men. He was killed whilst leading the attack upon the fortress, but was succeeded by *Matsudaira Nobutsuna,* who at the head of 100,000 men besieged the castle for two months before he could take it. On April 14, 1638, he stormed and captured the Citadel, and the massacre which ensued baffles description. Three thousand men were slain and buried at *Tomioka* in the Island of *Amakusa.* Of all the 37,000 whom sword and famine had spared, not one was allowed to survive. Many were led to the entrance of *Nagasaki Harbor* and from the steep cliffs of *Papenberg Island,* were hurled into the sea.

41. From Moji (Shimonoseki) viâ Tosu and Kumamoto (Aso Volcano) to Kagoshima.

Kagoshima Main Line of the Imperial Government's Kyūshū Railways.

239 M. Several trains daily in about 8 hrs. For fares and other information relating to the line and district consult the Railway Time Table. The ferry service between *Shimonoseki* and *Moji* is mentioned at p. 644. The line traverses one of the most beautiful regions of the Empire, and after leaving the province of *Buzen*, crosses *Chikuzen*, *Chikugo*, *Higo*, and *Ōsumi*, before entering the semi-tropical, historic province of *Satsuma*. The scenery of certain sections is wild and picturesque, with smoking volcanoes in the background. The active volcano of *Aso*, one of the safest, most interesting, and accessible in Japan, rises not far from *Kumamoto*, and a trip to it is a unique and unforgettable experience. The journey over its summit and across the fine provinces of *Higo* and *Bungo* beyond, to the singularly interesting volcanic region around *Beppu*, is entirely off the regular beaten track of travel, and it should not be omitted by those who wish to obtain first-hand impressions of rural and volcanic Japan. It entails no real hardship. Women who are only moderately inured to walking can climb *Aso-san* and make the complete journey without undue fatigue. There are no dizzy heights to scale, and no objectionable precipices to cross. In places the roads are excellent; the going over most of the trails is good; the wayside inns are clean and comfortable; and the scenery is a perpetual delight. Autumn, winter, or spring are the best seasons, as the semi-tropical summers of *Kyūshū* are hot.

The rly. line from *Moji* to 67 M. *Tosu* is described in Rte. 39. From *Tosu* the trend of the rails is S.W. The region is attractive and carefully cultivated, the broad-leaved *taro* lily, bamboos, flaming vegetable-wax, camphor, and pollarded mulberry trees being the most conspicuous features in the landscape. The *Chitose-gawa* is crossed on a 9-span steel bridge (1243 ft. long) just before reaching 70 M. *Kurume* (Inn: *Shioya*, ¥2), capital (pop. 36,000) of *Chikugo* Province, and a producing center for a cotton cloth with minute patterns (*kasuri*) known to the trade as *Satsuma-gasuri*. Prior to the Restoration the region roundabout was held in feudal tenure by a long dynasty of *daimyōs* of the *Arima Toyouji* family. — A tram-way runs hence to the locally celebrated (5 M.) *Suitengū Shrine* (*Shintō;* many pilgrims) which has the spirit of the unfortunate *Emperor Antoku* for its tutelar deity. The surrounding country is rich and productive. Beyond the *Yabe River* is (81 M.) *Yabekawa*, with the *Nakayama Agricultural Experimental Station*. Five M. to the W. is *Yanagawa* (Inn: *Hiranoya*, ¥2), where lie the ruins of a castle built by the feudal baron *Kamachi Shigenari* in 1560.

90 M. *Ōmuta* (Inn: *Jūgoan*, ¥2.50), is the station for the extensive *Miike Colliery*, near by at the E. We soon glimpse the sea at the right and ere long the train runs along the shore where the primitive huts of the fishermen recall those of the *Ainu* near *Shiraoi* (p. 353). Many Buddhist graveyards dot the country, and *Unzen* Mt. is visible at the right, on the *Shimabara Peninsula*. The oranges and grape-fruit grown in the neighborhood enjoy a reputation for excellence. At certain seasons the vegetable-wax trees are seen to be full of natives,

who gather the berries and place them carefully in baskets hanging on adjacent limbs. The country is hilly on to 109 M. *Konoha*, 1½ M. from which is *Tawarazaka* with a granite monument commemorating the 4000 soldiers who died in defense of the place at the time of the *Satsuma Rebellion*. The farmers hereabout stack straw in the form of wigwams, and in a crepuscular light the fields resemble sleeping encampments. Strong, stodgy bulls aid in the laborious work in the paddy-fields. The thousands of mulberry trees planted on the hill-slope terraces advertise the extent of the silk industry.

114. M. *Ueki* is the starting-point for the (10 M.) *Yamaga Hot Springs*. The region hereabout is agriculturally one of the richest in Japan; the bold mt. which rises at the right is *Kimbōsan* (2100 ft.). 119 M. *Kami* (upper) *Kumamoto*.

Kami Kumamoto is the station where south-bound passengers whose destination is *Kumamoto* proper (2 M. farther on) usually alight from the train, as it is nearer to the chief inns; time can also be saved by one bent on temple-seeing, as the well-known *Hommyō-ji* is not far from the station (5 min. to the right, cross the rly. track and proceed ⅓ M. up the broad road), and can be inspected on the way to the town (20 min. by jinriki, 20 *sen*). The tramcars which leave the station go near the inns, and after connecting with the cross-country line to *Ōtsu* proceed to the *Suizenji Landscape Garden*. The usual jinriki fare from the station to the center of the town viâ the *Hommyō-ji* (about 1 hr.), is 40 *sen*. The country trip, viâ *Aso Volcano* to *Beppu*, is described hereinafter.

123 M. **Kumamoto**, capital of *Higo* Province and *Kumamoto ken*, in lat. 32° 49′ N., and long. 130° 42′ E. of Greenwich (9° 5½′ W. of Tōkyō), an attractive city with 62,000 inhabs., stands on a broad plain encircled by mts., in the midst of so many fine trees that it has the appearance of a vast park. The *Shirakawa* (White River) winds through it and is spanned at intervals by broad foot-bridges of mediæval aspect. The smoking cone of *Aso-san* is outlined against the N.E. horizon, 27 M. distant. The main street, with some small but attractive shops, is *Togin-machi*.

Inns (comp. p. xxxiv); all in the native style. The *Togiya* is in *Sembamachi*, 25 min. by jinriki from either station, the *Togiya Shiten* (a branch of the former) is in *Tetori-honchō*, 20 min. from the station. The *Harukomuya* is in *Funabashita-machi*, and is a resort for wrestlers and such. Should the traveler be obliged to lodge there a clear understanding should be reached before the room is engaged, as an extra charge is usually made for towels, bread, butter, and other requisites. The customary rate at all the inns is from ¥2.50 to ¥3.50 a day according to room and food. Higher if so-called foreign food (eggs, bread, meat, fried potatoes, or the like) are ordered. Certain of the jinriki-men have a private understanding with the innkeepers, and if the traveler expresses a wish to go to a certain inn he is apt to be told that it is not as good as such and such a place. There is a refreshment-stand in the *Kumamoto Station*.

The Castle (permit from the *Kenchō;* no photographing), at present occupied by the Sixth Army Division, was built originally in the 15th cent. by *Ideta Hidenobu*, and reconstructed on a larger scale in 1599 by *Katō Kiyomasa*, who in a fiduciary capacity received it from *Toyotomi Hideyoshi*. From 1632 until the Restoration it was the feudatory seat of

the *Hosokawa daimyōs*. A mutiny broke out here in 1876, among the *samurai* dissatisfied with the new Imperial Gov't, but was promptly quelled. In 1877, however, during the *Satsuma War*, the 3000 defenders under Colonel *Tani Tateki* were besieged for 50 days by the *Saigō* rebels, but were finally rescued by *General Kuroda*. The cyclopean walls are all that remain of the former massive keep: the deep moats have been filled in, but the fine old camphor trees of the park remain. *Lafcadio Hearn* taught school in *Kumamoto* in 1894.

The KUMAMOTO LEPER HOSPITAL, a highly deserving (charitable) institution founded in 1895 by *Miss Helen Riddell* (who still maintains it), stands on the outskirts of the city, amid pleasing surroundings. The New Year postage-stamps issued and sold during the Christmas holidays are in demand by foreigners.

The **Hommyō-ji**, a Buddhist temple dedicated to *Katō Kiyomasa*,[1] — from which circumstance it is often called *Seishōkō Sama* (the Chinese rendering of the name), — dates from the 16th cent. and has a very picturesque approach. Successive flights of stone steps lead up from the terminus of a broad flagged walk flanked by cherry trees (fine blossoms in early spring) to a number of terraces, each with its tottering shrine. Long lines of picturesque stone lanterns overshadowed by lofty trees cut the ascending avenue into one central and two paralleling aisles, at the end of which one gets a comprehensive vista of the main shrine with its fine roof and glistening crests. The dingy structure at the right of the first landing is the *Nichiren-shō*, and that opposite, the *Shaka-dō*. Just inside the upper gate is a curious old bronze monkey surmounting a bronze cylinder adorned with ideographs in low relief. According to the temple records it was given by *Kiyomasa* when his favorite monkey (of which this is a graven image) died. The striking wood-carvings of the porch are worth noticing. The elaborately decorated *honden* at the rear is closed to the public. Among the stone tombs is one of *Kiyomasa* and several of the Koreans who followed him to Japan after his invasion of their country. [Because of his success and bravery there, *Kiyomasa* received from *Hideyoshi* the *Kumamoto* fief with an annual income of 250,000 *koku* of rice.]

The **Suizenji Landscape Garden** (the sometime private park of the *Hosokawa* family), 2 M. S.E. from the center of the city (30 *sen* by jinriki in ½ hr.; 12 *sen* by the tram in 15 min.), is worth seeing if one has the time to spare and is unacquainted

[1] *Kiyomasa's* memory is revered in all the temples of the *Nichiren* sect because of his generous protection of them (and mayhap because of his relentless enmity against Christianity). This particular temple is the chosen shrine of credulous folks who believe themselves possessed of the fox, and special exorcisms are practiced on them by the *Nichiren* priests, who are reputed the most successful expellers of these tricksy spirits. It is also a favorite resort of lepers — a point which prudent travelers may wish to keep in mind.

with the usual type of formal landscape garden in Japan. The car stops in front of the entrance, near the big granite *torii*. The hill in the center of the garden (no fees) is supposed to be a miniature *Fuji-san;* the bronze equestrian statue commemorates *Nagaoka Shōe,* an officer who died in the Russian War. The near-by shrine is called the ' Water Shrine,' from the numerous springs which bubble up in the pond. The credulous ascribe miraculous healing qualities to the water. The port of *Kumamoto* is *Hyakkanishi,* 5 M. to the W. on the *Shimabara Gulf*. Communication daily with towns on the *Shimabara Peninsula.*

Southward from *Kumamoto* the rly. traverses a rolling country and crosses 3 rivers before reaching 128 M. *Uto,* where a branch line diverges (right) to 16 M. *Misumi,* whence steamers leave daily for *Nagasaki* (about 7 hrs.), and *Kagoshima.* — 145 M. *Yatsushiro* (Inn: *Obiya,* ¥2.50), a busy town (pop. 15,000) on the right bank of the swift *Yatsushiro River* (known for its rapids), produces a crackled faïence which has been manufactured here for centuries and was first introduced by Koreans. For a long time the hill-encircled place was the temporary terminus of the rly., the section hence to *Kagoshima* having presented engineering difficulties that required great patience to overcome. Several among the 57 tunnels are more than 2000 ft. long, the greatest being the *Yatake* (just beyond *Yatake Station*), which is 6877 ft. in length, and is built on a sharp slope 1861 ft. above the sea. There are 20 steel and stone bridges, and a host of culverts. — The rly. plunges at once into the hills and begins to climb through wild and picturesque scenery. The river flanks it on the right, and from the car window one sees lithe bamboo rafts careering down the rapid current, or long-nosed boats being poled or hauled up by perspiring coolies. There is barely room on the mt. side for the rly. and for the few farmsteads which stand near it high above the stream; the people live by fishing and raising a few necessities on their checker-board-like farms. Beyond 152 M. *Sakamoto*, the cañon becomes deeper and the rapids steeper and more impetuous; the region is wild and primitive, but soft, flower-decked, and pleasing. The mild climate favors the flowers, which flame from every hillside, and the blue-green river that swirls down through the sunshine presents a charming picture of motion and semi-tropical life. Tiny hamlets looking like swallows' nests cling to the bank at certain points in the gorge, and roundabout them happy naked boys shoot the rapids in frail, rakish crafts, fish for mt. trout in cool eddies of the stream, and remain blissfully ignorant of the outer world and its myriad complexities. The train crosses and re-crosses the river, now darting through a darksome tunnel, now edging along the precipice on some daring terrace, or sliding through some densely wooded forest or

valley. The small stations of *Setoishi, Shiroisi, Isshōchi,* and *Watari* are all in the ravine. Beyond the latter place the hills flatten, the river loses its impetuous character, and the views broaden.

177 M. *Hitoyoshi* stands on a broad upland plain delimned by bulky hills; from it a long, stiffish grade pierced by many tunnels leads to 182 M. *Okoba* (1065 ft.), on a spur track, where, before the train has time to back out, one gets a superb view over the ridge (left) to the deep valley hundreds of feet below. The stone monument in the triangle here stands to the memory of the valiant ones who left this region to die for the fatherland on the Manchurian plains. As the train proceeds along another track around the shoulder of the hill, the delighted eye gazes over a thousand square miles of deep, peaceful valley-land walled in by tumbled mts. Another stiff upgrade marked by tunnels and a series of inspiring views carries the train to 189 M. *Yatake,* whence it descends through the long *Yatake Tunnel* and several shorter ones, to a beautiful valley sentineled at the left by the sacrosanct *Mt. Kirishima,* a smoking volcano astride the border of *Hyūga* and *Ōsumi* Provinces. It is greatly revered by the Japanese, who believe that *Ninigi no Mikoto,* grandson of *Amaterasu,* and great-grandfather of *Jimmu Tennō,* set his foot here first when he descended (see below) from heaven to Japan.

Higashi (E.) **Kirishima,** the only active vent of the twin peaks, is the highest (5570 ft.) and is often called *Takachiho. Nishi* (W.) *Kirishima,* a less sharply pointed mass about 8 M. distant on the sky-line, is usually referred to as *Shiratori-taki.* Since the great eruption of 1895, *Takachiho* has been classed as one of the most active volcanoes in Japan. Steam and sulphurous gases rise from it constantly, and its huge crater presents an awe-inspiring manifestation of volcanic energy. Colossal fumaroles characterize it, and numerous hot springs burst from its lower flanks. It is the terror of the surrounding villages, and particularly of *Kirishima* village, 1500 ft. above the sea, on its slope. Many parts of the environing country are undergoing a steady sinking process, particularly in the neighborhood of *Yatake Station.* — On a pile of stones on the E. side of the summit stands the famous 'Heavenly Spear' (*Ama-no-nuhoko*) which tradition associates with the descending to earth of the divine *Ninigi.* Its extraordinarily clumsy form points to a great antiquity. In shape it is a cylindrical shaft of forged copper-bronze, with several blunt projections, and toward the top is sharpened on one side. Its entire length is about 50 in.: the length from point to hilt, about 40 in.; the circumference, 8–10 in., and the thickness of the handle, 22 in. It is fixed in the blunt cone hilt upward. — The mt. slopes spared by the fire which rained from *Takachiho* in Aug., 1903, are covered in places with chestnuts, oaks, mt. cherry, and splendid evergreen and deciduous trees intermingled with various conifers. The ascent of the mt. is usually made from *Kokubu Station* (Inn: *Enrikan,* ¥2), 12 M. from its foot, though a trip (2 days) can be arranged to better advantage from *Kagoshima,* where a guide (¥10), etc., can be obtained through the good offices of the innkeeper. — The way from *Kirishima* village leads through a fine semi-tropical forest, thence over an old lava-field covered with stunted firs and alders to a fork in the path, the right branch of which leads to *Takachiho.* From this point the ascent (1 hr.) is over ashes and scoria to the lowest margin of the crater. The view from the summit is very extensive.

More tunnels mark the wild but beautiful region through which the train runs after leaving 184 M. *Masaki;* for a while

the smoking crater sentinels us, then it dips and disappears behind the horizon. 198 M. *Yoshimatsu* is a shipping-point for the timber cut from the surrounding hills.

From *Yoshimatsu* the *Miyazaki* branch line runs N.E. to (32 M.) *Kobayashi-machi*, where it turns S.E. to (21 M.) *Miyakonojō*, thence runs N.E. again to (29 M.) *Miyazaki*, a small port on the *Bungo Channel*.

Here it connects with the *Hōshū* Main Line running through *Beppu* to *Moji* (and Shimonoseki). Rte. 43. P. 692. — A pike excellent for motor-cars runs through the valley hereabout. — 222 M. *Kokubu*, known throughout the Empire for its fine tobacco, is sometimes the starting-point for the ascent of *Kirishima*. The views become more extensive and are full of romantic charm. The rly. slopes downward on an artificial stone terrace high above the placid *Kagoshima Bay*, and the views of this, thence over and beyond to the holy *Kirishima* at the far left, flanked by a score or more lesser peaks and ranges, and the fine *Sakurajima* rising from the harbor of *Kagoshima* just ahead, combine to form a picture as charming as any one will see in Japan. The benignity of the climate, which brings a myriad flowers and flowering trees into glorious life, is of a genial 'sunny south' character, and a pervasive joyousness seems to brood above the landscape. The tiny villages which dot the lovely shore, and the children who splash and gambol in the tepid water look happy, clean, and inviting, while the white-sailed junks that drift languidly over the unruffled surface of the lapis-lazuli bay impart a dreamy magic that recalls Ionian scenes.

239 M. **Kagoshima** (pop. 64,000; 11,500 houses), the most important southern city of Japan, capital of *Satsuma* Province and of *Kagoshima* Prefecture, is clean, attractive, and stands amid delightful surroundings. At the lower edge of *Kyūshū*, in lat. 31° 35′ N., and long. 130° 33′ E. of Greenwich, it is 943 M. from *Tōkyō*, and 1617 from *Wakkanai*, the topmost point of *Yezo*. No figures could give a better idea of the length of densely populated Japan — a country which a one-time great European Power formerly regarded as too insignificant to be considered seriously from a military standpoint!

Kashoshima has a number of attractive Inns where good foreign-style food can be had, and foreign beds. The *Yamashiroya Hotel*, near the steamer landing, is clean and comfortable. The usual rates are from 5–6 *yen* for supper, bed, and breakfast.

A Branch Rly. Line runs from *Kagoshima* viâ (13 M.) *Ijūin* to (31 M.) *Sendaimachi*, on the W. coast, thence through (63 M.) *Izumi* and (73 M.) *Minamata*, before joining the Main Line at (103 M.) *Yatsushiro*.

Steamships ply between *Kagoshima* and (162 M.) *Nagasaki*, and (411 M.) *Kobe*.

The **Nishi Hongwanji**, an immense Buddhist temple (*Montō* sect) inclosed by a high stone wall near the Prefectural Office, besides being the bulkiest structure in the port is the finest fane in *Kyūshū*. It is marked by all the splendor and luxury which usually characterize the temples of this sect, and is surrounded by the customary bronze and stone lanterns, lavers, fountains, etc. The wide porch, with some passable carvings in the natural wood, is supported by four handsome square *keyaki* columns set in fine bronze sockets resting on granite

bases. The splendid old gray tiled roof with its imposing antefixes is one of the most satisfying things in the town. The six immense supporting pillars of the interior are supplemented by numerous pilasters of beautifully grained *keyaki*, sculptured in low relief, with decorations that extend over on to the massive cross-beams. On these, at intervals are chiseled groups of foliated chrysanthemums, and alert Dogs of Fo with ivory eyes. Eighty mats are required to cover the vast central nave, 48 for each of the side aisles, 12 for the ambulatory, and 20 for the chancel. The outer doors are finished in the natural wood, heavily studded with iron bosses, and carved with *Paulownia imperialis* crests. The panels of the coffered ceiling are finished in dull gold lacquer. The high altar, a marvel of rich brocade, gold, and shining metal, is decorated after the style of the Nikkō mausolea, with a maze of polychromatic diaper-work, cloisonné, and intricate arabesques. The seven superbly sculptured and gilded *tennin* in *alto-relievo* work are noteworthy expressions of Buddhist art. The central one, above the middle door facing the shrine, holds in her hand an exquisite little golden *Amida* backed by a tiny mandorla, a copy of that in the reliquary, and which, by its excellence, recalls certain of *Churiguerra's* finest work. Some of the figures are portrayed in the characteristic attitude of evoking celestial music, while others appear enraptured by the Buddhistic symbols which they hold before them. Below, but still above the doors, are 7 other excellently carved and gilded *ramma* showing lotus flowers and leaves in high relief, along with graceful peacocks, mythological phœnixes, waves, etc. The numerous rich and historic *kakemono* differ but little from those in other temples.

Kagoshima is mentioned in history as far back as A.D. 764. The ruins of the present castle — the feudal keep of the powerful *Shimazu daimyōs* until the Restoration — occupy the site of an earlier structure razed by *Shimazu Iehisa* in the 16th cent. *St. Francis Xavier* landed here in 1549, and in Aug., 1863, the English *Admiral Kuper* bombarded the port and practically destroyed it in retaliation for the refusal of the reigning *Lord of Satsuma* to make redress for the murder of *C. L. Richardson*, an Englishman, killed by one of his vassals at *Namamugi* (near *Yokohama*) in 1862. The city was the center of the historic *Satsuma Rebellion* of 1877, at which time — after 8 months of desultory fighting — it and its castle were again reduced to ruins. Here the hapless *Saigō Takamori* (monument in *Uyeno Park, Tōkyō*) the leader of the insurrection, committed *seppuku* when he saw that the uprising had failed of its purpose. — A multiplicity of canals cross and recross the town, and many quaint stone bridges are features of them. It knows little or nothing of the winters which bury N. Japan under 10 ft. of snow, for here fruit trees bloom in

Oct. alongside ripening grape-fruit, oranges, and other semi-tropical products. The fine crackled porcelain known as *Satsuma-yaki* (which has carried the name *Satsuma* to all parts of the artistic world), though still made here is now surpassed in beauty and excellence by Kyōto products (comp. p. ccliv). Dainty sets in which tea is served by yet daintier *Satsuma* maidens are among the alluring features of the inns, and many of the shops are dedicated to the sale of the local productions. The superior grass-cloth (called *Satsuma-jōfu*, because it was first imported through *Satsuma* Province) sold in some of the stores is woven (from hemp bark) and dyed in the *Loochoo Islands*. *Satsuma-rōsoku*, a superior kind of wax-candle is made here.

A host of delightful walks are possible in the neighborhood, and weeks would be needed to trace them all out. The big wooded hill at the right of the town (W.), called *Shiroyama* ('Castle Hill'), and *Tsurumaruyama*, is the site of the old castle and *Shiroyama Park*, the most popular of the near-by resorts. From the ruins of the sometime fortress rises the new *Kagoshima Middle School*. Lotus-choked moats flank the lower edge of the inclosure and from them rise cyclopean old walls almost covered with the myriad tiny flora of a semi-tropic region. In the early morning the twisty, upward-sloping avenue is thronged with bright-eyed, neatly clad, chattering school-girls, equipped with books and slates, and with squat bottles of ink swinging from strings tied to their little fingers. — Following the zigzag path leading past the school one soon comes to a shaded woods-road which bears up the slope to the left and affords charming views over the town to *Sakurajima* and the sea beyond. The many monuments and graves commemorate the misguided men who perished in the *Satsuma Rebellion*. By-paths conduct one to other and higher eminences whence the views are yet more extensive, and embrace the twin peaks of *Kirishima*, and other lofty ranges.

Kagoshima Gulf, about 40 M. long from N. to S., and 5–10 M. wide, is very deep (127 fathoms near the middle), and has practically no anchorage for large vessels except near the city. Blocking the channel 10 M. from its head, with deep water passages on either side, abreast of the city, and but a short distance from the steamer-landing, is the bulky and lofty Sakurajima (Cherry Tree Island), the highest peak of which, *Mitaka* (3000 ft.), in the center of the island, is an active volcano (great eruption in Jan., 1914). The terraces on its lower slope are planted with vegetable-wax and orange trees, while the carefully tilled fields, warmed below by subterranean fires, and above by a tropical sun, produce the fine vegetables (chiefly radishes and big *daikons*), the sugar-cane, and whatnot for which the region is celebrated.

42. From Kumamoto viâ Toshita, Aso-san and Ōita to Beppu.

This is one of the finest cross-country trips in Japan. It affords one the opportunity of climbing an active volcano, of gazing down into its awe-inspiring crater, and of tramping through a rural section of Japan picturesque and unspoiled.

The most satisfactory way is to hire a motor-car (prices flexible) at *Kumamoto* and proceed thence (good road) to (12 M.) *Ōtzu*, and on to (9 M. further) *Toshita*, where one spends the night at the local Inn. Several handsome waterfalls in the neighborhood. Early the next morning the luggage can be put in the car and this sent round the base of the volcano to Bōjū, to be waiting in the afternoon. Or, if one travels lightly, one can send the car back from *Toshita* and pick up another car at Bōjū. A local guide (easily obtained at the Inn) should be secured at *Toshita*, as in some places the trail is obscure. He will carry the light luggage one may have. Amateur photographers who plan to take views of the crater are recommended to read the 2d paragraph at p. ci. See also p. 686.

From Ōzu, a primitive town with streams of clear water running through its main street, the excellent road slopes gently upward through a region where much good tobacco is raised; the hillsides are usually scarlet with the leaves of the vegetable-wax trees, and in autumn they flame with many gorgeous tints. The valley lands are sown to grain. About 1 hr. out the road approaches a stupendous gorge (right) covered with dense forests of tall cedars that rise like exaggerated funeral plumes; lofty mts. stand behind, while far down at the S. the land falls away in a magnificent perspective; the mighty roar of a surging river comes up from the depths. The roadway winds down over terraces cut from the cañon wall to the quaint stone *Megane Bridge* thrown across the river at a point where two streams converge. The *Kurogawa* (Black River) comes in at the right, the *Shirakawa* (White River) at the left. In the triangle formed by the streams and the lofty hills nestles the picturesque hamlet of *Toshita*, or *Aso* village.

Here the two rivers, which in early spring tear through the ravine with a deafening roar, merge their waters, and after flowing through a wild and lovely rift in the mts. emerge on the plain and wind placidly through *Kumamoto* as the *Shirakawa*. The hot sulphur and the gypsum (*sekkō*) springs which abound are supposed to spurt direct from the glowing heart of the volcano. The numerous baths are as primitive as the habits and ideas of the people — the steaming sulphur water running through bamboo pipes into pools under flimsy sheds which afford no privacy and where men and women bathe together in nature's way.

The start for the ascent of the volcano should be made as early as possible in the morning (about 5 or 6 o'clock). The

sunrise effect over the surrounding peaks is beautiful. One should not fail to carry a good supply of drinking-water, as it will be welcome before the rim of the crater is reached. Tea, beer, etc., can be had at wayside tea houses in some places, but the drinking-water should be avoided.

The traveler should never forget that the water of which tea is made in Japan is rarely brought to a boil, hence it cannot be said to be properly sterilized. Usually it is easy to carry a bottle of boiled water in one's luggage, or, what is better still, a bottle or two of Clifford-Wilkinson Tansan water or lemonade.

Toshita looks very pretty in its rocky nest beside the rushing rivers as one looks down upon it from the broad macadam road that winds up out of the gorge. A 30 min. walk brings one to a point far below which *Tochinoki-shinyu* is descried perched like a swallow's nest in a gorge from which many wisps of steam drift upward. The view of the roaring, angry river as it rushes downward is inspiriting. The curious rock formation at the left of the road is worth looking at. The ravine soon widens and affords a vista (at the far right) of the (30 ft. high) *Aigaeru-taki* ('barrier,' or 'trout-return'), so called because the mt. trout bound upstream must turn back here. Here, too, one passes out of earshot of the resounding river. The tall mt. at the right is *Tawara-yama.* — A steady 45 min. ascent from *Toshita* brings one to a steepish rocky trail which leads up (left) at a sharp angle from the main road to (10 min.) a wide, rolling upland plain, on the far side of which a thin column of steam can be seen rising from the ($3\frac{1}{2}$ M.) *Yunotani Hot Springs*, on the slope of what once formed the outer wall of the *Aso-san* crater.

The view from this elevated plane is singularly vivid and beautiful. The eye ranges over scores of peaks and gorges, and thousands of square miles of tumbled valley land sentineled by the ominous volcano pouring out clouds of black wrath, and they all make a lively impression upon the mind. If one can reach this spot when the sun's disk is just climbing above the surrounding mts., and broad fingers of yellow light are ripping aside the somber curtains of night and chasing the shadows out of the yawning chasms, one will experience a stirring of the blood such as one feels at the summit of the *Matterhorn*, on *Tiger Hill* in the Himalayas, with *Mt. Everest* in the foreground, or on the deathly silent uppermost rim of *Popocatepetl.* Another 10 min. walk brings one to a small cluster of trees girdling a deserted shrine on a summit of a rounded hill whence the view is even finer. Here perhaps better than at any other point one is able to appreciate the claim made for *Aso-san* that with its ancient crater 40 M. in circumference it is one of the most remarkable of terrestrial volcanoes. The present crater, 14 M. by 10, with the longest diameter running N. and S., is still of striking magnitude. The jagged girdle of

cliff and escarpment which cuts the horizon at the right and left anciently formed the outer rim of the volcano. The only gap in this vast circuit is seen straight ahead and was made by the *Shirakawa* perhaps æons ago when it burst its way through the wall in its strenuous efforts to reach the sea. On the wide crater floor, now jumbled into a confused mass of hills, ravines, and smiling meadows, twenty or more populous villages stand in fancied security. All are far below the huge central cone, which rises bulkily to terminate in five squat peaks, the highest (*Taka-dake*) 5220 ft. above the sea. Each so-called peak — merely an unpricked mud-bubble on the lip of a gigantic vent — is separated from its mate by mud and ash walls, and but two are active. A series of gentle grassy slopes lead upward from the plain to the rim of the newer, yet unthinkably old, crater wall, over which one passes to the wide oval pit where the glowing heart of this *Kyūshū* monarch still harbors some of its original fire.

Seen from our vantage-point the inclosed region reminds one of a titanic, sunlit amphitheater at the top of the world. Barring the ringing call of field-larks and the answering notes of other birds, the peace of a great silence broods above it. The tiny, blurred cluster of white houses glinting miles away through the great gash in the crater wall is *Ōzu*. The blue mts. beyond the azure, satin-like sea rise in pointed grandeur from the *Shimabara Peninsula*. A myriad wild flowers deck the grassy slopes, prominent among them a dainty little stellate white flower like the Star-of-Bethlehem, and a singularly handsome purple thistle which the mountaineers call (perhaps too loosely) the *Gobō*, or burdock (*Arctium Lappa*) and which they sometimes cultivate as a vegetable. — The roar of a distant waterfall rides down on the wind as we follow the trail in its windings up and down and across the plateau to the bulky, smoking mt. At 7.30 we reach a commanding eminence whence a magnificent view is had of the vast sweep of land at our feet, and of the semi-circular crater wall with the ragged gash torn through its ribs countless ages ago by the impetuous *Shirakawa*. The impelling harmony of the scene causes one to turn again and again as one ascends. A sequestered hamlet with a cobble-paved street sloping upward beneath shade-trees is passed at 8 o'clock, and 40 min. later a lovely, shadowy, idyllic road leads through somber pines to (25 min.) *Yunotani* village, where there are many persimmon trees and a little tea-house, from the terrace of which a wonderful panorama is spread out below. While one is enjoying the view from a seat beneath flowering plum, peach, or cherry trees, or reddening maples, the *nesans* scurry around and brew the inevitable green tea, assemble *yokan* and sweet cakes, and tie on the new *waraji* (3 *sen*) with which the traveler will be wise to equip himself before tightening his belt, taking off his coat, and

starting for the real climb in a whirl of renewed energy. Before leaving the town one should pass into the yard at the left of the road (a minute's walk beyond the *cha-ya*), and inspect the huge steaming, boiling pool of mud there in the midst of sulphur fumes, and rocks that have been burned a dusky red by internal fires. The region, perhaps an old volcanic vent, looks very Plutonian and forbidding; the ground in the immediate vicinity is treacherous, and the water is led away in pipes to a primitive bath-house.

The trail is now uphill along a shaded woods-path, then for an hour or more over the shoulders of steepish, rounded hills where much pampas-grass grows, and whence the views are of a majesty which words fail to describe. Farmers from the microscopic towns far below come up to this point with pack-animals and cut the fine grass and take it down to the plains. Occasional subterranean grumbles beneath one's feet remind one of the hot fires that glow not far below, and these sounds are punctuated at intervals by thunderous explosions that shake the ground and start pebbles rattling down the mt. side. A leisurely ascent of 1½ hrs. from *Yunotani* brings one (at 11.15) to the rim of another old crater overlooking the wide, grass-grown crater floor. The gray, tortured rocks of the massive walls are pictures of desolation, and they look as if they had passed through infernal fires. Before descending to the floor of *Aso's* deserted workshop, one gets a last look in retrospect over the land which seems to slope like a toboggan-slide into infinity. A 50 min. walk down to a small gorge where the *Bōjū* trail strikes off at the left, then up a stiffish winding trail, brings one to the rest-house just at the foot of *Aso's* frowning crest. Clouds of smoke ascend amid deafening noises. Light refreshments are obtainable here, and for 20 *sen* one buys a cane stamped with the assurance that one has reached the top.

The **Active Crater** is reached by passing behind the inn, then alongside the melancholy little *Aso-san Shrine*, and up (20 min.) a desolate, sloping path strewn with scoria and volcanic detritus. Great waves of molten lava are seen to have washed down the slag-encumbered side of the cone, and they have formed a fearsome atrium, like that of an expiring world, where deadly peril seems to stalk abroad, and where no flowers bloom, or birds sing. Scrambling over the parched and dreadfully distorted lip, one finds one's self within the gaunt ribs of a still living skeleton of a volcano nearly ½ M. long, fire-scorched, streaked and smeared with all the colors of death's spectrum, and appalling in its dying agony. These scarified walls are among the most impressive things in the interior, since they tell all too plainly the terrible tortures to which they have been subjected; they bear a curious resemblance to the walls of an old paint-shop whose slipshod owner has for years tried out

colors on them. Lateral walls of crumbly mud and ashes (dangerous) separate the several vents (apt to change with each eruption) and from these vast sloping ridges avalanches slip down from time to time. Near the center is a fear-inspiring hole 200 or more ft. deep and $\frac{1}{8}$ M. in diameter at the top, with a wall that dips sharply and narrows to a boiling, roaring pool of mud and fire and sulphur out of which shoot up streaks of snow-white steam or billowy eddies of dense black smoke. The roar is like that from a titanic blast-furnace, and the heat as great; the guide keeps the stench of brimstone out of his nostrils by tying a handkerchief over his face, but the turmoil in one's ears is almost deafening. This pit has a deadly attraction for persons afflicted with the suicidal mania, and many have jumped into it. Like *Asama-yama* in *Shinano* Province, *Aso-san* is a deceptive volcano — smoking quietly to-day and mayhap screeching hysterically and sending out terrifying volumes of smoke, hot stones, and ashes, to-morrow. There are several active vents inside the crater, one a wide pool of boiling mud which ejects jets of spiteful steam high in the air. Occasionally one gets a fugitive reflection of the incandescent throat beneath, glowing with unthinkable heat.

The scramble down from the cone to the rest-house takes 25 min., and 10 min. afterward one enters the *Bōjū* path. Thence it is downhill through a narrow valley, with the smoking crater at the right and high hills at the left. At times the trail is blind, and at others it loses itself entirely in the rocky ravines that serve as water-courses in the rainy season. The hillsides flame with wild azaleas in March and April (30–60 days earlier than in Central Japan), and in Oct. small magenta ones come out to herald the mild winter. Wild white hydrangeas are common, and goldenrod blooms in season as luxuriantly as in distant America. After 1 hr. *Bōjū* is descried far down on the plain, embowered in trees. The gigantic semicircular wall cutting the sky-line beyond once formed a segment in the outer wall of the crater. The appearance of this at the right as we descend is strangely fantastic. Gigantic escarpments rise sheer from the plain like the turrets of a great castle, and are supported near the base by stupendous green buttresses that extend far out over the valley floor. Streaked with the effects of the awful fires through which they have passed, and seemingly ready to topple over, they look miles high when viewed from below. Behind this forbidding rampart rise the five cones which comprise the present mt. — *Taka-*, *Kijimi-*, *Eboshi-*, *Neko-*, and *Naka-dake*. Seen by moonlight from *Bōjū* or any of the towns on the plain, they constitute one of the most impressive sights in the Midako's Empire.

The last part of the descent is over a grassy slope at the far right of which *Miyaji* village is seen clustering amid the trees. At the end of a leisurely walk of 2 hrs. or more from the rest-

house one comes to an old graveyard where the trail forks; the moss-grown road at the left takes one (10 min.) into the main street of Bōjū.

As a rule one will have no difficulty in finding a car here (or some sort of a vehicle) that will take him over the approximately 13 M. to *Takeda*, referred to below. The broad pike which leads to the right crosses the one-time floor of the crater, between this and the outer wall. The country is rolling, with no distinctive features.

Takeda, a delightfully situated little town in a highly volcanic region in *Bungo* Province, occupies what perhaps was anciently the crater of an extinct volcano. Hills surround it, and to reach it one must go through one of the score or more tunnels which pierce these hills and give access to it. Brawling brooks from the near-by mts. stream through the town. A half-mile to the E. is a miniature Niagara in the form of the splendid *Uozumi Waterfall* (36 ft. high), which plunges over upright basaltic columns at the E. base of *Aso-san*. Ten M. toward the S.E. is the magnificent (60 ft. high, 300 ft. wide) *Chinda Fall*, into which prisoners were formerly cast and pardoned if they came out alive. The entire region roundabout abounds in charming spots. The big hill near the town, *Okayama*, is the site of a one-time castle, the *Oka-jō*, from 1593 to 1868 the home of the powerful *Nakagawa* family. The adjacent country is covered with decomposed lava, and ranks as one of the most productive in Japan. Besides the ordinary agricultural products it yields tea, tobacco, vegetable-wax, fine shaddocks, and other citrus fruits, prominent among them delicious mandarin oranges. The surrounding mts. contain alum, copper, iron, antimony and lead.

Takeda is a one-time *basha*-station on the cross-country road between *Bōjū* and *Beppu*, and if one cannot find a Ford car to carry him across the intervening 20 miles, a *basha* will be available.

Trolley-lines are being built in various directions in *Kyūshū*, and the Gov't Rly. is also extending its lines southward from *Ōita* (see the Rly. Time Table, and the towns of *Noya* and *Tamarai*).

From *Takeda* the road crosses the rushing and sparkling *Ōnogawa*, then threads a cool tunnel cut through tufa and lined with moss and tiny vegetable life. The entire journey is over a charming country of hills and dales and dashing rivers, with mts. on the sky-line and picturesque farmsteads on the hill-slopes. A myriad wild flowers deck the country in spring and summer, and give place to glorious woodland tints in autumn. Certain reaches remind one strongly of the Austrian Tyrol, others of fertile stretches in Devonshire or Kentucky.

Beyond (10 M.) *Nukumi*, there is a wild and picturesque

gorge in a region of singular beauty. The vegetation is almost as lush as that of the lower tropics, and it differs in character from that of northern Japan as sharply as that of Florida does from New England.

Imaichi, 6 M. beyond *Nukumi*, produces many oranges of great sweetness. The views hereabout, as the road winds down through the hills, and flanks deep ravines through which thunder angry rivers, are grand. The manner and customs of the people are quaint, and suggest those of Old Japan.

Notsuhara, 18 M. from *Takeda*, is but 10 M. from *Ōita*, described below.

Ōita (sometimes called by its old name, *Funai*), capital of *Ōita* Prefecture, with 30,000 inhabs. (Inn: *Yaoya*, ¥5) 7½ M. S.E. of *Beppu*, an important port on the *Bungo Channel*, in *Bungo* Province, is of historic rather than local interest, and it need not detain the traveler. From the 13th cent. onward it was the home of the *Ōtomo daimyōs*, the most powerful among the *Kyūshū lords*. In the latter half of the 16th cent. the domains of the *Prince of Bungo* extended from the *Strait of Shimonoseki* southward to the realm of the *Lord of Satsuma*. It was at *Funai* that the Portuguese adventurer *Mendes Pinto*, landed in 1543, and gave the astonished Japanese their first glimpse of firearms. The *daimyō* was friendly both to them and the Jesuit missionaries (who called him *King Franciscus*), and in accepting their religion he came into history as the first *daimyō* of Japan to go over to the Christian faith. He was represented in the memorable embassy to Rome, Portugal, and Spain, in 1585, by his nephew, the ruler of *Hyūga*, whom the Jesuits called *Jerome*. A specialty of *Ōita* is the cotton yarn which one sees in almost every shop. — The rly. runs frequent trains to *Beppu*, the present starting-point (for *Shimonoseki*) of Rte. 43 (see below).

Beppu, a sort of Japanese Karlsbad in a highly volcanic region on the beautiful *Beppu Bay* (an inlet of *Bungo Channel*), in *Bungo* Province, at the W. end of the Inland Sea, though but little known to foreign tourists, is one of the most interesting places in the Empire — a natural masterpiece left unfinished by Nature in a region which Europeans often refer to as the Japanese Riviera. The entire country roundabout reminds one strongly of Italy or Sicily. The compact town (pop. 10,000) stands on the sea-edge of a small scorified plain which reaches back to, and up the sides of, three extinct volcanoes — *Yufu*, or *Tsukushi Fuji* (often called the *Bungo Fuji*), 4850 ft. high, and said to be the loftiest peak in *Bungo; Tsurumi* (3619 ft.), a bare mt. at the right of it; and *Takasaki* (2067 ft.), at the S. end of the town, often called *Shikioku-san*, and remembered by the natives for the splendid castle (destroyed during the war for the Restoration) which occupied a terrace on its side high above the sea. The last outburst from *Tsurumi* was

in the 17th cent. when it filled the valley with the clinker-like scoria of numerous lava streams. In due course much of this cindery stuff decomposed and gave rise to the rank vegetation which now clothes the skirts of the mts. in perennial green. But in places the old volcanic wounds failed to heal, and they now advertise their presence by suppurating sores in the form of furiously boiling chemical pools flush with the surface, or mineral springs that spurt out steam and water blistering to the touch. The district seems all underlaid with infernal fires, some of which are so close to the surface that the people cook their daily food over holes punched in the earth. In places the crust is so thin that to sink in means to have a foot parboiled or burned to a cinder, while at others there are agitated ulcers which spit out scarifying blobs of liquid mud accompanied by menacing sounds and noisome stenches. Streams of steaming water showing all the colors of the rainbow rush down from the hills through the gutters of the town, and impart a most infernal look to the place. Many of the adjuncts of the region are in strange keeping with its mediæval appearance.

Hotels. There are nearly 200 inns and lodging houses that cater to the hordes of people who annually visit the city. Foreigners usually prefer to lodge at the clean, new, modern, comfortable, **Kamenoi Hotel* (Tel. add. '*Kamenoi Hotel*,' *Beppu*), the English-speaking proprietor of which, *Mr. K. Aburaya*, is helpful in many ways. Rooms only, from 5 *yen*. With board from 10 *yen*. Double rooms, from 15 *yen*. With board from 20 to 25 *yen*. Meals in the restaurant at moderate prices.

Steamships of the Ōsaka Shosen Kaisha make Beppu a port of call on their delightful (fine ships, low fares, good food and service) **Inland Sea Cruises** (consult any O.S.K. agent, or the Japan Tourist Bureau, for rates, etc.).

The **Great Daibutsu** or Buddha, commemorates the millions of persons who have died in Japan without friends to perform the last rites (the bones and ashes of many of them are inside the figure). It was erected in 1928 by *Mr. Eizaburo Okamoto*, cost 100,000 *yen*, is the largest of its kind in Japan, and is inferior in beauty to the Kamakura Daibutsu. The dimensions are as follows: Height 80 ft.; diameter at the base 80 ft.; circumference of the base 248 ft.; length of face 23.8 ft.; circumference of head 63 ft.; length of eyebrows 9.48 ft.; length of eyes 6.58 ft.; length of mouth 6.8 ft.; length of nose 3.8 ft.; length of ear 9.8 ft.; circumference of thumb 6.48 ft.

The Beppu Baths constitute one of the "sights" of the city.

A magnificent panorama of the plain on which *Beppu* stands and of the lovely sea beyond can be had from the elevated *Kankaiji* (a hill and hamlet of the same name ¼ M. back of the *Beppu Hotel*), poised like an eagle's nest high above a gorge. The path is easily followed as it ascends between hedges of orange blooms. Tinkling mt. streams slither down over the stones, and the bald cone of *Yufu-yama* rises brown and sere at the right. A flagged road leads into the (½ hr.) hamlet, where there are several hot baths. The view of the sea is beautiful, with its flashing sails, and its vast, azure surface rippled by the wind into a sea of crinkly silk crape.—

The Landscape Garden near the hotel, with waterfalls, ravines, and many flowers, is called *Sansuikai.* — The *Sanatorium* near by belongs to the Military Department of the Gov't.

The **Hot Springs** and **Baths,** with saline, alkaline, and chalybeate waters (temperature from 100° F. and upward) charged with carbonic-acid gas, are sustainedly interesting and have been known (it is said) from the 6th cent. Of the many thousands of persons who foregather here each year between Feb. and Sept. some remain throughout the winter, as the peasant farmer who subsists on a meager diet of grain or fish is said to find it cheaper to soak here in the warm water than to pay for fuel at home. The sands of the shore are heated by subterraneous fires and a sempiternal sun, and in them the indigent make beds in which they lie from morning till night, like piddocks, with only their heads and feet exposed. Through the sands numerous hot springs of sanatory water bubble up, and scores of nude men and women with ailments scoop out hollows near them, and half bury themselves by heaping piles of the sand over an ailing part. At times they sit up, squat about in semi-circles, chat with friends, and form bizarre pictures that are reproduced on the post-cards for sale in the shops. Aged persons of sluggish circulation frequent the bath-houses, and sometimes lie submerged for weeks at a stretch, their heads pillowed on a support, a heavy stone on their stomachs to keep them from floating. Here they eat, sleep, and have their being in a manner as primitive as that of a *Maori,* donning their scant clothing (often but a breech-clout or a snood) only when necessity urges. The fact that prolonged immersion in sulphurous or ferruginous water imparts a rusty tinge to the hair, and a general piebald look, does not deter them, and sometimes when they emerge they are as wrinkled as a choice piece of old crackled *Satsuma* faïence and as spotted as a leper!

Chief among the 30 or more public baths (*Furoya*) are the *Furo-sen* (Longevity Bath), the *Reicho-sen* (so-called because the tubs are filled only when the tide makes in to cool the water), the *Higashi-onsen* (E. Hot springs), *Nishi* (W.) *onsen,* etc. The latter are at the S. end of the town, near one another, in the *Hamawake* district, beyond the river. A well-known bath is the *Kusunoki-yu,* or Camphor Tree Bath, so-named for the big camphor tree which grows up through the roof and has a tiny shrine in its branches. The open-air beach baths are called *Suna-yu,* or Gravel Baths. In all of them rosy, fat-paunched babies, rounded youth, buxom maturity, and shriveled age bathe promiscuously in all the abandon of perfect nudity, apparently as innocent as Eve was before the apple episode! Discreet travelers are not debarred from inspecting the baths and bathers at will, but the latter do not like to be photographed when nude. One of the most curious of the baths is at the adjacent village of *Kannawa,* mentioned herein-

after, where a cavern has been dug in the side of a volcanic hill, and where one enters a natural steam-chamber but a foot or two removed from Pluto's domain.

While a day will suffice for a cursory view of the chief points of interest around *Beppu*, it is a place in which one usually wishes to linger and loaf, to luxuriate in the hot baths, enjoy the many mt. walks, and the never-fading charm of the sea views. No one with a little time to spare should omit visiting the near-by *Kannawa*, *Bōzu Jigoku* (Priest's Hell), *Umi Jigoku* (Suppurating Hell), *Chi-no-ike Jigoku* (Blood-lake Hell), and *Shibaishi*, all of which can be seen in the order named in about 6 hrs. (preferably on foot). A jinriki (¥1.50 for 1 man; ¥2.50 for 2) can be used part way only, as the steepness of the hills renders some walking necessary.

Leaving the hotel one descends to the town, passes the rly. station (left), and follows (N.) the contour of the bay, which customarily is a beautiful blue. A walk of 1 hr. brings one to the wide and partly shaded *Kannawa* road, which turns up left and goes to the (1 M.) village of the same name. Midway is a big rock (right) crowned by a shrine whence an entrancing view of the sea is had. Streams of poisonous mineral water rush down the slope, which here is steep and rocky enough to require two men for one's rikisha. On the outskirts of the village the road becomes rougher and narrower; at frequent intervals along the stony, tortuous streets, on the edge of the curbing, rise cement pots 15 or more in. high, like sections of drain-pipe, provided with wood or straw-mat covers. Steam pours up through the open ones, while on others sit kettles of boiling rice, vegetables, or iron tea-pots. The bath-house is near the center of the village; the hot cave is entered from the side of a big swimming-pool. It holds a dozen or more persons, the charge for each of which for the day is 10 *sen;* one waits his turn in an ante-room until some one comes out and relieves the crush inside. Foreigners will like neither the confined air, which reeks of all manner of smells, nor the hot mud which drops from the ceiling and feels like molten lead on one's skin. Persons with weak hearts and those unaccustomed to infernal heat should stay out. The bathers of both sexes wear only a clean skin, reddened like that of a cooked lobster.

Ascending a hill behind the town, and following a path alongside a cliff streaked with white, brown, and yellow, one comes soon to a small factory where white clay (*Shirotsuchi*) is mined and used for various purposes, chiefly as a base for tooth-powder. The hills which supply it furnish also heat and motive-power — an unusual and felicitous combination for a factory. Steam hisses from numerous holes in the ground and the air carries the odor of cooked chemicals. Beyond are a number of boiling-mud-holes girdled by miniature cones out of which noxious gases and blobs of hot mud shoot up. The prudent

will keep well in the path hereabout as the earth crust is as thin as it is treacherous. At the foot of a small tea-house (no fees, but one is expected to buy something) extends a wicked-looking slough 40 ft. or more in diameter, called *Bōzu Jigoku*, and containing boiling mouse-gray, viscous mud which bubbles incessantly (stronger on cloudy days) with a menacing sound. The keeper of the tea-house produces a small bundle of straw, lights it on the bank so that the heat and smoke will blow over the surface of the pool, and by so doing sets the whole thing to boiling more furiously than ever. When a bamboo pole is plunged into the seething mass, the latter grunts and gurgles angrily and spurts up in scores of places — splashing the overhanging bushes with white flakes. Souvenir towels dyed in the liquid are on sale in the tea-house at 14–18 *sen* each. The region is the chosen home of many harmless snakes who like the warmth and the hideous toads which here are of a fatness unusual, weighing 1 lb. or more and measuring 6–8 in. across the back!

On the way back to the clay-factory one crosses a stream with stones stained a deep red by the iron-charged waters. At the factory one should diverge 5 min. to the left to a curious pond, the *Umi Jigoku*, of boiling water shot with blue and green, and in places the color of a robin's egg. Clouds of steam drift from its surface (60 ft. in diameter at the widest part) and the rocks roundabout are streaked with sulphur. The lethal but attractive place has a fascination for unfortunates with suicidal intentions. — The path now leads along a terrace high above the village, thence down a steepish hill to a gorge and a cluster of houses on the edge of a (40 min.) steaming pool (60 ft. in diameter) known as *Chi-no-ike Jigoku*, with iron-stained shores. About 3 *chō* (15 min. walk) back in the hills lie the Shibaishi Hot Springs, in a ravine where a mineral-stained brook rushes down to the sea. One of the streams is a light crimson, like thin carmine ink. A feature of the place is a waterfall diverted into bamboo pipes which carry the fluid outward and pour it over naked men and women standing below. There is another cave bath-house here which the foreigner won't want to go into, as one must crawl in through an approach like that to an igloo, then squat on a rush mat thrown over the stone floor. The water which runs beneath is prune-colored. Above the bath is another pool of dark maroon water, very poisonous-looking. Many of the rocks hereabout are of a tint known as ox-blood. The stone in the cage shows fossil leaves. — Returning over a different path across the hills one soon reaches the terrace overlooking the sea. Passing again through (30 min.) *Kannawa* village, one continues along the highroad (inspiring views) which follows the contour of the mt. to the (1 hr.) hotel.

43. From Beppu viâ Kokura to Moji (Shimonoseki).

Hōshū Main Line, Imperial Government's Kyūshū Railways.

84 M. Several fast trains daily in about 4 hrs. — From *Beppu* **southward** the line runs through the important towns of (93 M. from *Moji*) *Ōita*, (132 M.) *Saeki*, and (220 M.) *Miyazaki* before turning W. to (290 M.) *Yoshimatsu*, and (330 M.) *Kagoshima* (see p. 676).

For fares and other information consult the Rly. Time Table.

The widely celebrated **Yabakei Gorge,** a feature of the region traversed by this line, is best reached by a branch line rly. from (38 M. from *Moji*) *Unoshima Station*. At (11 M.) *Yabakei Station*, motor-cars and other vehicles are available at moderate prices. The entire region is famous for its wild and rugged beauty. At certain seasons there are superb floral displays and other attractions. There are a number of good Inns at moderate prices.

The traveler with but little time at his disposal can arrange with the manager of the **Sanyō Hotel** at Shimonoseki for a motor-car that will take him through the *Yabakei District* for a nominal price. For detailed information regarding it consult the Rly. Folders and the Japan Tourist Bureau.

At 56 M. (from *Moji*) *Usa Station* one descends to reach the group of Shrines known as the *Usa Hachimangū*, dedicated to the Empress *Jingū*.

The traveler who wishes to get a good idea of *Kyūshū* can follow Rte. 41 (p. 671) from *Moji* to *Kagoshima* and return viâ *Aso-san*, *Beppu* and Rte. 43 (p. 692), or he can reverse the trip. Or he can (consult p. 692) go from *Moji* to *Beppu*, thence viâ *Miyasaki* and *Yoshimatsu*, to *Kagoshima*, and return viâ *Kumamoto* direct.

VI. KOREA, MANCHURIA, AND THE TRANS-SIBERIAN RAILWAY

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44. From Shimonoseki (Japan) to Fusan (Korea).

The Imperial Japanese Gov't Rlys. maintain an excellent and speedy express service (day and night), and the commodious steamers (English spoken) make the 150 M. run in about 8 hrs. The 1st cl. fare of ¥12 includes a 2-berth cabin (alone if the ship is not crowded) and meals. The passage is usually smooth, but it can be rough. For this reason the night boats are popular, as one can sleep. Upper-deck cabins (portholes can be left open) are preferable and can be reserved (no extra cost) by telegraphing ahead to the station agent at either port. Red-capped porters meet trains, and for a small fee will see the traveler to his cabin. Transfers are made without friction and in a quiet, systematic way that appeals to one. At *Fusan* ships tie up at the pier near the rly. station. Customs-officers inspect luggage on the boat. Foreigners are taken but little notice of, as they are supposed not to be engaged in smuggling.

Those entering Japan are asked if they have tobacco in any form. Opium is excluded and is a risky thing to have in one's possession. After leaving *Shimonoseki Strait* the ship enters the *Genkai Nada* and follows a N.W. course along *Tsushima Island* (in the war zone; no photographing) visible at the S. and celebrated as the base for *Admiral Togo's* squadron during the Russian War. *Iki Island* is farther S. — Bare and precipitous hills mark the sea approach to *Fusan* (68 M. from *Tsushima*), which lies at the upper end of a crescent-shaped bay half-encircled by hills that rise to a height of 800–2000 ft. The big bare island at the left is Deer Island (*zetsueitō*) and beyond it is *Chinhai Bay* (in the war zone). Some fantastic rocks start up near the entrance to the harbor (right) and produce a curious mirage effect. The white-clad Koreans always seen sitting in fatuous vacuity on the rocks at the head of the bay have been aptly likened to pelicans or penguins.

The first-class ships of the *Nippon Yusen Kaisha* ply between the two ports.

The ***Fusan Station Hotel** is under the direct management of the Government Railways of Chosen, is ably managed, comfortable, with good food and service, and is the best in the port. Member of the Japan Hotel Association. Recommended. Rooms can be engaged by telegraph free.

Single room only from *yen* 4.50 and up. Double rooms from 6 *yen*. With meals (Am. Pl.) from 9.50 to 17 *yen* and up. Cool, airy, baths, and all conveniences. Meals only: Breakfast *yen* 1.50. Tiffin 2 *yen*. Dinner *yen* 2.50. *J. Horiuchi*, Manager.

The hotel manager will secure autos for sight-seeing trips. Fares moderate.

Fusan (Korean, *Pusan*, or 'Pot Mt.'), an important and growing port at the southeasternmost point of the *Korean Peninsula*, 274 M. from *Seoul*, in *South Kyong-Syang* Province and lat. 35° 06′ N., now celebrated as the Far-Eastern terminus of the great transcontinental rly. which links Europe to Japan, is the landing-place for most travelers from Japan, and the stepping-off place for those who leave the continent for *Shimonoseki*. It is picturesquely situated at the foot of the *Yon-sen* Mt., which rises bulkily behind the docks and rly. station, but a few hundred yards from the sea. It has been held and claimed by the Japanese from time immemorial, and as the nearest port to Japan, it has been the landing-place for their armies since the days of the mythical *Empress Jingō*. For centuries *Fusan* was the strongest town in Korea, and for many years the Nipponese maintained a trading factory here under conditions very similar to those imposed upon the Dutch at Hirado and Nagasaki. Once a foothold was secured they clung to the place with a grip which the Koreans could never loosen. The lofty cryptomerias which adorn the summit of *Ryūtō-san* are said to have been planted by them in 1592, and

every sign of progress one notes in the place is due to these purposeful and tenacious islanders. The port was formally opened to them by the treaty of 1876, and since then its trade has increased so that now it amounts to upward of 240 million *yen* a year. It is being so rapidly Japanned out of its decadence and insularism that now 34 per cent of the exports and 30 per cent of the imports of the entire country pass through it. The dominating note is Japanese, and those familiar with it two decades ago would scarcely recognize it now with its pretentious station and big commercial buildings. Of the 107,000 inhabs. 35,000 are Japanese, and each one is busy doing something. Wide areas are being reclaimed from the sea; solid retaining-walls are being built; new docks are under way; the harbor is being dredged to permit the entrance of ships of deep draught; a million tons of rock have been drilled from the granitic sides of the forbidding *Yon-san*, and 7 million *yen* are being spent to make *Fusan* the biggest entry port of the peninsula. The entire place resembles a transplanted bit of the hustling Island Empire. Waterworks, industrial schools, postal facilities, a good hotel, and a host of modern conveniences are among the improvements introduced, and more are to come.

Only a small section of the town can be seen from the bay, as it is packed snugly between the hills that rise abruptly around it. The old Korean town of *Pusan* stands at the other extremity of the narrow pass through which the main street leads, facing an arm of the bay that makes in there. The streets are narrow and unsavory, and the shops small and poor. The wares of many of these are displayed on mats stretched on the street, and over the tawdry collections the Koreans haggle amid considerable screeching. The traveler with time to spare can get a comprehensive view of the twin-settlements by climbing the low *Ryūtō-san* ('Dragon-Head Hill') which faces the landing. Several paths lead up beneath grateful shade. Just below the small park at the summit is a Buddhist temple dedicated to the spirit of *Katō Kiyomasa*. The stone slab commemorates the soldiers who died in the Japan-China War. The surrounding hills are said to contain gold. — About 50 M. N. of *Fusan* is the old town of *Kyŏnju*, anciently the capital of the Kingdom of Silla, and the home of everything that was greatest and best in Korean art and literature. From here many of the artistic inspirations of the early Japanese were drawn.

Geographical Sketch. — The **Peninsula of Korea** (between 33° 12′ and 43° 02′ of N. lat., and 124° 18′ and 130° 54′ of long. E. of Greenwich) is bounded on the N. by Manchuria and the Russian-Asiatic maritime province of *Primorskaya* (upon which it abuts for 11 M. inward from the Japan Sea); on the E. by the Japan Sea; on the S. by the Eastern Sea (*Tung-hai*) and the Korea Channel, and on the W. by the Yellow Sea (*Hwang-hai*).

Its northernmost part is delimned by the *Tumen* (which flows into the Japan Sea at the E.) and the *Yalu River* (which empties into the Yellow Sea), and between them by the *Chang Paik* ('Ever-White') *Mts.* — the source of both streams. Its total length (from N. to S.) is about 600 M.; its coast-line is 1700 (5000 including the islands). Its widest part (between the mouths of the *Tumen* and *Yalu*) is 350 M.; its narrowest (in the vicinity of Seoul) about 120 M. The total area (much smaller than formerly) is estimated at 85,000 sq. M. (practically that of Utah, Kansas, or the British Isles). About one fifth is under cultivation. It is more than half as large as all Japan, including Formosa, the 20 million or more inhabitants being augmented by 500,000 Japanese (rapidly increasing in numbers), 80,000 Chinese, 800 Americans, 300 English, and 300 of other nationalities. In general shape and relative position to the continent of Asia, Korea resembles Florida, but is unlike it in that it is a land of rugged mts. Those at the N. are densely wooded, but the S. is so bare and drear that the Japanese often refer to the entire peninsula as 'the land of treeless mts.'

The sinuous ridge of lofty, towering peaks starts up like a great buttressed wall at the N. boundary, as if striving to hold back the flowing Siberian steppes. Its trend S. is from the celebrated *Paik-tu San* (White-Head Peak; 7800 ft.) — the monarch of the Ever-White Range — and passing through the center of the N.E. province of *Ham Gyong* it reaches the E. coast at about the 40th parallel of latitude. Thence it extends in a continuous line to the extreme S., here and there on its way throwing out lateral spurs that wind toward the W. coast. Among the arms of this great axial range, nearly midway between the extreme N. and S., rises the (5856 ft.) Diamond Mountain (*Keum-Kang* — Japanese, *Kongo*) so-called from the title of the Buddhist scripture.

Perched high among the group of lordly peaks are the great historic Buddhist monasteries of Korea, celebrated alike for their antiquity and the grandeur of their environment. According to the natives this range winds in and out 99 times in its progress down the peninsula, and in addition to this maze there is a complicated pass called 'Pass of the Ninety-nine Turns.' The E. section of this rugged spine which divides the country into two parts is merely a narrow strip, fertile but comparatively inaccessible, sloping sharply to the Sea of Japan; the W. section comprises the main body of the inhabited Korean territory — well watered, poorly cultivated but phenomenally rich and admirably suited for agriculture. Craters of long extinct volcanoes, of time-eroded lava streams and other signs of volcanic action are constantly met with, and they as constantly remind old travelers of the Transvaal and Kimberley regions, with all their suggestive possibilities. That the mts. are streaked with gold is shown by the mineral out-

put; it remains for some skilled prospector to find the diamonds, and thus confirm the name unwittingly given by the Koreans to the peaks. History records that during the terrible days of the Middle Ages, when the country was ruled by cruel and half-demented emperors, the peasants were forced to flee for their lives to the mts., and once there, to burn the trees thereon to keep from freezing. Each year sees more and more of the denuded slopes covered with young trees, and the Forestry Bureau of the Imperial Japanese Gov't. is untiring in its efforts to make physical Korea match its almost perfect climate.

Korea's nearest over-sea neighbor on the S. is Japan, from which it is separated by 122 M. of island-dotted strait. Midway, between the *Tsushima Channel* of Japan and the *Korea Channel* of Korea, is the celebrated *Tsushima* ('Twin-Island') the sentinel of the S. entrance to the Sea of Japan, and Nippon's naval base during her titanic struggle with the Muscovites. Not far to the E., the Russian Armada of 38 modern fighting ships under *Admiral Rozhdestvensky* were 'by the grace of Heaven and the help of the gods' annihilated by *Togo's* fleet during the battle of the Sea of Japan, March 27–28, 1905. Between *Tsushima* and the Korean promontories of the S. coast is one of the most remarkable archipelagos of the world, unknown to Europe until *Captains Maxwell* and *Basil Hall*, in the *Alceste* and the *Lyra*, navigated it in 1816; here 200 or more islets of many shapes and sizes, from bold masses of wild and arid rock a thousand or more ft. high, to low, cultivated islands barely awash at high tide, dot the sea, shelter a myriad sea-fowl, and form a shoal that completely screens the mainland from approaching ships. Some are thickly wooded; others bare and of forbidding aspect. Those that are submerged by the spring tides help to render the coast one of the most dangerous known to navigators. Sponges, pearls, beautiful coral-beds, and a host of bizarre marine creatures dwell in the waters roundabout them. The largest, most important, and the most fertile of the islands (sometime noted for its fine pearls) is *Chyoi-ju* or *Quelpart* (40 M. long by 17 broad), distant 60 m. from the S.W. corner of the peninsula; with a population of 100,000, chiefly fishermen, and an infamous reputation for shipwrecks. It is an elliptical, rock-bound island almost covered with conical mts. (many of them extinct craters) culminating in the lofty *Hal-la San* or Mt. Auckland (6588 ft.), on the top of which are triple extinct craters each holding a lake in its burned-out cone. Cultivation rises to the 2000 ft. level. The towns are of no special interest to foreigners.

Travelers know this region as one of the most beautiful of the world, particularly during certain seasons. A sail through the cluster on a fine summer day, when atmospheric conditions are propitious for the formation of the wonderful

Inferior Mirages for which the locality is celebrated, is an experience one does not forget. Then the whole Korean world looks ghostly, and the islands loom upside down in a way that amazes the beholders. At times the sea is almost ripple-less; at others tremendous tides scour through the channels, and dense fog-banks add to the treachery of the tides. The Korean port of *Fusan* — the landing-place for many travelers from Japan — faces *Tsushima* (which belongs to Japan), and from this point round the E. coast of the mainland (where there are no islands), the rise and fall of the tides is 1 to 2 ft. In singular contrast are the conditions on the W. coast; at *Chemulpo* the stream rushes in with startling rapidity and violence to a depth of 37 ft. The tidal range is greater in summer and autumn than in winter and spring. A winding channel leads up the bay, and unless big ships moor head and stern in the constantly altering fairway, they will be left sticking in the black mud when the tide swirls out. The flat-bottomed native junks are fashioned to meet this contingency, and one may often see a dozen or more resting on the black mud of the harbor bottom, looking like fat geese or beached scows. The tidal stream is so strong that it runs for 55 M. up the *Han River*, to the rapid near *Ma-po*. There are several fine harbors and sheltered ports on this deeply indented coast. The richest section of the peninsula flanks the *Han River* from its mouth to its source in the *Keum-kang San*. Much of the soil is rich alluvium, from 5 to 10 ft. deep, capable of bearing two bumper crops a year with little or no enriching. Few of the hills are terraced as in Japan. Many wild flowers deck them after the rains, and fine purple thistles grow in profusion. — Outside the capital, which is practically the only city worth seeing, there are few places of importance. The small towns are mere clusters of hovels with narrow, dirty streets, and a preponderance of listless men and frowsy women. Abominable stenches abound, and open drains are common. The most important of the ports are mentioned in their proper places in the Guide-book.

The merciful hand of Providence has bestowed on the Koreans a magnificent land abounding in resources of all kinds — one where none ought to be poor, and where misery ought to be unknown — a land whose products and riches of many kinds are abundant, and as varied as they are rich. With a superb climate, an abundant rainfall, a productive soil, and a hardy people; with mts. sprinkled with gold, coal, iron, silver, copper, and lead; with an extensive coast-line laved by a sea teeming with fine fish from whales to sardines, and dotted with islands noted for their pearls, Korea has lacked only a good gov't to make it one of the most opulent countries of the gorgeous East. Earthquakes are unknown; typhoons are rare; its wonderful climate makes of the country a sort of open-air

sanatorium, and its bright, beautiful, strangely calm and perfect mornings — clear as the tones of a chapel bell, and musical with the call of many birds — fill the spirit with the electric joy of youth, and with a tranquillity all too rare in this work-a-day world. It is fast becoming a health resort for the steamed colonials of the China and India littoral, and in the summer the attractive hotel at *Seoul* is full to overflowing with limp and enervated Europeans from the torrid south.

Agriculture is the national industry and it gives occupation to six or seven millions of the people. The native methods are so primitive that ere long the production will be trebled by the modern system introduced by the Japanese. Three men at least are required to use a spade — one to guide it by the handle, two others to raise it from the ground by ropes attached to a long blade, and the latter are sometimes increased to six or eight. Oxen are employed to drag ploughs (wooden with a removable iron shoe) as crude as those of early Mexico or Egypt. Rice and barley are threshed on a board, or with a flail, and winnowed by throwing the grains into the air; then they are milled by pestles in a wooden mortar. The chief crops are rice, beans, pease, millet, wheat, barley, tobacco, cotton, castor-oil, potatoes, melons, and peppers. The people are inordinately fond of lettuce, and nearly every yard has a plot of it. Besides teaching the Koreans methods for the development of the land on scientific lines, the Japanese have established model farms, miniature cotton and tobacco plantations; horticultural, forestry, and seedling stations, and besides stocking the country with fresh seeds and new agricultural tools, they have taught the people how to breed and care for live-stock, and have quadrupled the yearly output of Korean silk. The country has been referred to as a 'natural orchard,' and experts are supplanting certain of the poorly developed fruits with American pears, grapes, apples, etc. The appearance of the Korean peasantry often tempts one to paraphrase *Artemus Ward's* remark about Spain, and agree with him that there would be more arable land if the people did not carry so much of it around on their persons!

Ginseng (*Panax Schinseng*), originally a wild Manchurian product, is one of the most valuable economic plants. Credulous Chinese ascribe almost miraculous curative powers to it, and ailing persons will sometimes pay $200 for a special root 3 or 4 in. long and weighing but a few ounces. The Chinese name *jin-tsan* (or *jin-shen*) is said to allude to the resemblance of the forked, carrot-like root to the legs of a man (*jin*). *Panax* (Greek, 'all-healing') expresses the Asiatic belief in its efficacy. The Japanese name, *ninjin*, is the word for carrot, and its high price is referred to in the proverb, *Ninjin kute kubi kukuru* ('after ginseng, death by hanging') meaning, 'you will probably get well if you eat ginseng, but you will die of hunger after-

ward, for it will make you poor.' The manufactured product, red ginseng, whose only medicinal effect is that of a mild aromatic stimulant, is known to Chinese and Koreans as *Hong-sam*. The cultivated root is esteemed less highly than the wild (which grows in N. Korea and Manchuria), one *kin* of the former bringing only 45 *taels* in the Shanghai market, against 30 *taels* of the American product (*Panax quinquefolius*, the introduction of which broke the market and brought down the price), and 3 *taels* for the Japanese plant (which is cultivated in many of the provinces of Japan). Korean ginseng has always been highly esteemed at the Peking Court, and anciently it was included in the annual tribute. Its cultivation has long been a gov't monopoly, and is at present in charge of the Monopoly Bureau of the Chosen Gov't. The annual production is 111,000 lbs., the best quality bringing ¥80 per lb. The plant is cultivated in ground which has not been used for ginseng culture for 7 yrs. The carefully fenced beds (of sand, leaf-mould, etc.) are about 18 in. wide and 24 high. When 2 yrs. old, the plant puts forth 2 leaves, and 2 yrs. later it has 4 leaves and is 6 in. high. It reaches maturity in the 6th-7th yr., up to which time it is tended with extreme care and is sheltered from the sun and wind by reed blinds stretched above or slanting at the side of the plots, and inclining slightly to the S. *Hong-sam* can be made only out of the roots of plants 5 yrs. old and upward. After being steamed and dried, the 'beards' and 'tails' are cut off, the trunks are classified according to size and quality and packed in neat baskets of 5 catties each.

Southern Korea is practically bare of trees, but the mts. of the N. and E. provinces contain splendid forests which cover wide areas; chief among the indigenous trees are silver-firs, many species of pine, oak, and maple; birch, juniper, mt. ash, hazel, lime, willow, alder, larch, chestnut, poplar, walnut, etc. Vast quantities of timber (chiefly larch, red-pine, and walnut) are felled annually in the *Hyoi-san-chin Mt.* (the center of the forest on the upper reaches of the *Yalu*) and rafted down to *Shin-wiju* — the huge rafts constituting picturesque features of the *Yalu River*. From the several species of hornbeam found in the peninsula, the Koreans make mallets, handles, and agricultural implements. The Forestry Bureau is busily engaged in afforestation throughout the country (many stations), and among the thousands of trees planted yearly the splendid *Cryptomeria japonica* figures largely, along with the quick-growing acacias. Splendid groves of Spanish chestnuts are features of the upper reaches of the *Han River*. The Umbrella Pines are called Parasol Pines, because they resemble in shape the parasols carried over the King. Many of the gnarled, weird Japanese pines are seen, but not in such profusion as in Japan.

The Flora is extensive and interesting, but not so varied or prolific as that of Japan. The plums and cherries bloom just

as beautifully, and wild azaleas flame from the hill-slopes just as they do around *Karuizawa* and other places in the island Empire. The several varieties of clematis warm the hearts of travelers from New England, and the splendid rhododendrons impart a semi-tropic aspect to the land. In some places fragrant honeysuckle is as plentiful as at *Nikkō*. Travelers will not fail to note the omnipresent climbing ivy classified as *Ampelopsis* (of the family *Vitaceæ* — a near relation to the Japanese ivy) and the many-flowered rose (a Japanese species, *Rosa multiflora*), which climb to the topmost points of the loftiest trees to flaunt their beauties wantonly in the face of the sun. Tiger-lilies, weigelas, gentians, peonies, marigolds, buttercups, violets, white aconite, dandelions, asters, syringa, spiræa, pink iris, and many other old-fashioned flowers and flowering shrubs grow in profusion. In S. Korea plums put forth their pinkish-white blooms in late Jan., and peaches and cherries follow soon thereafter, albeit the displays are not so extensive as in Japan.

For purposes of civil administration Korea is divided into 13 **Provinces** (*dō*), all maritime, all based mainly on the river basins; and named (the 8 original ones) by uniting the initial syllables of the largest cities within their borders; for example, *Hoang-chiu* and *Hai-chiu*, when thus separated form the province of *Hoang-hai*. They are subdivided into twelve prefectures (*pu*) and 220 districts (*kun*). The present excellent system of gov't is modeled on that of Japan. Japanese names are being given gradually to the provinces and cities. The annual income is between 220 and 230 million *yen*.

Upward of 8000 steamers, sailing-ships and junks touch at Korean ports each year. The largest of the provinces, North and South Ham-Gyong (Complete View), with 1,388,611 inhabitants, border Manchuria and Asiatic Russia, from which they are separated by the *Tumen River* and the Ever-White Mts. The region (called *Kankyō* by the Japanese) is one of lofty, forest-clad mts. — the home of the tiger, leopard, the huge Korean bear, and of much small game. Within the boundaries is *Paik-Tu Mt.*, a limestone formation prominent in Korean folk-lore as the abode of a benevolent goddess who presides over the entire country. Chinese writers have compared the peak to a 'white porcelain vase with a scalloped rim,' and it is believed (by the credulous) that the white-haired fauna of the district never injures man. Snow covers *Paik-Tu* for 10 months of the year. The chief port, *Gensan*, on the S. shore of Broughton Bay, contains little to interest travelers. Ships of the *Ōsaka Shosen Kaisha* ply weekly to *Fusan* (297 M.), *Ōsaka* (618 M.), and minor ports.

North and South Phyong-An (Tranquil Peace) or *Ping Yang*, or *Heian*, lie to the W. of the above provinces and flank Manchuria and the *Yalu River* at the N., and the Yellow

Sea at the W. They belie their peaceful name, for *S. Phyong-An* had been the great battlefield of Korea for ages. For centuries it was the gate of ingress for, and outlet to, China, and on its wide plains (which support a pop. of 3,000,000) hosts of Mongols and Koreans, Japanese and Chinese have fought and died. The region is rich in minerals; the Japanese Navy makes its briquettes from the anthracite product of the extensive *Ping Yang Coal Mines* (veins 32 M. long by 7½ M. wide) owned by Gov't. Many ruins of early Chinese occupation are to be found, and fortified castles, quaint old gates and walls dot the hills. *Heïjō*, the capital, is mentioned at p. 754.

Hoang-Hai (Yellow Sea, or *Hwang-hai*, or *Kōkai*), with 1,500,000 inhabs., borders this sea, and its extreme point is the nearest in Korea to the (80 M.). *Shantung Promontory* of China. It was long the camping-ground for the hordes of Chinese pirates (from *Chefoo* and *Teng Chow*) who formerly made periodical raids in the peninsula. On their arrival it was customary for the Korean lookouts to light great signal-fires (*pong-wha*) by night and to send up dense columns of smoke by day to warn the inland people of the approach of the buccaneers; other fires were soon lit on other hills until a luminous chain of them flamed to the sky clear to *Nam-San* at *Seoul*, and the King was apprised of the on-coming peril. This picturesque arrangement (one now superseded by the telegraph of the 'foreign devil') was, until quite recently, employed extensively, and by means of it the King received intelligence from the uttermost end of his realm. *Hoang-hai* was also the objective point of the early missionaries who tried to enter the forbidden land — there to suffer martyrdom and a cruel death. The adjacent sea teems with fine fish, and it was long the chosen fishing-ground for Chinese from the mainland. The most important islands off the coast are the *Hall Group*, so-called (in 1816) by *Basil Hall* (captain of the ship *Lyra*) in memory of his father *Sir James Hall*, sometime president of the Edinburgh Geographical Society. Rock-salt and ginseng are among the chief products. The extensive *Chai-ryong* Iron Mine is owned and operated by the Gov't. The Mitsubishi Co. also owns some iron mines at *Chai-ryong*, and operates the Iron Foundry at *Kenjiho*, near *Chinnampo*.

The Mining Laws drawn up by the Japanese are liberal, and favorable to foreign capital.

Kang-Won (River Moor), or *Kōgen*, with 833,000 inhabs., is unique among the provinces in that its (150 M.) coast is unsheltered by islands, and is without harbors. It is the most mountainous of all the provinces. The Twelve Thousand Peaks of the Diamond Mt. are within its borders, as is also the source of the river *Han*. Forty-five miles off the coast lies the solitary and rarely visited *Dagelet Island* (named for this astronomer by *La Pérouse*, the French navigator who discovered

it in 1787). From the high rampart of bare rock which surrounds it a central peak rises 4000 ft. above the sea. The few Koreans and Japanese who dwell in this lonely spot subsist by fishing for the whales which abound in the waters roundabout. The coast of the province is noted among Koreans for its Eight Views (*P'al-kyong*), which are of no interest to foreigners.

Kyong-Kwi (Capital Boundaries), of *Keiki* (pop. 2,018,832) though smallest in area, is one of the richest of all the Korean possessions. It flanks *Kang-Won* on the E., the Yellow Sea on the W., is crossed by the *Han River* (largest of the native rivers flanked on both sides by Korean territory), and beside *Seoul*, the modern capital, it contains within its borders the important port of *Chemulpo*, and the one-time prosperous town of *Kang-hoa*.

North and South Chyung-Chyong (Pure Loyalty), or *Chūsei*, a rich and fertile province (pop. 2,129,515) sometimes referred to as the Granary of the Kingdom, is celebrated among Christians as the 'nursery of the faith,' for its soil has been repeatedly soaked with the blood of native believers. Along its coast are numerous bays and islands marked on European charts with the names of the foreign navigators who visited them in the early days. *Jerome Bay* and the *Prince Imperial Archipelago* recall the ill-fated wrecks (in 1846) of the ships *Glory* and *Victory*. Fogs are frequent off the coast, and these, with the many shoals and strong high tides, render navigation extremely hazardous. The *Keum*, a river of minor importance, drains both provinces and empties into the Yellow Sea near *Kun-San*.

North and South Chyolla (Complete Network), or *Zenra*, the most fertile and warmest of the provinces (pop. 3,526,163), occupy the site of the ancient Kingdom of *Pakché*; are the nearest to Shanghai, and produce cattle for the meat-eating Koreans, and cotton for the Japanese mills. The island-dotted shores have been the scene of many shipwrecks.

North and South Kyong-Syang (Joyful Honor) or *Keishō*, occupy the site of the sometime kingdoms of *Silla*, *Kaya*, and *Karak*, in the southeasternmost region of the peninsula, and are at once the richest and most populous (4,354,602 inhabs.) of the provinces. The plains and valleys are watered and drained by the *Nak-tong*, and the equable climate is free from the rigors of the northern winters. From time immemorial the invading Japanese have landed their troops here, and here the earliest Korean civilization and art reached their highest development before being expatriated to the island of *Kyūshu*. *Fusan*, one of the most important of the ports, is mentioned at p. 694. The Japanese are developing the region, and *Chinhai*, on the bay of the same name, is perhaps destined to be a great naval port.

Korean Highways. Under the ancient native administration these were deplorable, but the progressive Japanese have already put many of them in condition to withstand the automobile traffic which is rapidly increasing all over the country. Narrow roads have been widened, bridges strengthened or rebuilt, and new thoroughfares made to link up the chief towns. Beautifully printed maps of the country can be had free of the Railway Administration Bureau, at Keijo.

The Japan Tourist Bureau, which has branch offices in many places in Chosen, will help the motorist form his plans.

The River System is extensive, and the country is well watered, but with few exceptions the streams, because of their shallowness, are practically valueless for navigation. The largest of the rivers, the *Yalu*, called by the Koreans *Am Nok*, or Green Duck (from its bluish-green color after the melting of the snow and ice near its mt. source), forms a part of the N. boundary and separates Korea from Manchuria. It is navigable for 60 M. from its triple mouth (at the Yellow Sea), and is much used for rafting down (to *Antung*) the logs cut near its upper reaches. The cold *Tumen*, which rises in the Ever-White Mts. and separates N.E. Korea from Asiatic Russia, though about 200 M. long is of little benefit to Koreans. It is frozen over during several months of the intense Siberian winter, and in the spring, when the snows melt, it becomes a raging torrent difficult to navigate. The *Tai-dong* (*Daidō*), which drains *South Phyong-An* and is often called the *Ping Yang* (after it passes the old capital of that name), empties into the Yellow Sea near *Chinnampo* and is one of the important rivers of the peninsula. At *Ping Yang* it is about 1200 ft. wide, and during the season its surface is often quite covered with the timber-rafts that come down from the mts. to the sea. The upper reaches are noted for fine scenery. The stately *Han*, the finest of the Korean rivers, referred to by mariners as the Seoul River and by others as the River of Golden Sand (because of the auriferous deposits in its bed), rises in the Diamond Mt., serves as the great fluvial artery between that region and Seoul (where it is 900 ft. wide), thence flows 45 M. to the Yellow Sea. It is navigable for small flat-bottomed craft for nearly 170 M. from its mouth, and up and down its sinuous course, through gorges that remind one of those of the *Yangtze-kiang*, go many picturesque, mediæval junks. There are 50 or more rapids along its upper reaches, and some of them glissade down amid the most beautiful and inspiring scenery in the country. It is the favorite river with foreigners for house-boating, and a journey to its mt. source leads one through the very heart of Korea, where many of the old beliefs and customs prevail. Trips can always be planned with the assistance of the hotel manager at Seoul. The high tides of the Yellow Sea affect the river 56 M. from its mouth. Thirty miles

below the capital it divides, the main stream flowing W., and a branch, the *Salée*, turning S. At the mouth stands *Kanghoa Island* ('Flower of the River'), long regarded as one of the invincible fortified outposts of the capital, and oftentimes the retreat of kings forced out by foreign invasion or domestic uprisings. Duplicates of the national archives were formerly preserved here, and the library was anciently rich in Chinese MSS. The fortress was bombarded and destroyed so many times after the foreigners forced their way into the country, that its one-time prestige has vanished. — The *Nak-tong*, the most prominent of the southern rivers, drains the greater part of *North Kyong-Syang* before emptying into the *Korea Channel* near *Fusan*. The *Keum River* rises in *Chyung-Chyong* and merges its shallow waters with those of the Yellow Sea near *Kun-san*.

Climate. The physical configuration of Korea gives it a climate of almost unsurpassed excellence. The winter quality is superb; the summer is supportable. It is without asperity, and there are no extremes of heat or cold to guard against. Foreigners are not affected by climatic maladies, and European children thrive. Because of the length of the peninsula, the winter at the N. is considerably colder than at the S. At *Shingishū* it opens earlier, and the spring 30 days later, than at *Fusan*. Persons accustomed to life in the Temperate Zone find the Korean climate exhilarating; particularly the cold, dry, bracing winter. It is much superior and more agreeable than that of Japan. The summer heat, though strong, is tempered by sea-breezes, and is without the disintegrating quality of the heat in Japan or the savage torridity of that of Hongkong. January is the coldest month, the mean temperature being 15° at the N. and 35° at the S. The northland is sometimes covered with deep snows from Sept. to March, but with bright, beautiful clear days, and still, frosty, moonlit nights that suggest packs of running wolves, and 'frosty but kindly' tonic effects. The golden quality of the sunshine is so apparent, and the early mornings are of such rare beauty, that the name of the country, 'Land of the Morning Calm,' is derived from them. The *Yalu* and the *Tumen Rivers* are frozen over for 3–4 months, and the *Han* for 2–3. The ice is usually thick enough to permit the passage of any army with impedimenta. For 9 months of each year one can customarily count upon bright blue, unclouded skies from the *Yalu* to the *Korea Channel*. The winter at the S. is bright and mild, with a crisp tang like that of the climate of the Mexican tableland.

The hottest month is Aug., with a mean temperature of 72° at the N. and 77° at the S. The mean summer temperature at Seoul is about 75° F. and, that of winter about 33°. The mean of the E. coast is from 2° to 4° higher than that of the W. coast in the same latitude, during Feb. and March; the reverse being

the case during April–July. From Oct. to March northerly winds prevail; in April and Sept. they are variable, and from May to Aug. they are usually southerly. The rains are well distributed during the year; the average rainfall is 36 in. a year, and during the summer rainy season 22 in. Irrigation is necessary only for the rice crop. — The RAINY SEASON occurs in July–Aug. on the N.E. and W. coasts, and April–July on the S. coast; the annual rainfall in those localities being about 35, 42, and 30 in. respectively. It is dry on the W. coast from Sept. to Jan., on the S. in Feb. (where the rainfall is more evenly distributed throughout the year than elsewhere) and on the N.E. coast from April to Aug. Europeans find the fiercely hot summer (mid-July to mid-Sept.) trying but not unhealthy. Fogs frequently occur on the N.E. coast in summer, and occasionally at the beginning and end of winter; on the W. coast from March to July, and on the S. from April to August.

Health. Korean ideas of hygiene are almost as negligible as those of a Hottentot. Travelers should always be on their guard against sampling native dishes and beverages, and on no account should water or milk be drunk unless recently boiled. The average Korean well is little short of a pest-hole, and is often the cause of epidemics. While the progressive Japanese have installed modern waterworks in certain of the large cities, it is difficult to prevent an ignorant populace from defiling the sources. Boiled milk is always to be had in the foreign hotels, and the excellent *Takaradzuka Tansan Mineral Water* (p. 629) is imported from Japan. For the traveler who takes ordinary precautions Korea is healthier than most countries in the East.

Money. The old Korean system was so cumbersome that when the invading Japanese army once bought 10,000 *yen* worth of timber in the interior, and was obliged to pay in copper cash, it was found necessary to charter a small steamer and fill it with the old coins. These, along with the debased nickels, the silver 20 *chon* (*sen*) pieces and the dollars (*won*) have been withdrawn, and the currency system made identical with that of Japan — with the difference that the bank bills are issued by the Bank of Chosen instead of by the Bank of Japan.

The circulation of Korean coins was prohibited in 1920. As many of these were freely counterfeited, and are still to be found in certain places, the tourist should be on his guard against accepting them.

The cent or (Japanese) *sen*, was called *chon*, and so marked on the coins. The nickel was 5 *chon*; and the 10 and 20 cent silver coins 10 *chon* and 20 *chon*. The dollar, or *yen*, was *won* (50 cents, or one-half dollar, ½ *won*).

On leaving the country the traveler should change his bank bills to avoid their being discounted (in

Japan or elsewhere). This also applies to the different banknotes issued by the (governmental) *Bank of Chosen.*

Hunting and Fishing. The extensive fauna includes splendid striped tigers (Bengal variety) whose magnificent pelts (because of the cold winters) have much longer and thicker fur than their southern brothers. The great size and beautiful markings of the skins make them highly prized by foreigners, who often come from a distance to seek them. The chief range is in the N., among the forest-clad mts. of *Ham-Gyong*, but the animals harass the villages throughout the peninsula, and during the year kill numbers of Koreans. Not long ago they came up to, and over, the walls of *Seoul*, and in some districts they are still such a pest that they are exterminated when possible. The dread of the beast is so widespread that when the natives are obliged to travel at night, they often associate themselves in bands and yell, beat gongs, and swing lanterns and torches. Tiger-hunters form a class by themselves, and customarily seek the animal in the winter, when the snow lies deep and it can be tracked easily. In the summer, when the people are busy with other things and the underbrush affords shelter, 'stripes' remembers the compliment of the preceding season and returns it with great diligence and singleness of purpose. The hunters are usually so inept that good tiger-skins are harder for the tourist to get than Korean skins are for the tiger. The latter is sometimes trapped and poisoned by baiting a pit with a dog or a pig. The Chinese pay high prices for the tiger's bones, as they consider them a specific for strength and courage! A winged tiger anciently formed one of the symbols on the Korean flag, and typified power and fierceness. The animal occupies as prominent a place in the history, language, and minds of the people as the peasants do in the internal economy of the tiger.

Tiger-cats, sleek and handsomely spotted leopards, big black Korean bears, several species of deer, wild boars, foxes, beavers, otters, sables, badgers, squirrels, and other minor game are common features of this hunters' paradise. The horns, in the velvet, of the large Manchurian deer (*Cervus manchuricus*) are much valued by the Chinese, who use them for medicine. Prominent among the feathered game are several varieties of silver and copper pheasants (very common), geese, swans, teal, mallard and mandarin ducks, turkey-buzzards, eagles, herons, imperial cranes, storks, harriers, peregrines (employed by the Koreans as hunting-falcons), white and pink ibises, hawks, kestrels, pigeons, doves, snipes, and so on. Among the numerous birds are cuckoos, halcyon and bright blue kingfishers, clanking blue jays, wood-larks, thrushes, redstarts, wagtails, orioles, nut-hatches, rooks, many warblers, and the omnipresent Korean crow, a species of magpie (*Kasa-sagi*). One sees these almost everywhere in the peninsula; they are

easily distinguished by their black head, black-and-white breast, and long, nervous tail; the tips of the outstretched wings are white, and in certain lights the back shows a greenish sheen. They are the size of a small crow, bright-eyed, saucy and noisy, and the markings are very pretty when the bird is on the wing. Game is not persecuted as in certain other countries, as for some of the birds there is a close season (May to Sept.) and a special license (obtainable from the authorities for ¥20 for the season) is required to hunt them. Big-game hunters should always plan their excursions with the knowledge and advice of the authorities.

Mines and Mining. Chosen is highly mineralized. Gold, silver, copper, iron, zinc, arsenic, anthracite, asphalt, petroleum, graphite and other products exist in quantities, and various properties are being developed. Gold occupies the most important place. The most noted gold mine in the country is at Unsan, and is operated by an American Syndicate known as the Oriental Consolidated Mining Co. Next in importance is the Shojo Mine (a French property), the Suian Mine (operated by Britishers), and the Shokusan Mine, owned by Japanese and Americans. Chief among the Iron properties is that of the Kuhara Mining Co., at Chinnampo; that of the Japan Metal Co., at Rorvoshin; and the extensive iron works of the Mitsubishi Iron Co., at Kenjiho.

The Mining Laws promulgated by the Japanese are liberal. They invite foreign capital and initiative, and scrupulously respect their rights. The best results from mining ventures come from partnerships between foreigners and Japanese who understand the legal requirements and get the best returns from the native labor.

Fishing is a profitable and growing industry. The warm and cold currents that swirl about the Korean coast swarm with fine fish. Of the 80 or more species, the most prominent are mackerel (with many horse-mackerel), cod, sea-bream, plaice, yellow-tail, herring, sardines and Alaska pollack.

Historical Sketch. When Korea, or *Chō-sen* (*Ch'ao Hsien* — 'Morning Calm' or 'Fresh Morning'), became known to the Chinese (who called it *Tung-kwo*, or 'Eastern Kingdom') during the reign of *Wuti*, of the *Han Dynasty* (B.C. 206 to A.D. 221), it was peopled by numerous groups of semi-savage tribes (perhaps nomadic *Turanians*) of different stock, language, and institutions, who are supposed to have entered the peninsula overland from that great hive of nations, Manchuria, at the north. The flimsy legends and tribal beliefs of these rude and unlettered peoples, though supposed to reach back to B.C. 2300, throw but little true light on their origin or provenience. After the lapse of an unrecorded period, history finds their descendants cemented into a number of fairly strong kingdoms ruled over by their own kings and all

apparently animated by the wish to suppress or absorb their weaker neighbors. For the first 600 yrs. of the Christian era the history of the peninsula is practically that of three kingdoms, and for 400 yrs. thereafter that of *Silla* (Jap. *Shiragi*), which rose to such prominence that before its decay and downfall in A.D. 935 its sovereign unified the country and ruled it under one crown. The word *Korea* is derived from *Kōrai*, the name of the most northern of the three old kingdoms which originally shared the peninsula between them. 'Each kingdom had a long line of kings of varying characters and fortunes, who worked weal or woe to their countries, some of whom fell beneath assassins' knives, while others, deposed or defeated, died by their own hands; some leaving behind them the memories of strong and efficient governments, which brought nothing but good to their subjects; others those of merciless tyrants, sunk in debauchery and cruelty, whose memories are akin to those of Nero and Caligula. Each had its episodes of national triumph and reverse, its incidents of heroic fortitude and craven submission, amidst which all steadily progressed on the paths of learning, art, and industry; each received its teachers and missionaries from China; each preserved throughout its history the characteristics that had marked its origin. Each contributed in its turn to the stream of emigrants that poured from the peninsula into Japan, bringing with them all that they themselves had learned from China, and assisting in laying the foundations of the systems of religion, statecraft and literature, science and social life which formed the civilization of Japan for more than 1200 years, and was only replaced in the latter half of the 19th cent. by the higher civilization of Europe.' (*Longford.*)

Conspicuous among these petty states was *Pakché* (Jap. *Kudara*) which rose in B.C. 17 and lasted until A.D. 660. It is of interest, for it is believed that from it the islanders got the first tincture of continental civilization. Japanese records refer to various embassies that passed between Japan and the peninsular kingdoms, particularly one in A.D. 284 when two horses (said to be the first to enter Japan) were sent from the mainland. In time this kingdom — which stretched along the shores of the Yellow Sea from the neighborhood of the present Korean capital to the S. W. extremity of the peninsula — served as the bridge over which much of the Chinese culture of the times passed to Japan. Thither went Buddhism along with its *sutras*, idols, temple fitments, and artisans to erect the first temples in Japan in A.D. 552, and later the first specimens of ceramic art (said to have come to Korea from Persia), with skilled potters, who settled in *Kyūshū* and there established primitive potteries, destined later to send their wonderful products far afield and to make *Satsuma* ware celebrated throughout the world. Thither also went (about A.D. 725) the dread

scourge smallpox, which soon spread all over the Island Empire and gained therein such a foothold that it has never been entirely dislodged. Prior to this, in A.D. 405, a celebrated teacher of writing named *Wani* went from *Pakché* to Japan and introduced in that country a system of writing and of preserving written records, thus laying the foundation of Japanese written language and history. He was but the forerunner of a long list of skilled emigrants who went to Japan during the succeeding centuries, and by their industrial, literary, and technical attainments founded most of the fine arts for which that empire is famous to-day. It was not until the 7th cent. that Japanese students began finding their way direct to the seats of learning in China, and thus getting their information at first hand. They adopted printing from Korea in the 12th cent., at which time a work of the Buddhist canon was printed from wooden blocks. 'A Korean book is known which dates authentically from the period between 1317 and 1324, over a century before the earliest printed book known in Europe.' — In time the kingdom of *Silla* was swallowed up in the new kingdom of *Koryū*, which, originating in the N. in A.D. 918, soon acquired such power that it extended its sway over the whole peninsula, and far beyond the Yalu, in Manchuria. With the rise of the great *Kublai Khan* in 1265, *Koryū* (or *Kōrai*, or *Korea* — Chinese: *Kaoli*) was forced to acknowledge Mongol suzerainty, and the people of the peninsula were obliged to aid *Kublai* in his abortive descents against the Japanese coast. *Koryū* came to a political end in 1392 when the ancestor (*Yi Taijo*) of the line of sovereigns who ruled the country down to 1910 ascended the throne and established what was thenceforth known as *Chosen*. History records that *Tai Jong* (1418–50), the younger son of *Taijo*, first conceived and carried out the idea of movable copper types.[1]

The Arabs, who were among the earliest races to trade with the Koreans, knew of the country in the 9th cent.; reference is made to it by an Arab geographer, *Khordadbeh*, in his *Book of*

[1] According to Mr. *S. Wells Williams* (*Middle Kingdom*, vol. 1, p. 603): 'The honor of being the first inventor of movable types undoubtedly belongs to a Chinese blacksmith named *Pi Shing*, who lived about A.D. 1000, and printed books with them nearly 500 yrs. before *Gutenberg* cut his matrices at Mainz. They were made of plastic clay, hardened by fire after the characters had been cut on the soft surface of a plate of clay in which they were moulded. The porcelain types were then set up in a frame of iron partitioned off by strips, and inserted in a cement of wax, resin, and lime to fasten them down. The printing was done by rubbing, and when completed the types were loosened by melting the cement, and made clean for another impression. This invention seems never to have been developed to any practical application in superseding block printing (adopted from the discovery of *Fungtau*, in the 10th cent.). The *Emperor Kanghi* ordered (about 1722) approximately 250 thousand copper types to be engraved for printing publications of the Government, and these works are now highly prized for their beauty. The cupidity of his successors led to melting these types into cash, but his grandson *Kienlung* directed the casting of a large font of lead types for government use.'

Roads and Provinces. *Marco Polo* carried the news of it to Europe, and later did also the Portuguese and Franciscan friars. It soon became known to Europeans as 'The Hermit Kingdom,' from the circumstance that for centuries Korea successfully carried out the policy of isolation. Father *Gregorio de Cespedes*, a zealous Jesuit missionary, was the first recorded foreigner to enter the forbidden land, but he was deported soon after he had landed at *Fusan* in 1594. It was nearly 200 yrs. later before another missionary entered the kingdom, as during that long interval the Koreans made strenuous efforts to hermetically seal the country, laying waste the seacoast and inhospitable land zones, and killing or turning back all aspirants for admission. The unfortunate Dutch sailors of the *Sparwehr* (Sparrowhawk) who were wrecked off Quelpart in 1653 were enslaved and were detained as captives for 27 yrs. — the fate of a number of them being unknown. During its long isolation the peninsula was a constant bone of contention between the Chinese on one side and the Japanese on the other. The latter laid claim to the country in the 2d cent. A.D., and made frequent efforts to possess it. In lieu of possession they exacted yearly tribute, and it was not until Feb. 27, 1876, that the Mikado's Minister Plenipotentiary signed a treaty which recognized Chosen as an independent nation. For upward of 50 yrs. prior to this it had been the crux of the international policy of the Far East, while for centuries it had been the theater of prolonged internecine wars, and Japanese, Manchu, and Mongol raids. Dreadful persecutions of Christians, and misrule and cruelty that shock the sensibilities, are among the most salient episodes in the history of this backward nation. In 1592, *Konishi Yukinaga* and *Katō Kiyomasa*, *Hideyoshi's* most popular generals, invaded the kingdom at *Fusan*, and with more than 300,000 troops (50,000 of whom were killed) waged a tremendous war against the Koreans and their Chinese allies; nor did this oversea campaign (one of the greatest in the history of any country) cease until *Hideyoshi's* death in 1598.

Of peculiar interest in connection with this titanic invasion is the reference (made often by historians) to the *Kwi-sun*, or Tortoise-boat (invented by Admiral *Yi Sun-sin*), 'which had a curved deck of iron plates like a tortoise which completely sheltered the fighters and rowers beneath,' and which many authorities accept as the true prototype of the modern ironclad warship (particularly of the type used in the American War of Secession). Also of the wonderful new missile (invented by *Yi Jang-son*) called 'The Flying Thunderbolt.' This was projected from a kind of mortar (about 8 ft. long) made of bell metal, and having a bore of 12–14 in. History records that this could hurl itself through the air for 40 paces. When the 'Flying Thunderbolt' was thrown over the wall of a town, and when the Japanese inside flocked to see what it might be, it exploded with a terrifying noise, killing a score or more men instantly. 'The length of the gun compared with its caliber, the distance the projectile was carried with the poor powder then in use, and the explosion of the shell all point to this as being the first veritable mortar in use in the East, if not in the world.' It is said that the Japanese were so enraged at the destructiveness of these new instruments of war, that at the

final great battle of the campaign at *Sochon* (near *Fusan*), nearly 39,000 Korean and Chinese heads were gathered up from the field, the ears and noses were cut off and pickled in lime and water and forwarded to *Hideyoshi*, — later to be buried in the famous Ear Mound (*Mimi-zuka;* p. 430) at *Kyōto*. One authority says that 214,752 human bodies were decapitated to furnish the ghastly material for this ear-mound, and he further adds: 'Thus ended one of the most needless, unprovoked, cruel, and desolating wars that ever cursed Korea, and from which it has taken her over two centuries to recover.' So far-reaching was the suffering this stupendous campaign entailed that thenceforth the Japanese were customarily referred to by the Korean commonalty as 'the accursed nation.'

In 1797, *Captain Broughton*, in his voyage of discovery in H.M.S. *Providence*, cruised along the E. coast of Korea and gave his name to the great bay in the S. of *Ham-Gyong* Province. He was soon followed by others, and Korean cruelty toward those who attempted to enter the country, and official arrogance toward the foreign gov't that essayed to protect its nationals, involved the authorities in frequent disastrous scrimmages. A fleet of 7 French ships commanded by *Bellonet* anchored off the mouth of the *Han River* in 1866, and the city of *Kang hoa*, on *Kang hoa Island*, the military headquarters of W. Korea, was bombarded and destroyed. When the crew of the American schooner *General Sherman* were murdered by *Koreans* at *Ping-An*, in 1866, the United States sent a punitive expedition (of 750 men) under Rear-Admiral *John Rodgers*, and after a rapid shrapnel demonstration (sometimes referred to as 'Our little war with the Heathen'), the Koreans made amends and the ships withdrew. The repeated breaches made by England, France, Germany, Japan, and the United States, soon broke down the wall of *Chosenese* seclusion, and after the signing of the treaty with Japan, the first Korean embassy (which since the 12th cent. had been accredited to the Mikado's Court) left for Japan, and reached Yokohama May 29, 1876. Other treaties were soon signed with foreign powers (that of the United States in 1882), the most important being that with Great Britain (in 1884), for, as is customary with that greatest of all colonizing powers, the intelligent and able representatives who trod in the footsteps of *Sir Harry Parkes* (prominent among them *Dr. McLeavy Brown*) left their indelible impress upon the country and its people. The first American minister to the Hermit Kingdom was *General Lucius H. Foote*. The events which led up to the final annexation of Korea (Aug. 22, 1910) by Japan were rapid and sanguinary; Russian greed, haughtiness, and duplicity were the underlying and accelerating motives.

The world knows how holy, peace-loving Russia unmasked her batteries after the Japan-China War of 1895, and, aided by other powers, compelled Japan to give up all claims upon the continent and to be content with an indemnity from China and the cession of Formosa. Also how all administrative reforms instituted by Japan in Korea were nullified and rendered abor-

tive by Muscovite intrigue. To remain in direst ignorance, but to join the Greek Church, recognize the supremacy of, and pay tribute to, the 'Little Father,' and later to aid him in a denationalizing campaign against Japan, comprised Russia's aims toward the Koreans. But more enlightened and progressive Japan had wider and more humanitarian ambitions — ambitions similar to those of the United States in the Philippines, and Great Britain in India. For years the Mikado's unswerving policy has been to correct Korean maladministration, and to open the Hermit Kingdom to the world. 'Twice' (says *Mr. Longford*) 'the Japanese attempted to secure their own position in Korean *vis-à-vis* Russia, first by the convention negotiated at St. Petersburg in 1896, and second by that negotiated at Tōkyō in 1898, known from the names of their signatories, the first as the *Yamagata-Lobanoff*, and the second as the *Nishi-Rosen*, convention. All were in vain. Russia pursued her own course regardless of all treaty obligations, obtained and held control of the military and financial systems of Korea, and, while she had agreed to respect Korea's territorial integrity and not to obstruct the development of commercial and industrial relations with Japan, she was rapidly securing for herself concessions which placed the most valuable resources of Korea at her disposal. Her Minister at Seoul was always in the confidence of the King, and, backed both by gratitude which the King owed for the protection given to him in his time of peril (after the murder of his Queen) and by the prestige of Russia, was practically able to obtain all that he asked. It seemed only a question of time when Korea should become in name, as she already appeared to be in fact, a Russian province, when a series of incidents occurred that were as insignificant in their origin as they were momentous in their results.

'Among the many concessions granted by the Korean King when a refugee in the Russian Legation (in 1896) was one to a Russian subject for cutting timber in the valley of the River Yalu, on the N.W. frontier. It was a valuable one, in view of the building of the Trans-Siberian Railway, the immense number of sleepers that would be required, and the rich forests of the Yalu Valley, which could furnish the material, while the river itself afforded easy and cheap facilities for transport from the forests to the borders of Manchuria. Members of the Imperial family of Russia and high officials in E. Siberia took large pecuniary interests in it, so that the *concessionnaire* became assured of strong political and official support whenever the time came at which it suited him to make use of it. It was never made public, and nothing was heard of it till the summer of 1903, when Chinese laborers from Manchuria began to fell timber on an extensive scale under Russian direction; and the laborers were soon followed by soldiers, to protect them from

the mounted Chinese bandits who infested Manchuria immediately to the N. of the Yalu. The sale of land to foreigners outside the limits of the recognized settlements was forbidden by Korean law, but a large tract was purchased by the Russian timber *concessionnaire* at *Yongampho*, a Korean port on the Yalu, about 15 M. from its mouth, from the Korean owners. Substantial dwellings, sawmills, and other buildings were erected on it, the river frontage was embanked, and every intention was manifested of founding a large settlement. A little farther up the river, on the Manchurian side, is the Chinese port of *Antung*. *Yongampho* is said to be one of the ten best harbors in Korea. If the possession of *Yongampho* was combined with that of *Antung*, which, like the rest of Manchuria, was at the time in Russian occupation, the river Yalu could be closed to all approach from the sea, and the Russians, with open contempt for both Japanese and Korean protests gave every indication of their intentions. A fort was erected on the highest part of the acquired land in Korea, guns were mounted, and a garrison established in it. A second fort was commenced on the Manchurian side, on a cliff commanding the river, a few miles farther up. The Korean Gov't was awakened by these proceedings to the danger which threatened their N. frontier and their N.W. province. An old prophecy foretold that when the Tartar was in the N. and a shrimp in the S., and white pines grew in the valley of the Yalu, the end of Korean independence would be near. The configuration of Japan is supposed to resemble a shrimp, and Japanese settlements were now all over the S. — at *Fusan*, *Masampo*, and *Seoul*. The Russian Tartar was establishing himself in the N. and lining the valleys of the Yalu with white telegraph-posts made of pine, and all combined to signify the realization of the prophecy. Korea was still under the thumb of Russia, the King (later the Emperor), both in gratitude and fear, subservient in all things to the masterful Russian Minister at *Seoul;* but both King and Gov't, pressed by the Japanese Minister, who was supported by the diplomatic representatives of the other powers at *Seoul*, especially by those of England and the United States, plucked up courage to send orders to the local governor of *Wiju*, the most important frontier town of Korea, and the capital of the prefecture, to stop the illegal sale of real estate. The Governor reported that the Russian methods rendered him powerless; that the Russians simply took possession of the land in the first instance, with or without the consent of the native owners, and went through the form of buying it afterwards. The Russian Minister in *Seoul*, in answer to the feeble protests of the Gov't, declared that the "valley of the Yalu" included not only the line of the river itself throughout its entire length, but all its tributaries and all the adjoining districts, and that a concession to cut timber implied the priv-

ilege of exercising every operation incidental to it, in no matter how remote a degree. He claimed, therefore, the right to construct rlys. or roads, erect telegraphs, acquire land for building purposes, and to take whatever military measures appeared to be prudent for the protection of the Russian settlers engaged in all or any of these works. He claimed, in fact, the fullest military control and very extensive proprietorial rights over the entire N.W. frontier.

'The Japanese Gov't was profoundly moved by the Russian proceedings and claim, recognizing that if both were permitted to pass without resistance, they would form stepping-stones for further extension of the Russian sphere of influence that might end in the absorption of the whole peninsula. She had before her many instances of Russian methods and of Russia's cynical disregard of the most solemn treaty obligations when it suited her to break them. Russia had already in her present action violated in their most essential items both of the conventions she had made with Japan for the regulation of their mutual interests in Korea. She had stationed troops in Korean dominions, though they were not necessary for the protection of existing settlements; and she had acquired land in places not open to the residence of foreigners in defiance of the provisions of Korean law; in both respects outraging the sovereignty of Korea as an independent kingdom, which she had solemnly bound herself to recognize. Japan tried in vain to rouse the Korean Gov't to take steps which would throw some moral obstacles in the way of Russia's encroachment, but neither the King nor his Ministers would go beyond their first feeble protests, and they blindly and fatuously yielded to the dictates of the Russian Minister. Japan then tried to safeguard her own interests by offering Russia a free hand, as far as she was concerned, in Manchuria, provided the safety and independence of Korea were adequately guaranteed; and she exhausted every step that was possible in patient diplomacy in her endeavor to procure Russia's assent to the guarantees which she considered essential. Russia treated her well-meant and courteous efforts with offensive indifference till her patience was exhausted, and the Russo-Japanese War of 1904–05 began. Its results as completely put an end to Russia's further interference in Korea as the China-Japan War had to that of China 10 yrs. before.

'By two great wars Japan had freed Korea from all interference on the part of the two great neighboring empires, and she was now herself at liberty to start on the task of the regeneration of the unhappy kingdom which had been the ostensible object of all her interference in its affairs for thirty yrs. Korea henceforth stood toward Japan in the same relation as that of Egypt to Great Britain since 1882, and the task before her was very similar to that which faced Great Britain — to

reform a Gov't rotten with corruption to its very core, and to elevate a people reduced by ages of oppression and spoliation to the lowest abysses of unrelieved misery and hopeless degradation. All Korea's history in recent years left no hope that she could ever reform herself.' (*The Story of Korea.*)

The atrocious murder of the Queen consort by ruffians in the service of *Yi Haeung* (the *Tai Won Kun*, or Prince Parent — of the King), aided by low Japanese assassins, in 1895, and the consequent flight of the King to the Russian Legation (where he remained for 2 yrs.), convinced the well-meaning Tōkyō Gov't of the difficulties attending the introduction of reforms in a state not entirely under its control, so when by the terms of the Portsmouth Treaty (of Sept., 1905) Russia acknowledged Japan's 'paramount political, military, and economical interests' in the peninsula, a Protectorate with a Resident General vested with practically sovereign authority was established by Japan (1905–07), and the reformation of the country was begun. The administration of the Court, its property and revenues, was taken in charge by Japanese officials; a Cabinet was formed on the model of that in Japan; an elaborate scheme of local gov't was adopted; the judiciary was reformed; taxation readjusted; prisons cleansed and amplified torture abolished; primary, technical, law, language, agricultural, forestry, and other schools established; new highways, streets, and parks opened; an elaborate system of railways planned; and more abuses corrected and civic and other reforms instituted than China and Korea combined had perhaps thought of during the preceding two thousand yrs. When the Japanese undertook the work of reform there were but two classes in Korea, 'the robbers and the robbed.' Squeezing and peculation were the rule from the highest to the lowest, and every position was bought and sold. The peasants had neither rights nor privileges, except that of being the 'ultimate sponge.' 'Standards of official rectitude were unknown, and traditions of honor and honesty if they ever existed, had been forgotten for centuries.' In order to protect the peasantry, who were powerless to protect themselves, the Japanese punished grafters, and this so incensed the Korean officials that assassination, Korea's craven but popular method of political attack, was resorted to, and *Prince Hirobumi Ito*, whose splendid administration was in a fair way to regenerate the unhappy country, was shot (in the Harbin Station) Oct. 26, 1909. Prior to this the old Emperor had relinquished his crown (July 17, 1907), and his 'long, unhappy reign had come to an end (the reign which commenced with the extermination of the Christians within his dominions and ended with these dominions in the firm grasp of his traditional enemy) and a new Emperor had been installed; but his reign was destined to be brief.' Everything had been tending to one

unavoidable end; Korean politics showed a perpetual repetition of the same tale: plot, counterplot, insurrection, and foreign complications. The brutal murder (March 24, 1908) of *Mr. Durham White Stevens*, the American Councillor to the Korean Gov't, and that of the lamented *Prince Ito* (one-time Resident General of Korea, and at the time of his death President of the Privy Council in Japan) were the last straws, and on Aug. 22, 1910, Korea was formally annexed to the Japanese Empire.

On introducing the new régime, the Mikado pardoned 1711 criminals, granted special gifts to 12,115 aged members of the Korean aristocracy and literati, and to 3209 faithful women and dutiful sons, and distributed special bounties (amounting to 17,398,000 *yen*) to 317 rural districts. In addition he ordered to be immediately established 35 sericultural training schools, 21 for weaving, 8 for paper-making, 3 fishery training schools, 13 industrial workshops, 37 seedling nurseries, 4 mulberry farms, and several hundred primary schools, etc. The scientific, hygienic, educational, and other reforms instituted by the Japanese would require a book to catalogue. Nearly every city now has its industrial schools, and model farms and even model villages have been established throughout the country to teach the benighted people how to help themselves. A network of rlys. is being pushed in all directions; mines are being developed; hospitals and waterworks, telephones and telegraphs installed; the cities have been cleansed, beautified, and rendered safe for all; aliens are protected; the death-rate among the people has been materially diminished, and the public health has noticeably increased. Small manufacturing plants, museums, public libraries, and institutes for the aged, the helpless, and the blind are now to be found in several of the cities, along with courts where justice is dispensed and from which intrigue has been abolished.

The progress of the erstwhile Hermit Kingdom — once a 'going piggery,' but now something more than a geographical nonentity — has been almost as great in its way as that of Japan after its opening to the world by *Commodore Perry*. That intelligent Koreans will later be as grateful to Japan as the Japanese now are to the United States, there is but little doubt. With customary astuteness and good will, Japan has adopted the admirable British idea in colonization of giving every man, British or alien, friend or foe, the same chance. The dog-in-the-manger policy — one of the silliest ever practiced — is conspicuous by its absence. It is to her credit also that she has given practically a free hand in Korea to the right sort of missionaries (of whom there are 500 or more, 75% American) in their chosen but not always amply rewarded tasks. For since the days of *Father Cespedes*, certain missionaries have, by splendid work and continued self-abasement, striven for the uplift and betterment of the down-trodden Koreans,

and not a little of the refinement noticed among certain classes to-day could easily be traced direct to their unremitting individual efforts. Japan is to-day repaying Korea for centuries of unjust invasion, by the introduction of civilization and enlightenment. The student may consult: *The Story of Korea,* by *Joseph H. Longford* (London, 1911). — *Corea the Hermit Nation,* by *William Elliot Griffis* (New York, 1907). — *Korea,* by *Angus Hamilton* (New York, 1904). — *Korea and Her Neighbors,* by *Isabella Bird-Bishop* (New York, 1897). — *History of Korea,* by *Rev. John Ross* (Paisley, 1880). — *History of Korea,* by *Homer Hulbert* (Seoul, 1904); and others. The actual progress of Korea under the able administration of the Japanese is set forth annually in an interesting book (published at Seoul, by the Government General of Chosen) called *Annual Report on Reforms and Progress in Korea.*

Korean Characteristics. The average Korean man is 5 ft. 4 in. tall, of good physique, well formed, with not unhandsome Mongoloid features, oblique dark-brown eyes, high cheek-bones, and noncurling hair that shades from a russet to a sloe black. The olive bronze complexions in certain instances show a tint as light as that of a quadroon — a phenomenon which some writers lay at the door of the Dutch sailors of the *Sparrowhawk* who were wrecked off the coast in the 17th cent., and held prisoners for 27 yrs. To the observing eye there is the same diversity of racial types among Koreans as one notes among the Japanese and Chinese. Straight and aquiline noses, as well as others that are broad and snubbed, with distended nostrils and Negroid characteristics are common, and, as is the case with the Japanese, all do not show the looped-up eyes. The physiognomic peculiarities are sufficiently distinctive easily to differentiate Koreans from Chinese or Japanese. The hands and feet of both sexes and all classes are small and well formed; the finger nails are almond-shaped. The men are endowed with considerable physical strength and they will carry heavy weights on their shoulders with the ease of Turkish porters or Mexican *cargadores.* They are a sturdy, nonmaritime race, with large, fairly healthy families. Whiskers are at a premium, and whenever a man can, he raises a pseudo full beard of spiky hairs that refuse to grow close together and which can be counted readily. Those who cannot force this bristly desideratum wear a lean black mustache turned upside down like that of the mandarin pictured on tea-boxes, and, when possible, cultivate a goatish, paint-brush-like imperial, similar to that usually shown in cartoons of 'Uncle Samuel' of the United States. This hirsute adornment, attached to the cheerful if vacant Korean physiognomy, is so startlingly like that of the average Cora Indian, of Tepic Territory, in Mexico (who claim that their forebears came from the Far East, and who are so much like Mongolians that the Mexicans call them

Chinos, or Chinese), as to make a singular impression upon one acquainted with the two peoples. (Comp. *Terry's Mexico*, p. 95.)

In many respects the Korean is *sui generis*. Frugal in the use of water (to which he has a determined hostility), fond of a frowsy smell, economical of the truth, as avid of 'fire-water' as the red man of the American plains, and with light prehensile fingers that readily assimilate the detachable impedimenta of the 'foreign devil,' he suspects the wide world and possesses to a sordid degree the Oriental vices of duplicity, cunning, and general untrustworthiness. He steals freely when the opportunity offers, and his capacious sleeves and balloon-like trousers make ideal places of concealment for one's cherished belongings. The spawn of a low order of civilization, he is untidy and swinish in his habits, and apathetic in the face of work — for which he has a fervid distaste. He is a born dawdler, gambler, and brawler: and, like the Chinaman, he has, in his fathomless conceit and besotted ignorance, a sturdy and unshakable faith in his own impeccability and the flagrant worthlessness of everything foreign. He is lethargic, purposeless, devoid of thrift or ambition, and he dwells contentedly amidst incredible dirt and discomfort. His specialty — the curse of his country — is sorning on his relatives or friends. He is an inveterate smoker and he will sit for hours in a limp state of fatuous vacuity, sucking a bowlful of tobacco not larger than a marrowfat pea, while his puny little wife (or one of his several concubines) — usually several hands shorter and of much smaller physique — may be squatting beside some wayside pool washing the raiment which her lord and master always wears out first in the seat. The long-stemmed pipe with its tiny bowl (much like the Japanese pipe) of enameled base metal, and its miniature pellet of home-grown tobacco is to him what the cigarette is to the Spaniard, — an almost inseparable companion. Over this travesty of a smoke, men and women will sit for hours gossiping and indulging in acrid scandal; for owing to the insatiable curiosity of the people nothing can be kept sacred or secret. They are said to be the most irrepressible scandal-mongers in the world, — which in truth is saying a good deal!

One of the qualities which prove Koreans destitute of the commonest sense is cruelty; in this respect the sensitive person soon classes the country with southern Italy. Few travelers can pass through Seoul without seeing unfortunate and loudly-squawking poultry undergoing the painful operation of being plucked alive, and there is no dearth of mistreated animals to be commiserated. It would, indeed, be a greedy person who would wish to revisit a Korean abattoir, as the method of dispatching the poor animals is almost too revolting to be described. The throat of the beef is first cut, then a peg is inserted in the opening, and the butcher takes a hatchet or a heavy

mallet and beats the martyred animal on the rump until it dies. The process takes about an hour, and the wild-eyed creature suffers agonies of terror and pain before it loses consciousness. By this wicked method very little blood is lost during the operation; the meat is full of it, and its heavier weight is to the advantage of the vendor. The method is so repugnant to foreigners that they deal almost exclusively with the Japanese butchers, shunning the Korean product as one does pork at Shanghai. Goats (which are sold for mutton) are killed by pulling them to and fro in a rivulet; a method which is said to destroy the rank taste of the flesh. Dogs are dispatched by twirling them in a noose until they are unconscious, after which they are bled.

The people are practically without a national religion; ancestor-worship influences their life and character (chiefly through fear of what demons may do to them if they neglect the spirits of those that have gone), and Confucianism, which is ostensibly the official cult, is supposed to provide the guiding rules of life. A wave of Buddhistic fervor swept over the land in the 15th cent., but it left but little impress on the Korean morality. Sorcerers and sorceresses abound and fatten on the credulity of the unlettered classes, and while exorcising alleged evil spirits, they annex the victims' cash. Demonism with its host of allied superstitions gives rise to many idolatrous practices, and not a few ridiculous customs; an uncharitable and characteristic one of these is to stuff rude straw dolls with a few *cash*, and on certain days cast them into the street, so that the unwary who pick them up may acquire all the present and future ills of the persons who threw them out! Christianity is making its influence felt, and it is indubitably the religion of the future.

Koreans usually settle individual or village disputes or feuds with stones; they are said to be the most expert stone-throwers in the world, both in their accuracy of aim and in the force and distance of the throw. They can hurl a granitic message through the air with a dexterity peculiarly embarrassing to an opponent, and about every so often the necessity seems to arise for them to let off steam in this Biblical fashion. When there is a dispute between villagers, instead of soiling their knives on their enemies, each side lines up its most pugnacious men, who in turn scour the neighborhood for the hardest missiles they can find. When these are piled in convenient places, each side draws off and the battle begins. Until the projectiles have all been thrown out of reach, the sight is a peculiar one. The men stand their ground gamely enough until downed by some hurtling boulder. For a time the air is thick with flying stones, which oftentimes clash in mid-air with on-coming ones and strike brilliant sparks from them. Battered faces and bruised heads are always the outcome of these little tribal wars.

Swinging is a favorite pastime; at certain seasons stout swings are erected at almost every village, for the enjoyment of old and young. Kite-flying is the sport most relished by men and boys (Jan. is the great month, on account of the light winds), since considerable discomfiture can be given an opponent by cutting his kite-string (and thus winning his kite) by a more skillfully manipulated string coated with glue and powdered glass. — The native music is as painful to the foreign ear as ours is to the Koreans; the musical instruments are many and of crude workmanship and design. Drums, cymbals, gongs (of which the people are passionately fond), unkeyed bugles, trumpets, flutes, several sizes of rude guitars, and a five-stringed violin assist in the execution of their wild and melancholy minstrelsy — from the dissonancy of which foreigners usually hasten as fast as possible.

Of Korean grotesqueries the national costume is among the most pronounced. The grass-cloth worn by both sexes is made from the fiber of a white nettle (*Urtica niveus*) grown in many parts of the country and woven on rude looms. When the upper classes can afford it, they wear thin silks of the brightest colors obtainable, usually blue, green, and purple, or white. The voluminous winter costume consists of huge trousers and socks and a sleeved coat. The costume peculiar to the women of the capital is a swathed skirt (resembling exaggerated Turkish trousers) and a (masculine) green, blue, or lavender silk coat put over the head and clutched below the eyes, the long wide sleeves falling from the ears. The effect is that of a person who has hastily thrown a coat over the head without putting the arms through the sleeves. Tradition has it that the custom arose at a time when most of the fighting men were slain, and women had to mount the walls arrayed in men's coats to deceive the enemy. It is declared that no Korean woman ever puts her arms through the sleeves of her coat.

The Korean Top-Knot, an inherited custom established upward of 20 centuries ago, is as much a Korean characteristic as the queue has long been in China. The average Korean is very much attached to it, as it is his badge of legal manhood (rather than one of subjugation, like the pig-tail), and until he possesses it he has the title of 'a half man' bestowed upon him. Boys wear twin plaits or tails down their backs until they are old enough to be invested with this manly attribute, and the investure is one of the most important ceremonies in their lives. To the American, this hirsute adornment bears a striking resemblance to a twist of Navy tobacco; it is protected by a fine crinoline hat (made of horsehair) which distinguishes Koreans from all other nationalities. It weighs about $1\frac{1}{2}$ ounces, and through its fine meshes one can see the cherished knot coiled tightly on the top of the wearer's head. The truncated conical crown (which is about 5 in. in diameter at the

base, tapering to 4 in. at the top), with its circular brim (about 18 in. across) gives it the appearance of a new-fangled fly-trap. When tied beneath the chin with broad black crinoline ribbons, it imparts to a chubby, bewhiskered face a ludicrously lackadaisical and infantile air! It is not unlike the old-style Welshwoman's hat, or that of a Tipperary brawler. Of a uniform glossy black, it is a source of ceaseless anxiety to the wearer; if it gets wet it is ruined, and to prevent this it is often covered with an oiled paper, an arrangement both conical and comical. They are the special predilection of the *Yang bans* (officials and men of leisure), who saunter along the street with a serenity born of possessing absolutely nothing and consequently having nothing to lose. This decayed gentry, who try so hard to impress the beholder with their worth, who strut along with a swinging gate befitting their supposed standing, and whose pockets are usually as empty as their top-knotted pates, form a striking class in Korea. Their long bamboo pipes and their wooden shoes recall those of the first Dutchmen who came to Japan, and their haughty demeanor (much copied by the aspiring *jeunesse dorée*) oftentimes accords illy with their general appearance of ambulating rag-bags. Many of the Koreans possess an alert mentality, but this is usually so befogged by superstition, prejudice, and conceit, that it is of little use to them.

The social position of Korean WOMEN is deplorable. They have been rigidly secluded for ages; they are the slaves of their masters, the men, and they are kept down by a tyrannical oppression that would scarcely be credited in the West. Silence is regarded as a woman's first duty; her husband addresses her by the word *yabu*, signifying 'Look here,' which is significant of her relations to him. From a young girl she is kept carefully shut up and is not allowed to be seen or spoken to by a man. She has no voice in the matter of her marriage, as her husband is selected for her by her father. She may never have seen her husband before the wedding-day, and even then etiquette does not permit her, throughout all the festivities, to exchange a word with him. If a man speaks to a girl before she is married, she is considered as disgraced; if a malevolent ravisher penetrates to her apartment at night undiscovered, it is safer for her to permit him to work his will rather than to call for help, for thus the world would know that a man had spoken to her, and she would be dishonored! Despite the fact that the Koreans are an intensely passionate people, a man is supposed never to glance at a woman. Marriage at an early age is common among them, and immorality is commoner.

Korean women have always borne the yoke. They accept inferiority as their natural lot, and they do not look for affection in marriage. The wife has recognized duties to her husband, but he has few, if any, to her. It is correct for a man to

treat his wife with external marks of respect, but he would be an object for scorn and ridicule if he showed her affection or treated her as a companion. On her marriage-day the bride must be as mute as a graven image. This silence must remain unbroken even in her own room. From the moment she enters the nuptial chamber with her stranger husband (who oftentimes attempts to make her break her silence by coaxing, taunts, or jeers), she is spied upon by all the female servants of the house, who hang about the doors and chinks waiting for such a breach of etiquette as speech. A single utterance would cause her to lose caste forever in her circle. As it is, whatever the newly wedded couple do is told by the servants to all the neighborhood, which evolves choice bits of scandal in order to make the pair a laughing-stock among their friends. The custom of silence is observed with great rigidity among people of the so-called upper classes. It may be a week, or many weeks, before the husband knows the sound of his wife's voice; even then she speaks only when absolutely necessary. The daughter-in-law often passes years without raising her eyes to those of her father-in-law, or addressing him. Among the highest class, a bridegroom, after passing three or four days with his wife, leaves her for a considerable time to show his indifference; to act otherwise would be bad form. — When the girl becomes a mother her position is somewhat improved. She rarely goes out by daylight except in closed chairs. If she leaves the house at night it must be with her husband's consent, and she must be accompanied by some one to bring back proof of where she has been. Korean babies have no cradles, and are put to sleep by being tapped lightly on the stomach. Widows are not permitted to marry again, and the inevitable consequence is that many become the concubines of married men. Concubinage is very common. *Phyong An* is said to have formerly produced the most beautiful women in Korea, and from that region came the *Gesang* for the Royal Court at Seoul.

Somewhat different social regulations apply to the women of the lower class, who share in the toil of daily life and must in consequence make their appearance by day in the streets. As a rule they are ill-bred and unmannerly, far removed from the gracefulness and charm of the same class in Japan. The wearing of white clothes by the men puts severe and almost incessant work on the women's shoulders, and they are the national drudges. They have few if any pleasures, and they try to get even with fate by singeing their compatriots with the lash of their pungent and scarifying vocabulary. The average low-class women possess a fund of invective that usually sends the men scattering to the four points of the compass; it is as inelegant as it is complete, and it seems to be both dreaded and effective. Age treats these poor creatures shockingly; at 30 they look 50, and at 60 the stranger wishes he hadn't seen

them. Their vixenish dispositions indubitably add to their extraordinary unattractiveness. One pities them for the style of dress evidently forced upon them. As the feminine waistline is supposed to be at the arm-pits, and as tight swathing of the bust does not permit the mothers to respond readily to baby's hungry and imperious clamor, the twin maternal founts are worn, as it were, on the outside. Thus the firm buds of youth and the flapping rags of age are displayed to the world — exposing to all Korea what antipodal women strive to conceal. The bulging trousers of the women are the acme of unpicturesqueness, and they render them devoid of all grace and charm. One is often astonished in Korea at the patrician beauty of the girl children; some of their faces are unusually fine, and it is a pity that age does not in their case fulfill the promises of youth. The present humane government is striving to ameliorate the condition of Korean women, and the closer observation by them of Western ways and manners, aided by the uplifting work of the missionaries, is having a beneficent effect.

Food. Koreans are voracious meat-eaters, and the cuisine is on the whole more substantial than that of the Japanese. Omnivorousness is a native characteristic; dog meat is in great request at certain seasons, and dogs are extensively bred for the table. Pork, beef, fish, — raw, dried, and salted, — the intestines of animals, all birds and game, no part being rejected, are eaten — a baked fowl, with its head, claws, and interior intact is considered a special dainty which every one enjoys. Cooking is not always essential. 'In this respect all classes are alike. The great merit of a meal is not so much quality as quantity, and from infancy onward, one object in life is to give the stomach as much capacity and elasticity as is possible, so that four pounds of rice daily may not incommode it. People in easy circumstances drink wine and eat great quantities of fruit, nuts, and confectionary in the intervals between meals, yet are as ready to tackle the next food as though they had been starving for a week. In well-to-do houses beef and dog are served on large trenchers, and as each guest has his separate table, a host can show generosity to this or that special friend without helping others to more than is necessary. Large as a portion is, it is not unusual to see a Korean eat three and even four, and where people abstain from these excesses it may generally be assumed that they are too poor to indulge in them. It is quite common to see from 20 to 25 peaches or small melons disappear at a single sitting, and without being peeled. There can be no doubt that the enormous consumption of red pepper, which is supplied even to infants, helps this gluttonous style of eating. It is not surprising that dyspepsia and kindred evils are very common among Koreans. They eat not to satisfy hunger, but to enjoy the sensation of repletion.

The training for this enjoyment begins at a very early age. A mother feeds her young child with rice, and when it can eat no more in an upright position, lays it on its back on her lap and feeds it again, tapping its stomach from time to time with a flat spoon to ascertain if further cramming is possible. "The child is father to the man," and the adult Korean shows that he has reached the desirable stage of repletion by eructations, splutterings, slapping his stomach, and groans of satisfaction, looking round with a satisfied air. The very poor only take two meals a day, but those who can afford it take three and four.' Among the dishes dear to the native heart are pounded capsicum, bean curd, various sauces of abominable odors, a species of sour kraut (*kimshi*), seaweed, salt fish, and salted seaweed fried in batter. 'Hot dog' in the literal sense is the *pièce de résistance* of the Korean menu.

There are no harder or more constant drinkers than the Koreans, and the vice is common to all classes. The greatest happiness that can fall to the commoner is to be able to drown his cares in the forgetfulness of intoxication; he is then the envy of all his neighbors. The fermented liquors (for which Europeans have to acquire a taste) vary from a smooth white drink resembling buttermilk in appearance, and very mild, to a water-white spirit of strong smell, fiery taste, and great potentiality. Between these comes the ordinary rice wine, slightly yellowish, akin to Japanese *sake* and Chinese *samshu*, with a faint, sickly smell and flavor. They all taste more or less strongly of smoke, oil, and alcohol, and the fusel oil remains even in the best. They are manufactured from rice, millet, and barley. The peasants drink hot rice-water (in which the rice has been boiled) with their meals, honey-water as a luxury, and occasionally an infusion of orange peel and ginger. Tea is rarely drunk.

Language. Modern Korean is closely akin to Japanese in structure, and there is no lack of analogues in the terms of the two tongues; both are thought to be of *Turanian* origin, and Korean bears much the same relation to Japanese that Italian does to Spanish. Japanese and Koreans learn each others' language easily, and communicate readily by the written characters — many of which are of Chinese origin. As in Japan, specially literate classes introduce archaic Chinese frequently into their conversation, and two written languages, stilted Chinese and a derived demotic, are used side by side. The Korean alphabet, or *On-mun*, said by expert sinologues to be one of the most perfect in the world, was invented by *Se jong* in 1451, but it is disdained by literates, whose education is usually in the Chinese classics. The masses can usually read their own script. The tongue is a difficult one for foreigners to acquire; unlike Japanese it is full of ungallant epithets which the proletariat use with scandalous inelegancy. Scalding invective is their strong point, and sensitive persons who have to overhear

them are fortunate in not knowing the language. The vituperative epithet of the Koreans is 'son of a rat,' a somewhat meaningless expression which reflects on one's father — usually an object of veneration by the Korean son. *Nom* (fool) when applied in a contemptuous tone, is apt to provoke quick physical retaliation; *emi*, the root form for 'mother,' if used in a disparaging accusation (referring to ancestry and moral purity), is very offensive to Koreans, and often stirs up a fight. The name of the Creator is never taken in vain.

Korean Literature is said not to repay one for the time spent in studying it. The inspiration is chiefly Chinese; the natives lack the ardent imagination of certain Orientals, and literary themes too often turn to erotic things. Love songs are popular, and some of them are not lacking in grace; the following stanza (one of four) translated by *Mr. Gale*, is often quoted: —

'Silvery moon and frosty air,
Eve and dawn are meeting;
Widowed wild goose flying there,
Hear my words of greeting!
On your journey should you see
Him I love so broken-hearted,
Kindly say this word for me,
That it 's death when we are parted.
Flapping off the wild goose clambers,
Says she will if she remembers.'

The **Flag** of the old Korean Kingdom displayed symbols which travelers frequently see repeated in the art, architecture, and decoration of the people. Though apparently totally different from those on the Japanese flag, the emblems are nevertheless founded on the same order of ideas. The cabalistic central figures on the white ground are (in the philosophy of the Chinese) the *Yang* and *Yin*, or male and female principles of nature — the twofold division (the first strong or hard, the second weak or soft) of the one primordial *ki* (air) — dual powers which first formed the outlines of the universe, and were themselves influenced retroactively by their own creations. These coma-shaped figures (called by the Japanese *Futatsu-tomoe*, and by the Chinese *Taiku*, the body) are always shown (in Korea), one in light, one in shade, coiled within an involved circle (called *Yang* and *Yöng*), and are considered a sort of distinctive badge of nationality. (Comp. *Kuro-shiwo*, p. cxlvi.) The mystic forms (*siang*) at the four corners are supposed to express the state and position, at any given place or time, of the *Yang* and *Yin*, and they are called *Fuh-hi* (from *Fuh-hi*, the supposed founder — in B.C. 3322 — of the Chinese nation). They represent but one half of the eight trigrams (*kwa*) evolved from the two original principles, and among other things stand for the four cardinal points, the earth, fire, sun, water, clouds, rivers, seasons, and what-not. The meanings are subtle and confusing to the lay mind; an effort is made to explain them in the *Yih King* (of the Chinese Five Classics)

or *Book of Changes*, translated by *James Legge* (Oxford, 1882). Consult also *The Middle Kingdom*, by *S. Wells Williams*, vol. 1, p. 626.

The Chosen Government Railways (*tetsudō*) are managed by the Government Railway Bureau, connect all the chief cities of the country, operate over approximately 1500 miles of broad gauge track, and are rapidly being extended to the more remote places. The equipment (3397 cars; 256 locomotives) is modern, the best English and American practice is in vogue, American-style cars are used, along with excellent dining-, sleeping-, observation and other cars. In many respects the dependable train service is like that of the fine Imperial Government Railways in Japan.

Fares are approximately seven *sen* a mile, first class, with lower quotations as the mileage increases. A small additional fare is charged on fast express trains. For this and other information relating to sleeping-cars, etc., consult the Railway Time Table. Parcel Rooms are to be found at all big stations.

The Baggage allowance is similar to that on the Imperial Japanese Government Lines (133 lbs., on a 1st cl. ticket). Luggage-porters similar to those in Japan assist travelers in the stations, to and from trains.

Railway Tickets, and information relating to Railways, hotels, etc., can always be obtained at one of the offices of the Japan Tourist Bureau — located in many places in Chosen.

The Main Line of the Chosen Government Railway, from *Fusan* to (590 M.) *Shingishū*, is an important link in the trans-Siberian system between Europe and Japan, and also between Japanese points and Peking.

The Railway Hotels owned and operated by the company are excellent in every way, and will always be found to be the best in their respective localities. The most important hotels are the *Chosen Hotel*, at Keijō (Seoul); *The Station Hotel* at Fusan; *Station Hotel* at Shingishū; and the Railway Hotels at *Onseiri* (Heijō), and *Chōanji* (both in Kongō-san, or the Diamond Mt. district).

The Dining-car Service on the Chosen Government Railways is known far and wide for its special excellence. Good food, well served, at moderate prices.

The Railway Bureau of the Government General of Chosen issues handsomely illustrated booklets (in English) replete with information relating to the railway and to the country, and will send them free on application. The maps and plans in colors are unusually handsome and serviceable. Address The Railway Bureau of the Government General of Chosen, *N. Toda, Esquire*, General Traffic Manager, Keijō, Chosen. Or The Japan Tourist Bureau, Chosen Railway Building, Seoul (Keijō) Chosen.

Travelers arriving in Chosen from Japan are recommended to apply to the Station Agent or the Hotel Manager in the Station Hotel, for time tables and illustrated literature descriptive of Chosen and South Manchuria.

Central Standard Japanese Time is in use in Chosen, and is one hour ahead of South Manchurian Time.

The Nippon Yusen Kaisha, and the **Ōsaka Shosen Kaisha** run frequent big, clean, fast, comfortable ships between Japanese, Chinese and Korean ports. Good food and cabins. Moderate fares. For information concerning them address any agent or the Japan Tourist Bureau.

45. From Fusan viâ Sanrōshin (Masanpo), Taikyū, Shūfūrei, Taiden (Kunsan, Mokpo), Seikwan and Eitōho (Jinsen, Chemulpo) to Seoul (Keijō).

Fusan-Seoul Line, Korean Railway.

280 M. Frequent daily trains in about 10 hrs. Fare, 1st cl. ¥19.65; 2d cl., ¥12.65; 3d cl., ¥7. Extra fare on express trains. Dining-cars with *à la carte* service. The placards on the cars are usually marked *Keijo* or *Mukden.* Those on the down trains are marked *Fusan.*

The same excellent system of comfort, cleanliness, convenience, and consideration for the traveler, that characterizes the Japanese Railways, is observable on the Chosen lines, which are modern in every way.

For a short distance the rly. skirts the shore of the bay, which here is usually so blue, and so flecked with yellow-sailed junks, as strongly to remind one of the Bay of Naples. Beyond 1 M. *Sōryō* (the original starting-point of the *Fusan-Seoul Rly.*), a number of primitive huts of Korean fishermen flank the shore, their thatched roofs sometimes held down by a tangle of growing melon-vines; the local industry is the catching of sardines and the gathering of edible seaweed, both of which may be seen drying in the sun on the beach. The ruinous old castle on the hill at 3 M. *Fusanchin* (pop. 13,000) was built by *Toyotomi Hideyoshi's* general, *Konishi Yukinaga*, in 1592; it has been the scene of many bloody struggles between the invading Japanese and the Koreans. History records that on one occasion 5000 Korean defenders were slaughtered here, and 2000 primitive engines for hurling cartouche shots captured. Formerly the castle was surrounded by deep moats defended by hundreds of caltrops on which it was hoped the Japanese cavalry would impale itself. Long lines of white-clad Koreans plod cityward down the steep hills which now close at the right — the slatternly, uncomely women the burden-carriers. The rly. winds in and out between the hills, which are bare and brown in the winter, but green and flecked with cosmos and asters in spring and summer. The few graceful pine trees which look down upon the rice-fields (2 crops a year) recall much fairer scenes in Japan. Many of the hills are metal-impregnated and are marked by odd rocks fused in a black mass.

11 M. *Kiho*, on the shallow *Rakutō River*. The trend of the line is N.W. through a poor country lacking in charm. The native villages are scarcely better than those of Hottentots — pictures of filth, poverty, and sloth. Many of the huts are round and in shape and color like big mushrooms, built of stone and straw, and so poor that 20 *yen* in cash would buy a town. The dead level of poverty is everywhere apparent. Lines of dirty men and women with a dazed and purposeless air travel between these spots and the adjacent fields, where red cattle help to drag rude ploughs inferior to those used in Pharaoh's time, and aid in methods of irrigation (necessary only for the rice-fields), that suggest Biblical epochs. One occasionally sees

men making visible efforts to work clad only in a fillet bound round the head; others waste the precious hours strutting about smoking contemptible little long-stemmed pipes in an effort to fill in their monotonous lives in a monotonous region. The villages are usually attended by a retinue of voluminously clad, bare-breasted women destitute of grace and pulchritude; by squalid children, black goats, runty black pigs of revolting habits, and noisy geese, the latter kept chiefly as guards and for presentation at weddings as emblems of fidelity, — something the Koreans do not possess. — We pass the unimportant stations of 19 M. *Fukkin*, and 25 M. *Indō*. At

30 M. *Sanrōshin* (Korean, *Sam-rang-jin*), a branch line runs S.W. to 25 M. *Bazan*, or *Mosanpo* (Inn: *Maritaya Kan*, ¥3.50 to ¥7) a growing town (pop. 14,000) known for its splendid harbor and for the new Japanese city and naval base of *Chinhai*. In the long diplomatic struggle between Russia and Japan for the possession of Korea, the fine *Chinhai Bay* was earnestly coveted by both. Trains leave (several daily, in about 1 hr.: no 1st cl.; 2d cl., ¥1.10) for *Masanpo* from the main line station. — Beyond *Sanrōshin* the *Nak-tong River* is seen at the left; the train enters a hilly country, stony, jejune, and sparsely settled. The scrub pines which clothe certain of the slopes are characteristic features of Korean scenery. Tunnels become frequent as the line penetrates the higher ranges of the hills. 38 M. *Mitsuyō* (pop. 13,000, on a fine plain). The river (good trout-fishing) is crossed and the rly. curves broadly to avoid some of the loftiest hills, which are riven by long, arid, sparsely settled, uncultivated valleys. 46 M. *Yusen*. 52 M. *Seidō*. 67 M. *Keizan*.

77 M. *Taikyū* (Inn: *Yoshida Kan*, special service ¥5; 1st cl. ¥4; 2d cl. ¥3.50), one of the most flourishing towns in S. Chosen, has 8000 inhabs. and stands on a wide rice-plain surrounded by hills. The *Tatsujō Park* is about ¾ M. to the S.W. The track now crosses a region of wide cultivated valleys watered by thin streams and hemmed in by stately mts. Many of the house-roofs flame in autumn with the red peppers which form piquant items in the native cookery. Occasionally one glimpses crude water-pestles used for hulling rice — contrivances consisting of a heavy log centered on a pivot with a weighty pestle at one end, and a box at the other. When the latter is filled with the water diverted into it, it tips and bears down one end of the log; the pestle then ascends with a solemn, crushing thud on the rice in the tub or hollowed stone serving as a mortar. Like the 'poor folks' of other lands the poverty-pinched Koreans maintain kennels of sturdy but craven, mangy yellow dogs, which race with the train as it runs past their doors. Many black magpies enliven the fields. The rock-strewn hills remind travelers of Mexico, and the filth and lethargy of the Mexican *peon* is reflected in the domestic economy

of the Korean, — whose mind is usually as sterile as his country, or as shallow as the streams which cross it. 88 M. *Shindō*, in a broken country where purple asters and field daisies grow. The distant hills look grim and forbidding. Some of the crudely fashioned earthenware used in Korean homes is made hereabout.

The general aspect of the country beyond (94 M.) *Waikwan* is bare and monotonous, and were it not for the majesty which the very baldness of the mts. suggests, and the glorifying effect of the matchless blue sky, it would all be wearisome to the eye and mind. The rly. soon describes a wide curve to the left, enters a tunnel, and on emerging crosses the *Nak-tong* on a 7-span steel bridge. Other tunnels are features of the region, which is marked by vegetable wax-trees planted by the thrifty Japanese. 99 M. *Jakuboku.* The pernicious effects of the wholesale deforestation of the mts. is shown hereabout in the deeply gashed slopes and the parched and barren valleys between. Some of the hills are basaltic with huge blocks of basalt that protrude from between the sparse scrub pines. Beyond (105 M.) *Kin-usan,* a wretched and melancholy town, the train threads a tunnel, then runs down a narrow valley watered by several tributaries of the *Nak-tong* which meander like slim blue threads across the region. In the hamlets which generally back up to these streams, pottery-making is the chief local industry. 115 M. *Kinsen* (pop. 8430). Persimmon orchards are now features of the country, which is dotted with crude potteries. Swineherds and shepherds, as primitively clad as Pan himself and almost as suggestive of goats, lead their meager flocks across the dry hills, and add life if not color to the views.

132 M. *Shūfūrei* (712 ft.), the highest point on the line, marks the watershed of the massive lateral spur which extends westward from the great axial range of the *Sho-paik Mts.* of the E. coast, and separates the province of *N. Kyong-Syang* (which we have just left) from *N. Chyung-Chyong* (which the train now enters). 137 M. *Kokan.* 146 M. *Yeido*, the half-way station between *Fusan* and *Seoul.* 154 M. *Shinsen.* 159 M. *Iin.* The rly. now describes a great horseshoe curve, runs up a steep slope opposite the station, rounds a high hill on a stiff gradient, and offers, in retrospect, some of the most satisfying vistas on the journey. Beyond the tunnel extensive views over a wide expanse of territory open out at the right. 166 M. *Yokusen.* The up-grade is still stiffish, and from the terraces on which the trains run, one gets glimpses of a picturesque town on the bank of a winding stream far down at the right. Four tunnels are passed through before we reach

177 M. *Taiden* (*Taichun*), point of departure for a branch line viâ 9 nondescript stations to (69 M.) *Kunsan*, a port (in *N. Chyolla* Province) on the Yellow Sea, near the estuary of the *Keum River.*

The flourishing town of *Kunsan* occupies a fine site overlooking a picturesque bay. It is a port of call for various ships of the *Ōsaka Shosen Kaisha* Line, and for steamers of lines that do a coastal trade. For information relating to fares, time of departure, etc., address any agent of the *Ōsaka Shosen S.S. Co.*, or the Japan Tourist Bureau.

Northward of *Taiden* the rly. traverses a region of denuded hills drained by numerous puny rivulets, then crosses the *Keum River* to (179 M.) *Shinnanshin.* 187 M. *Fukō*, on the *Kinkō River.* 193 M. *Chōchiin.* 202 M. *Zengi.* The broad wagon-road leading over the hills goes to the *Chiksan Mining Co.'s* property. The pink and white ibises which one notes in the fields beyond feed on a species of large and unusually handsome frog of a vivid green color with black velvety spots, the under side of the legs and body being a rich red. — 207 M. *Shōseiri.* 214 M. *Ten-an*, starting-point for the near-by *On-yō Hot Springs.* The region roundabout is the favorite haunt of fine copper pheasants, many of which start up and whirr off at a rapid pace before the approach of the train. 221 M. *Seikwan* (*Sŏng-hoan*). *Asan Bay* and an old battlefield of the China-Japan War lie toward the N.W. The rly. soon crosses the *Anjō River* on a steel bridge 388 ft. long. — 227 M. *Heitaku.* 232 M. *Seiseiri.* 240 M. *Usan.* 224 M. *Beiten.* The broad rice-fields backed by distant mts. are bright with color imparted by long-tailed pheasants of beautiful plumage. The region shows its proximity to Seoul and looks prosperous. 248 M. *Suigen* (*Suŏn*), one-time capital of the district, with 15,132 inhabs., contains a number of uninteresting old temples, some ruinous palaces, an ancient astronomical observatory, and an Agricultural and Industrial Model Farm, maintained by the Gov't for the advancement of agriculture. The district is pleasing, with many pine and willow trees. The big, sleek red bulls which help the farmers in their tasks carry a framework on their backs, with capacious side pockets into which hay is thrust. Numerous quaint arched stone bridges and tombs, in the form of granite tortoises with shafts rising from their backs, are features in the landscape. Broomcorn, rice, and various grains are the chief crops. — 225 M. *Gumpojō.* 259 M. *An-yō.* 263 M. *Shikō.* At (268 M.) *Eitōho* (*Yŏng-dong-po*) *Jct.*, north-bound travelers who do not wish to continue on to *Seoul* change cars for *Chemulpo* (Rte. 47). The line now crosses the broad and deep *Han River*, over an American steel bridge 2000 ft. long and 53 ft. above the stream. 272 M. *Ryūzan* (*Yong-san*) *Jct.* is a suburb of *Seoul* and the administrative center of the Korean Rlys. 274 M. Seoul (*Nandaimon Station*).

274 M. Seoul (Japanese, *Keijō*). Trains usually run into the *Nandaimon Station*, which is nearest to the Chosen Hotel and the chief business section.

For a detailed reference to Keijō see the following pages.

46. Seoul (Keijō) and its Environs.

Arrival. Hotel runners meet trains. Information Bureau and Lunch Room in the Station.

Taxis ply for hire. The usual charge to the hotel (5. min.) is 50 *sen*. If there is any question about it, submit the matter to the hotel manager.

Motor-car rates by the hour are about 6 *yen*. Special rates for country trips. The hotel-cars usually are kept in the best condition. Rates the same as others.

Jinrikis ply for hire at from 70 *sen* to one *yen* the hour. Consult the hotel manager.

Tramcars run to many parts of the city and suburbs. Cheap and useful.

Hotels. **Chosen Hotel* (Tel. add. '*Choho, Keijo*'). Best in the city. Recommended. Modern, fire- and earthquake-proof. Member of the Japan Hotel Association. Many comforts and modern conveniences. Telephones, radio, moving pictures, good food, and service. English spoken. The manager, *Mr. J. Sakai*, is well known for his ability to please foreign guests. Consult him about sight-seeing plans.

Rates, American Plan. Single room from 8 *yen* a day and up. With private bath, from 11 *yen*. Double room from *yen* 16.50 and up. With private bath from *yen* 19.50. Special terms for a long stay. Meals only: Breakfast, *yen* 1.75. Tiffin, *yen* 2.50. Dinner, *yen* 3.

The Japan Tourist Bureau, helpful friend of the traveler throughout the Far East, has a branch in the Railway Building Bureau. English spoken. Guides, guidebooks, maps, plans, etc. Railway Tickets. Free information.

Banks. The Bank of Chosen (Pl. B, 3). — Consulates from many countries.

Seoul (pron. *sowl*, or *sow-ohl*) or **Keijō** (*kay-jo*), a one-time walled city with a population (Japanese, Koreans, Mongols, etc.) of approx. 302,000, stands on the N. side (2 M. distant) of the swift *Han River* (120 ft. above it and 35 M. from its mouth), in the heart (*Kyongkwi* Province) of the ancient Kingdom of Korea (lat. 37° 35′ N., and long. 127° 0′ E. from Greenwich), is one of the most picturesque and romantically situated mediæval capitals of Eastern Asia. It was founded (in 1392) by the *Emperor Yi Taijo* under the name of *Hanyang* ('Fortress on the Han'), but it is generally known as *Seoul* ('capital'), the Japanese equivalent for which is *Keijō*. As the political, intellectual, educational, and commercial center of the country, with (so-called) palaces, art, and industrial museums, libraries, botanical and zoölogical gardens, colleges, banks, electric lights, street-cars, and telephones, and many additional adjuncts of a modern and progressive metropolis, it is Korea to most foreigners, since it represents in the large everything Korean; much as Tōkyō represents N. Japan. For upward of 8 centuries it was the home of the concubine-loving Korean sovereigns, and few cities have seen more maladministration, cruelty, rioting, and bloodshed. For almost that length of time it was a sort of cancerous growth

that choked the national ambition and sapped the life-blood of the people — a poisonous blight on all progress and civilization. To-day it is the center whence all benefits and reforms radiate. The Japanese Governor-General dwells here, and from the Residency the affairs of the nation are administered. The situation of the old capital (2 by 2 M.), in a broad valley (5 M. long by 3 broad) surrounded by rugged hills that tower in somber grandeur above it, is very attractive. From the highest of these (N.) hills, the *San-kak-san*, or Three-peaked Mountain (2,270 ft.), — which foreigners know as the Cock's Comb, — one may enjoy a magnificent panorama of the wide city with its mushroom-like houses and the lordly *Han* flowing broadly to the sea. From a military viewpoint the city is considered strong both in itself and in its stern outposts. Arid and forbidding as the hills look in winter, spring and summer find them clothed in delicate green enlivened here and there by great blotches of heliotrope, azalea, fragrant honeysuckle, and (in season) the beautiful blossoms of the plum, the peach, and the cherry. Many poplar trees, Chinese pines (*Pinus sinensis*), and flowering shrubs thrive in the warm pockets of the hills — invisible to the eye until one approaches closely — while at their feet the lotus-pools (in Aug.) are worth going far to see. The tall mountain to the S. of the capital long served as a signal-station on which bonfire messages were received from the southern provinces.

For purposes of civic administration the city is divided into five quarters: *Toshō* (East), *Seishō* (West), *Hokushō* (North), *Nanshō* (South), and *Chushō* (Middle). The 85,000 or more Japanese who add life, energy, and color, and the 6,000 Chinese who impart an odor not strictly one of sanctity, dwell in the *Honmachi* district (the *Chinkokai* of the Koreans) in the S. quarter. The Legation Quarter (*Chong-dong*) with its many trees, its ugly hybrid houses, its park-like gardens, and elevated sites, stands at the W. extremity of the city, inside the wall, near the W. Gate and the *Seidaimon Station;* many of the 300 or more foreign residents dwell here and just outside the wall, beyond which the country drops away abruptly and affords pleasing and far-reaching views over the deep and wide intervening valley. Around the city proper, inclosing intramural *Seoul*, climbing up and down the precipitous slopes and laying its brown, weather-beaten, and sinuous lengths over the hills like some great dragon, is the battlemented wall described hereinafter. A long, wide (100 ft.) street, *Chon-no* (pron. *Chong-no*) or Big Bell St. (Jap. *Shōrō*), divides the city practically in halves and leads from the E. to the W. Gate, then far into the country, through extra-mural *Seoul* at either side. It is essentially the main street of Korea, for here one may study the natives and their ways to the best advantage. Scattered along its length are some of the chief 'sights' and the best of the

Korean shops, most of the latter mean and tawdry and out of keeping with the width of the thoroughfare. The majority of the shops are dedicated to a trivial commerce in ironware as crude as that which Vulcan forged, in junk of various kinds; horn and tortoise-shell goggles much affected by the alleged literati and official class; coarse earthenware; cheap native-made knives and pipes; paper-goods and matting; tin lamps and candle-sticks; cumbersome saddles with green and red leather flaps embossed with brass rosettes; and imported textiles whose colors maintain a perpetual warfare. Up and down this brilliant, sunlit metropolitan thoroughfare flows a steady and kaleidoscopic stream of native life which contrasts strangely with the modern electric street-cars and other evidences of Western progress.

Tall, top-knotted Koreans with straggling goatees similar to those pictured on Uncle Sam of the U.S.A.; with fly-trap hats, baggy clothes and a frank air of laziness and poverty; and olive-skinned women clad in the picturesque habiliments of the old days, are familiar figures on the thoroughfares, and they strike a note different from that observable in any other country of the opulent East. They and the many other bizarre sights and sounds impart to the streets a strange blend of gaiety and sobriety, of modernity and mediævalism, of the Orient and the Occident. Fine modern buildings erected by the Japanese suggest that Chosen in time will occupy her right place among the countries of the Far East. For the first time in its history it is now well governed.

Paralleling *Chon-no* on the S. are the ruins of a sometime crystal brook, now defiled in a loathsome manner and spanned by a number of archaic stone bridges, one known as the Chicken Bridge, because the chicken-market is held near it. On the banks of this fetid stream scores of the native women work out their destiny by washing their lords' frowsy and voluminous clothes; pounding the hard bundles with wooden rollers on stones until a fine gloss like that of mercerized cotton is produced. They are characteristic features not only of *Seoul* but of all Korea, for wherever there is a runnel or a festering pool there women drudges foregather, ladle up the malodorous water, roll the yellowish-white garments into sizable bundles, then batter them into cleanliness. The sound of their tapping clubs is a familiar one in the 'Land of the Morning Calm.' A little farther to the S. stretches one of the chief Japanese thoroughfares, the *Honcho-dōri* (Main St.; also called *Honmachi*), narrower, busier, cleaner, more cheerful and inviting than the Korean street, but less interesting because more modern. It curves gracefully round the base of a small bit of transplanted Tōkyō called *Nam-san* (Nam Hill), on which stand several imposing governmental buildings, conspicuous among them the *Sotokufu*, or Residency General. Here there is a pretty public

garden, and hereabout Japan blazes forth in all its riot of color and picturesqueness. In no quarter of *Seoul* is the stress of Occidental civilization and progress so apparent as here, and from daylight until dusk long lines of busy people, postmen on bicycles, delivery carts being pedaled along by bareheaded boys, straining bulls, foreigners, Japanese, Koreans, Manchus, and Cantonese pulse through its restricted channel. The most objectionable and savagely noisy segments of the daily procession are the strapped, muzzled, and contumacious Korean ponies, against which the traveler should always be on his guard. They rarely lose a chance to bite the unsuspecting stranger and they are equally diligent with their heels or fore feet.

The **Korean Pony** (prototype of the Japanese pony) is one of the most salient features of Korea. 'The breed is peculiar to it. The animals used for burdens are all stallions, from 10 to 12 hands high, well formed, and singularly strong, carrying from 160 to 200 lbs. 30 M. a day, week after week, on sorry food. They are most desperate; squealing and trumpeting on all occasions, attacking every pony they meet on the road, never becoming reconciled to each other even on a long journey, and in their fury ignoring their loads, which are often smashed to pieces. Their savagery makes it necessary to have a *mapu* for every pony. At the inn stables they are not only chained down to the troughs by chains short enough to prevent them from raising their heads, but are partially slung at night to the heavy beams of the roof. Even under these restricted circumstances their cordial hatred finds vent in hyena-like yells, abortive snaps, and attempts to swing their hind legs round. They are never allowed to lie down, and very rarely to drink water, and then only when freely salted. Their nostrils are all slit in an attempt to improve upon nature and give them better wind. They are fed three times a day on brown slush as hot as they can drink it, composed of beans, chopped millet-stalks, rice-husks, and bran, with the water in which they have been boiled. Every attempt at friendliness is resented with teeth and heels. When descending a steep hill the *mapus* hold the ponies by their tails!'

Honcho-dōri is as innocent of sidewalks as a country lane, but facing it, beside the many branch stores from Ōsaka and Tōkyō, are the sub-offices of two of the greatest corporations of the world: The Standard Oil Co. of New York, and the *Mitsui Bussan Kaisha* of Tōkyō. At its junction with *Nandaimon-dōri* stands the costly (2 million *yen*) and imposing *Chosen Ginkō* (Bank of Korea), completed in 1912 and forming, with its splendidly massive gray granite walls and glistening copper-sheathed domes, a landmark in the vicinity. It is the newest and finest of all the city banks, and once within its spacious and elaborate interior the visitor finds it difficult to convince himself that he is not in New York. The immediate neighborhood is the liveliest in the city, and the hucksters who trot along the street uttering their strange cries add to the universal din. Here the Japanese demonstrate their right to be the ruling race by intelligence and progress, and many Koreans cluster as near as possible to them for the protection they feel is assured them.

From each of the two great arteries mentioned there radiates a labyrinth of narrow, tortuous streets flanked by Korean, Japanese, and Chinese shops and factories. Not a few of the

city byways are still unpaved, dirty alleys whose emphatic quality during the dry season is dust, and during and after the rainy season sticky mud. Most of them are concrete illustrations of the fact that when left to themselves the Koreans become very soiled children of the soil, and dwell in a general abominableness repulsive to Westerners. The slimy and fetid runlets which ooze past their rickety doors and the microbic refuse-heaps piled high beneath the low straw eaves speak no language to them. — The broad, well-paved street which goes past the *Nandaimon Gate* and *Station*, and connects the city with the new Japanese suburb of *Ryūzan* (linked also by rly. and trolley), is *Furuichi-chō;* cityward from the gate to its intersection with *Honcho-dōri*, and later with *Chon-no*, it is called *Nandaimon-dōri*. It has been recently widened and paved, and it is significant of what the chief thoroughfares of the metropolis will be a few years hence.

The **Legation Quarter** (Pl. B, 3) is perhaps the healthiest of the city — a blend of town and country. Most of the houses stand back in fine spacious gardens reached through lanes between high and massive walls. In spring and summer one is awakened early by the strident chattering and wrangling of magpies; the melodious call of the cuckoo; the incessant twittering and chirping of small birds and insects; the hoarse calling of geese; the crowing of a myriad cockerels; and not unfrequently by the grunting or squealing of the young bears of which certain of the people are fond and which are a product of the country. The entire section is embowered in beautiful flowers and poplars, *Paulownia imperialis*, pines, and other trees, and the freshness and beauty of the early mornings are inspiring.

The **Walls and Gates.** Few objects in the Far East are more impressive or more distinctively mediæval than the crumbling, crenelated wall (Korean, *song;* Jap. *heki*), which is 25–40 ft. high and which runs for 14 M. like a girdle about the inner city. No less picturesque are the eight huge pavilioned gateways which pierce it, and the great arches that span the streams crossed in its course. The *Emperor Yi Taijo* caused it to be built soon after he fixed his new capital here in 1392, and history records that 200,000 men were drawn in from the different provinces to work on it. Like the Great Wall of China (from which it manifestly was copied) it stops not at mts., but climbs them sturdily (to a height of 1130 ft. at the N.), coiling about them like some sinuous and sinister dragon; following the irregularities of the ridges before dipping into some deep valley or disappearing behind some spur later to reappear on a higher, projecting ridge. Small sections have been demolished to make way for the expansion of the modern city; others are falling inward, and still others are used as foot-paths or planted with flowers and vegetables by those whose houses back up against

it; but the remainder is preserved in its pristine crudity. What it has lost in strength it has gained in picturesqueness, for long stretches are almost covered with clinging ivy, and where the accumulated moss of centuries spots its sides it makes a striking feature in a striking landscape. From below it looks like a solid and formidable mass of cyclopean masonry, for numerous direct and oblique embrasures pierce it and recall the time when bold archers trod its high parapets and launched feathered shafts and javelins over the ramparts at advancing foes. Through these loopholes one gets entrancing views of distant valleys and mts. and from the top still wider ones. The wall proper is 12–15 ft. through and consists of a bank of earth faced with masonry, of varying heights. The stones which form the outer veneer are about 3 ft. sq. and 15 in. thick, and are crowned by cut granite blocks or coping-stones grooved in the center, set on a slight incline, and measuring approximately 5 ft. wide, 12–15 ft. long, and from 6 to 36 in. thick. The traveler with time to spare will not regret an early morning stroll along the crest of this ancient fortification built a hundred yrs. before Columbus discovered America. That part near the W. Gate, 5 min. from the hotel, is easily accessible. Ascend between the gate and the police-box at the right. There are none to question or to demand fees.

The GATES (Korean, *moon;* Jap. *mon*) are huge, cumbersome affairs, heavily bossed and strengthened with massive and badly rusted iron sheathing, strips, and bolts, swung on huge pivots let into soffits above and below, — after the manner of old Spanish-Moorish seignorial houses, — and set in solid arches of cut gray granite blocks, some of them 10 ft. long and almost as thick. They are interesting specimens of the crude workmanship of the early *Chosenese* — more picturesque than handsome, and in this progressive 20th cent. more ornamental than useful. Surmounting the arches are massive, two-storied, quadrilateral, temple-like structures, with uptilted tiled roofs, enriched with a maze of faded compound brackets and dingy polychromatic decorations — conspicuous among which in white and black, is the Life Principle already referred to. Anciently they were used for the barbaric dramas enacted by masked musicians, sorcerers, and the like whenever the Emperor went abroad or visited extra-mural *Seoul*. Certain of the gates have grandiloquent titles that accord illy with their dilapidated appearance; as, 'Benevolence,' 'Bright Amiability,' 'Exalted Politeness,' 'Gate of Elevated Humanity,' and the like.

The NANDAIMON (Korean, *Nam Tai Moon*), or S. Gate, near the rly. station of the same name (Pl. B, 3), is the most attractive and the best preserved. Like certain others it is reserved for pedestrians only, and one will scarcely see a more picturesque sight than the stream of variegated humanity that pulses through it on a bright day, — Korean men in white, and

women in green garments; Chinese in blue gowns; Japanese in sundry vivid colors and conventional black; and native children in their brown 'birthday' suits. — The archway is immensely solid (39 ft. deep; 16 wide and 20 high), iron-studded and with the ear-marks of great antiquity. The lower stone wall, the electric light shafts, and the parterres are modern. The superstructure is in only tolerable repair and is inaccessible to visitors. Those interested in seeing one of the pavilions are recommended to inspect one or more of those described hereinafter. The

Seidaimon (*Su Tai Moon*), or W. Gate (Pl. B, 2), for centuries the entrance to the capital for travelers from *Chemulpo*, and which for many years after the Japanese occupation marked a specified quarter of the old metropolis, has gone the way of many of the old relics, and has been demolished. New, clean, wide streets have replaced the narrow, tortuous and not always clean lanes that formerly intersected the region. The views over the countryside hereabout are extensive.

Not long ago, when the Big Bell sounded the requiem of the setting sun, all the city gates were closed, and the dilatory and luckless wight who reached one of them a minute late might beat on their knurled surfaces until his knuckles bled and the tigers came and carried him off, for nary a soul would open them as much as an inch. At that period the wall was intact, but despite this tigers and leopards leaped it and frequently took a nightly quota from among the trembling citizens of the inclosure.

The **North Palace** (*Kyong-pok Koong*), in the N.W. quarter (Pl. B, 2) at the foot of the frowning *Pook Han Hill*, comprises a group of over-decorated buildings (said to date from the 15th cent.) in an immense wall inclosure 5 min. walk N. of *Chon-no St.*

In striking contrast to them is the new, handsome and commodious building of the **Government General of Chosen**, erected in western style adapted to local conditions and climate, and one of the finest structures in the city.

The wide *Kokamon Gate*, recently taken down and rebuilt on the eastern side of the palace, is of interest for its peculiar architecture. It is of massive proportions, with various quaint features.

Many of the fitments of the old Palace have been sadly mauled by time, and in consequence are of little interest. In no sense is the structure as artistic as other superior and similar ones in Japan. While they recall certain buildings in Nikkō, they possess little of the inalienable charm of those splendid structures. The traveler will note a similarity in the architectural motives of many of the Korean and Japanese temple and palace fitments and embellishments; not a few of them having reached Japan through Korea.

The mythological phœnixes (*fung-wang*) are Korean

emblems of peace and good government. — The Main Palace stands at the foot of a succession of wide, grass-grown, flagged inclosures marked by faded gates and indifferently carved stone balustrades. The stone animals in the act of peering into the verdure-choked runnel of the second compound are curious. The 3d gate gives ingress to an inclosure with a two-storied ancestral temple rising from a double plinth encircled by sculptured stone fences showing traces of art. The compound brackets of the eaves, the huge sloping roof, and the general exterior decorations are mediocre. A vacant shrine stands within. The tall Indian-red pillars support a ceiling smudged by the incense of ages and covered with tawdry decorations. Passing through two more inclosures, each with its deserted shrines, then through a low gateway at the left, we cross a stone bridge flung across a lily- and lotus-flecked moat to

The KEIKAIRŌ, known variously as the Summer Pavilion, Hall of Congratulations, and Audience Hall, a draughty, quadrilateral, dilapidated structure supported by 8 rows of 6 each square and round gray granite columns with metal sheaths instead of capitals. A beautiful lotus-pond stretches beyond to a pine-clad strip with many flowering trees and shrubs. Water completely surrounds the edifice, like certain of the floating palaces of India, and granite steps lead down to the lakelet on which royal boats once floated. The supports of the carefully chiseled stone balustrade girdling the building carry lotus-leaf designs. Many bird notes fill the air, and a gentle melancholy broods above the place. Here the palace ladies formerly loved to congregate and to enjoy the reflection of the myriad lotuses which waved and nodded above the ripplelessly pool. — A deserted garden, now choked with underbrush, stretches away to the rear of the palace buildings, and near the back gate, on a spot then covered with a small hut since destroyed, a cruel tragedy was enacted before dawn on Oct. 8, 1895.

Because of her unusual intelligence and her skill in placing members of her own family in nearly all the offices of State, the Korean Queen was a thorn in the side of certain Court intriguers, particularly *Tai Won Kun* (the King's father; died 1898) who ruled with excessive vigor for 10 yrs., put 2000 Korean Catholics to death in 1868, and won the title of a 'man with bowels of iron and a heart of stone.' By unscrupulous ability and rapaciousness he gained the support of certain unpatriotic Japanese, and on the morning in question, at the head of a mixed band of miscreants, he suddenly stormed the palace, intimidated the King, and by mistreating certain of the palace ladies, made them disclose the hiding-place of their royal mistress. 'In the upper story the Crown Princess was found with several ladies, and she was dragged by the hair, cut with a sword, beaten, and thrown downstairs. The Queen, flying from the assassins, was overtaken and stabbed, falling down as if dead; some one then jumped on her breast and stabbed her through and through with a sword. She was then carried to a grove of pines in the adjacent park, kerosene oil was poured over the body, which was surrounded by fagots and burned, only a few small bones escaping destruction. Thus perished, at the age of forty-four, by the hands of assassins, the clever, ambitious, intriguing, fascinating, and in many respects lovable Queen of Korea.' What remained of the poor stricken body was gathered up and later buried beneath the tomb mentioned hereinafter.

The **Big Bell** (*chong* or *chon*) stands at the intersection of the *Nandaimon-dōri* and the *Chon-no* (Pl. B, 2) in a rude, slatted, and time-stained pavilion called the *Chong-kak*. It is of cast bronze, 10 ft. high by 8 wide (weight unknown), and is said to be the 3d largest in the world — which is doubtful. It is easily the largest in Korea, and it bears the following inscription: '*Sye Cho* the Great, 12th year *Man cha* and moon, the 4th year of the great *Ming Emperor Hsüan-hua*, the head of the bureau of Royal despatches, *Sye Ko Chyeng*, bearing the title *Sa Ka Chyeng*, had this pavilion erected and this bell hung.' According to an authority it was cast in 1396 and hung in its present place in 1468. The metal of which it was cast failed to fuse until a living child had been tossed into the molten mass, from which circumstance the Koreans claim that the wailing of a child can always be detected in its notes. Its dull, heavy boom is heard in all parts of the city, and its warning tones have been the signal for the opening and closing of the gates during five centuries. Formerly at 8 or 9 o'clock, when darkness had fallen, this great curfew was rung as a signal to all the men that they must hurry home, seclude themselves, and give the women a chance to come out and amuse themselves. Drastic punishment was the reward for failure to obey; the custom fell into disuse when Europeans came to live in the capital. The spot on which the bell kiosk stands is regarded as the center of the old city. The inclosed MONUMENT somewhat to the W. of the big bell, on the *Chon-no* (N. side), was erected by *Tai Won Kun* in 1866, after the Korean repulse of a feeble attempt made by the French to get satisfaction for the murder of French missionaries. The inscription is significant of the tyrant: 'Whosoever pronounces even the name of a European is a traitor to his country.'

The **Marble Pagoda** (Pl. C, 2), in Pagoda Park, 5 min. walk E. from the big bell, stands on the N. side of *Chon-no St.* in a pretty park with attractive iron gates. If these are closed, entrance can be gained through the wooden gate at the left. The custodian's house (no fees) is just within. The pagoda, a curious Buddhist relic in the Dravidian style modified by Chinese sculptors, is said to have been presented to a Korean King by a Chinese emperor in the 13th cent. Originally 11 stories high, it is now in a lamentable state of decay; the topmost sections have fallen and lie near the base. The sculptures in low relief represent Buddhist votaries traveling toward nirvana, surrounded by tigers, dragons, and many figures of the Buddhist pantheon. Time and the elements have dealt less kindly with this curious relic of Indian-Chinese art than with the huge stone tortoise hard by, the chiseled lotus leaf on the back of which proclaims its Buddhistic significance. It is 14 ft. long by 9 ft. broad, and it rests in a sunken space 18 by 15 ft.; rising from its back is a stone shaft capped by a sculptured entangle-

ment of writhing dragons in bold design. It is evidently a tomb, as the tortoise forms the material for a number of pleasing superstitions peculiarly acceptable to the Korean habit of thought.

The ***East Palace** (*Chang-tok Koong*) stands in the N.E. quarter of the city, immediately S. of the Museum (Pl. C, 2), at the top of a short street (*Yokamon-dōri*) which leads N. from *Chon-no* a short distance beyond (E.) the Marble Pagoda. The palace and grounds are closed to the general public, but a card of admission can be obtained through one's consul or upon application to the Gov't General. One hour is sufficient for an inspection of the buildings and grounds — which are worth seeing. Fees are refused by the palace guide and should not be proffered. Travelers usually indicate beforehand the hour of their arrival and the (English-speaking) guide will be found in readiness just within the gate, near the new administration building — the guards of which challenge visitors unsupplied with the necessary permit. The main building dates from the 17th cent. but has been frequently repaired and recently re-decorated. The exterior is profusely adorned in clashing colors. The tiled roof with deep eaves has elaborately painted carved beams carrying terminal enrichments showing the 5-petal plum blossom — the old dynastic emblem. The detached building at the rear of the main structure, an excellent example of first-class Korean workmanship, has strikingly decorative peacock-blue tiles, and formerly was the home of the Emperor. When not in the New Palace in the Legation Quarter, he is supposed to abide in the low house at the right. The prevailing tones of the interior decorations are red, gray, and black; the structure is erected around a hollow square, similar to the old imperial buildings at Kyōto. Save for a stone fountain the central patio is bare. The long hall into which the visitor is conducted first is carpeted with imported linoleum; from this one usually enters a public dining-room, decorated in tawdry and doubtful taste. The low waiting-room is a polychromatic maze of bewildering colors, not very subdued, but relieved here and there by sculptured phœnixes and plum-blossom crests. From it one proceeds to the vast and lofty Throne Room, 60 or more ft. high, embellished in many colors. Fourteen immense wood columns 2 ft. in diameter, and many pilasters, all painted a rich Indian red, support the coffered ceiling, each panel of which is adorned with a painted phœnix; the wide central sunken panel displays two gorgeous gold phœnixes in high relief, surrounded by wave patterns in polychrome tints. This design is duplicated in a richer and more decorous way in the fine panel above the throne. The extraordinarily fine hangings are of rich yellow and gold brocade woven on Kyōto looms. At the back are two large phœnixes (one with a peacock's outspread tail) painted in pleasing colors

on a gold-lacquered panel 20 by 20 ft. Beneath are four curious wood panels ornamented in colors with mythological phœnixes, dragons, and tortoises. The imperial insignia worked in relief on the silk curtains in gold are striking. The beautiful gold peacock screen at the left is worth noting. The massive and graceful chair which forms the throne is of rich yellow silk-velvet and gold, with imperial plum blossoms worked in gold on the arms and legs, and the *Yang* and *Yin* of the Chinese. The exquisite dark-blue cloisonné vases at the right and left, portraying white flowers and birds, were presented by the late *Prince Ito*. Singularly out of place amid the luxurious fitments of the room are the 14 brass gas-heaters of foreign provenience. The hardwood floor is polished to a high degree of luster and slipperiness. The medley of wall-decoration is not in the best taste.

Adjoining the Throne Room is the smaller, similarly decorated Audience Room, with some rich and costly screens and some spindly, upholstered French furniture. The screen in front of the yellow silk hangings at the left cost ¥2000 and is a marvel of richness; the panel at the right, with the cock and hen, plum blossoms, and camellias, symbolizes Spring. That with the wistaria, lilies, and cranes is emblematic of Summer. Autumn is represented by autumn leaves, chrysanthemums, and pheasants fashioned with marvelous fidelity to nature. The dissolution of the summer glories and the advent of Winter is represented by a panel displaying ducks, winter berries, and flowers. The base of the screen is beautifully inlaid with rich yellow gold and madreperl, and edged with chased gold filigree. The dominant ground note of all the panels is a delicate pearl gray. The other screen, displaying strikingly handsome Japanese cranes on a mauve ground, cost ¥1500. — Traversing a long hall in which there are several excellent old Chinese and Japanese screens, we come to

The Reception Hall, with some more costly screens and a noteworthy peacock panel suspended against the wall; the fastenings of the windows and partitions are fine Korean brasswork. The bronze statuette on its pedestal (said to be over a thousand yrs. old) was a gift from the Emperor of Italy to the ex-Emperor of Korea for his consideration toward certain Italian subjects. The long screen behind it, adorned with apricot blossoms, is of Korean make. — Leaving the palace we bear to the left and proceed to the Imperial Summer House, in the spacious, flower-decked garden. In spring the place is redolent of fragrance and beautiful with blossoming cherries; in summer lilies and lotuses impart their special charm, and in autumn the reddening maples are of a gorgeousness difficult to portray. The grounds are very extensive, and fine walks lead to and fro across them. In one of the little houses silk-worms were formerly reared by the Empress; at the far end of the park is a

special summer-house where the Crown Prince used to receive the ministers and nobles. The visitor is conducted finally to a charmingly reposeful little sexagonal summer-house overlooking a lovely pond spanned by a quaint bridge — a flower-decked retreat in strange contrast to the baldness of the Korean streets. To this spot a special aromatic tea accompanied by cakes is brought from an adjacent house, and served on spotless linen spread upon a Western table. Far back of the tea-house, at the end of a secluded walk which winds through forest glades and maple groves, is a pretty dell with a running brook near it — the special retiring place of His Majesty. If the guide is complacent he will lead the visitor through a gateway to the grounds of the museum and the botanical garden before conducting him to the entrance.

The ***Seoul Art Museum** (*Hakubutsukwan*), the **Botanical Garden** (*Shokubutsuen*), and the **Zoölogical Garden** (*Dōbutsu-en*) are all in one wide inclosure just N. of the East Palace garden (Pl. C, 2), and are reached through a short street (the *Genkwa-mon-dōri*) which leads N. (tram-cars) from *Chon-no St.* (5 min. walk) at a point a short way E. of Pagoda Park and the E. Palace entrance; they were established in 1908 and are open daily (admission, 10 *sen*) from 9 to 4. The entrance to the museum grounds is on the left side of the st., and when one stands within the gateway the museum is straight ahead, the botanical garden is at the right, and the Zoo at the left; all are in a state of development and change. The museum exhibits at present displayed in the rather shabby detached buildings are destined later to be assembled and united in one or more larger and more commodious structures. No effort is here made to describe the collection in detail; it is decidedly inferior to the customary splendid ancient and modern art objects one usually sees in the museums of Japan. There are strangely few antiquities of artistic or intrinsic worth, despite the oft-repeated assertion that Korea was the fountain-head whence the wonderful artisans of Old Japan drew their inspiration. Few of them are comparable to the early achievements of the Nipponese. Most of the specimens of old work date from periods between the 9th and 14th centuries. There are some attractive bits of gold, bronze, brass, and lacquer inlaid with madreperl, conspicuous among the latter, several chests, trays, and what-not strikingly like certain of the pieces in the Nara and Tōkyō museums. The bronze mirrors are chiefly of Chinese origin and are unequivocally the prototypes of those so prominent in Japan in the pre-Meiji era. The hall in which the small but interesting collection of old Buddhas (many of Indian origin) are kept is worth looking into, as it contains also a display of early jewelry. Certain of the old monochrome and polychrome pictures, chiefly in *makemono* and *kakemono* form, are scarcely distinguishable, to the casual

eye, from the Japanese and Chinese work. Certain of the court scenes, landscapes, portraits of Buddhist priests and sages, and the like, are noteworthy in conception and technic and show the work of true artists on their ancient surfaces. The collection of palanquins, singularly crude vehicles, arms, and royal trappings is more picturesque than artistic. The mineral specimens and the stuffed birds, animals, and fishes need not detain one. The numerous glass cases containing early pottery, porcelain, and stoneware are not without interest. Certain of the rare *celadon* pieces are grim relics of an era when it was customary to fill them with food and water and place them in tombs or mounds where aged or infirm persons had been left to die a lingering death. The gray *Mishimade-ware* is so called because the stripes resemble those of the *Mishima Almanac* published anciently by the *Mishima Myōjin Temple* (in Japan). All the pieces are immeasurably superior to present-day productions. The fictitious value placed upon some of these old Korean bits by Japanese enthusiasts was exemplified at a recent auction sale in *Ōsaka*, when a mound-bowl, once the property of a Korean emperor, and with an intrinsic value of perhaps 15 *yen*, sold for ¥90,000! — The blue-and-white porcelain of the *Ri* Dynasty is interesting. Most of the specimens of white glazed stoneware were taken from tombs dating from A.D. 900 to 1400. — The buildings on a low terrace at the upper end date from 1911.

The Botanical Garden is laid out in the formal Japanese style, with lakelets, artistic bridges, etc., and is being stocked gradually with rare plants. The fine glassed-in greenhouse contains a number of beautiful orchids. The cherry blooms in April and the maple leaves in Nov. attract many persons. — The Zoo contains the usual assortment of animals from rodents to elephants, besides some splendid Korean tigers, leopards, and bears. — The Imperial Library in course of construction will contain, among other things, some rare Korean and Chinese manuscripts from the monasteries on Diamond Mt.

The **Queen's Tomb** (*Seiryōri*), about 1 M. N.E. of the *Todaimon* (*Tong Tai Moon*) *Gate* (Pl. D, 2) at the E. outskirt of the city, can be reached easily and quickly (tram-car in 20 min.; fare, 15 *sen;* 2 hrs. should be allowed for the round trip) by boarding a car on *Chon-no* and proceeding to a point near the terminus, outside the gate. It stands on the terraced slope of a high hill 20 min. walk (over a straight road) to the left of the car-track, behind a group of shrines. Encircling it is a row of crudely chiseled grotesque figures of Chinese sages, lions, ponies, sheep, etc. A slab of finely sculptured granite 2 ft. thick, 6 ft. wide, and 12 ft. long stands before the mound and rests upon 4 stone drums. The general effect is bizarre and puerile. The caretaker expects a small fee (10–20 *sen* is ample). — The dilapidated and uninteresting Temple of the Chinese

God of War just outside the *Todaimon Gate* is not worth wasting time over. — The so-called TEMPLE of HEAVEN, a worthless structure in the W. quarter of the city (Pl. B, 3), played its part during the old régime and fell into decay along with it.

The **New Imperial Palace** (*Kyong Kyū*) stands in the Legation Quarter (Pl. B, 3) in a wide compound entered through several massive gateways which recall certain of the Buddhist temple gates of Japan. The florid decorations are in atrocious taste and are less interesting than the many involved brackets whose salient members suggest exaggerated calipers and attest their Buddhist origin. The left (side) gate has recently been painted in colors so flamboyant that even the brilliant Korean sun seems unable to tame them. The palace proper, a pretentious gray granite Ionicized structure (dating from 1906), two-storied, with lines of fluted columns on three sides and Greek vases on the low roof, stands far back from the street, behind high masonry walls, and is not open to the public. It occupies the site of an original detached Korean-style edifice erected soon after the flight of the Emperor to the Russian Legation (in 1895) and burned in 1904; the interior fitments were furnished by Maple & Co. of London, and cost about 3 million *yen*. In the back yard is a striking shaft adorned with a group of bronze dragons. The *English Consulate* stands just back of the palace inclosure, and the *American* at the left of it.

Walks and Excursions. The environs of Seoul possess a wildness peculiarly pleasing to the stranger; within an hour's walk of the capital, one finds districts as primitive as though they were a thousand miles from civilization. The people are gentle and kindly disposed, though usually ignorant of any English word. Many of the old customs prevail, and if the foreigner addresses a woman, in all probability she will turn and flee from him as if he were the 'Old Scratch' in person; the scrawnier and more uncomely the woman, the shyer and more timid she usually appears! Strangers who knock at house doors or cross land to seek information from unattended females are apt to wound the susceptibilities of the people. Albeit the country is safe, foreign ladies who object to rude curiosity should go attended by some one — if only a coolie or a jinrikiman from the hotel. The fortresses which crown the summits of certain of the environing mts. are picturesque relics of the old days, but are scarcely worth visiting.

Independence Arch, and the **White Buddha.** The former stands on the Peking Road in extra-mural *Seoul*, 15 min. walk beyond the W. Gate (Pl. A, 2). The walk to the latter is one of the most interesting in the environs, since it affords a good glimpse of Korean country and (on the return) a magnificent view over the city from the heights behind it. — From the gate the road slopes sharply into the valley to (5 min.) a wide

unpaved street leading to the right. Several of the consulates are hereabout, and near them are pretty flower-embowered villas of foreign residents. The primitive houses which flank the Peking Road are scarcely better than the homes of the contemptible little black pigs for which Korea is known. The curious establishments where the huge draft bulls are trussed and shod, resemble primitive bear-traps; half a dozen men are required to manage the unwieldy animals. The wares in some of the shops are kept in pottery jars as big as those in which the 'Forty Thieves' were boiled in oil. Korean ineptitude is curiously manifest in certain of the processes of daily life, and the leisurely traveler finds much to interest him hereabout.

The Arch is a somewhat tawdry affair of gray granite with a commemorative tablet and design of the Korean flag. It was erected in 1895 to symbolize the assumption of independence by Korea, on the site of an ancient structure called the 'Gate of Gratitude.' Near it formerly stood a pavilion in which newly appointed sovereigns received the investiture brought by a special envoy from Peking. Only the stone supports of the old gate remain. — The rambling structure near the base of the hill at the left is the *Seoul Prison*. The region roundabout was formerly used as an Execution Ground, and a decade or so ago it was not unusual to see headless bodies stretched by the roadside, as reminders that the ferocious *Tong-haks*, or the scarcely less cruel Government, were busy. — Beyond the arch, the road winds up through a rocky defile, then leads countryward between bald hills. The city wall high above on the craggy heights is picturesque. The highway soon descends into a wild and arid gorge. About $\frac{1}{2}$ M. from the arch the side trail to the White Buddha turns off at the right, and winds first to the left, then to the right across a lonely and forbidding country. An open stretch leads between hills to a shallow river, a 5 min. walk up which brings one to *Inouye's* stone quarry (frequent blasting). Opposite this, on the left bank of the stream, near the superintendent's house, is a temple-like pavilion above a monolithic fragment of granite at the foot of a hill.

The **White Buddha**, sometimes called *Miriok* (from the Chinese *Mi-le*, or Buddha), is one of many similar sculptured figures (in low relief) scattered throughout Korea, and is supposed to be an early relic of Buddhism. The setting of the figure is romantic and picturesque, with the shallow stream prattling at its feet and the lofty hills rising behind. The body of the seated image is painted white; the heavy, chiseled features show little of the calm Buddhistic spirit characteristic of certain Buddhas in Japan, and the bizarre head-dress and gaudy enrichments accentuate its cheapness. There is no custodian, and no fees are demanded. — The return to *Seoul* should be varied by continuing upstream through the wild and striking region to a point where the city wall flings itself across the

gorge and forms a mediæval five-arched bridge. At a point 5 min. beyond the gateway (through the wall) a lateral arm of the stream comes in at right angles. This should be followed past the small group of native huts flanking one side of the gorge. In spring the wild flowers are varied and beautiful, and in autumn the splendid tints are accentuated by numerous coppices of red haw bushes. In the warm and sheltered rift in the hills, vegetation flourishes with semi-tropical luxuriance. Lines of laden bulls, ponies, and coolies descend the gorge and add to its picturesqueness. A 25 min. walk from the Buddha, along a well-defined path, brings one to the summit of the ridge and the antique *Pook Han Gate*, formerly closed and reserved for the King should he attempt to escape to one of the several fortresses in the hills. A Japanese sentry now guards it. — The road dips hence into a second gorge choked with willows, poplars, and scrub pines, then emerges on a height whence a fine panorama of the city and the hills behind unfolds itself. Hence a 30 min. walk down through the outskirts (follow the wide road and turn up at the left with it) brings one to the side wall and gate of the N. Palace.

Pook Han Monastery. *Pook Han* is the name of a horseshoe-shaped ridge of mts. about 6 M. north of *Seoul;* the highest of the peaks is about 3500 ft. above the sea. Some 2000 ft. up from the valley, toward the summit, is a depression somewhat similar to that of *Kōya-san*. Here stood formerly an extensive group of monasterial edifices (some of which have been burned) where Buddhist monks who had taken monastic vows, uneasy Korean kings, and a few literates lived the lives of recluses. The structures are now deserted save for a few poor (and sometimes greedy) priests. Certain of the Christian missionaries in *Seoul* go there during the hottest period of summer, and dwell in the tumble-down temples. The spot forms a locally popular all-day excursion from the capital — of more interest to the antiquarian and to the lover of picturesque and tranquil scenery than to the ordinary tourist in search of thrills. Ladies unused to climbing rocky roads may find the trip fatiguing. Four hrs. should be allowed for the outward journey (which can be planned to the best advantage with the assistance of the hotel manager), and as many for the return — which can be varied. A guide (3 *yen* for the day) can be dispensed with if one can get a jinriki coolie who speaks a little English. Rikishas (2 *yen* for the round trip with 2 men) can go only part way, leaving a walk up to the monastery of about 1½ hr. One man accompanies the traveler and the other goes round the base of the hill to another point, whence the homeward start is made. By starting from the hotel at 8 A.M. and taking it leisurely, the monastery can be reached about noon, where luncheon (best to be taken from the hotel) may be eaten. The situation of the structures, locked in the cool mt. fastnesses of a spur of the

great axial range, is charmingly romantic; the edifices themselves are in a lamentable state of decay and are melancholy reminders of better days. Compared to the splendid Buddhistic fanes of Japan, these are crudely constructed, and with shabby, impoverished interiors. The now faded frescoes represent the customary mythological dragons and other Buddhist emblems, and are without artistic worth. On a clear day the views from the high points of the hills are magnificent and far-reaching; *Chemulpo*, 25 M. distant, and the Yellow Sea that stretches beyond it are visible, along with many hundreds of square miles of mt. and valley. The matchless blue of the Korean sky lends a permanent charm. — It is customary to leave a small offering with the priest; the traveler is fortunate if this subject does not name the fee and make it a fat one.

The **Diamond Mountain** (*Kongō-San;* Korean, *Keumkang-San*) **Monasteries,** 5000 ft. above the Japan Sea, in *Kang-Won* Province, N.E. of *Seoul* (*Seoul-Wonsan Rly.* to 77 M. *Hcikō*, or 97 M. *Sempo*, thence 88 or 61 M. respectively to *Chōan-ji*, and 22 M. to *Onseiri*), a picturesque and highly interesting monastic group (said to date from A.D. 515) in the midst of one of the most beautiful scenic regions in Korea, are much more accessible than formerly and are visited by an increasing number of tourists each year.

A comfortable Hotel, the *Onseiri* (rates from 11 to 19 *yen* per day per person. Am. Pl.; food and service in foreign style; English-speaking management), established for the convenience of foreigners by the Railway Bureau of the Chōsen Gov't, and open from June 1st to Oct. 30th, is now maintained at *Onseiri* (*Onchyonli*), a little town in a lovely sequestered valley marked by numerous hot mineral springs, at the foot of *Outer Kongō*.

The trip to *Kongō-San* can be planned to the best advantage with the help of the manager of the **Chōsen Hotel,** at *Seoul* (p. 732). He will arrange (free) for the (necessary) guide, an auto, jinriki, or other means of transportation for points beyond the rly., and will bespeak hotel accommodations in advance. The handsomely illustrated *Guide to Kongō-San* (in English; free) issued by the Japan Tourist Bureau contains detailed information relating to the different routes to the mountain, costs, time required, etc.

Ideal weather conditions usually prevail in the Diamond Mt. district in Sept.–Oct., and in April the hillsides flame with azaleas, cherry blossoms, and a myriad wild-flowers. The summers are cool, and the region is gaining fame as a summer resort.

Kongō-San with its 40 or more monasteries (of the *Zen* sect, see p. cxcix) is the most sacrosanct and oldest Buddhistic center in *Chōsen*. Of the 4 main temples (*teras*) the *Chōan-ji*, with a wonderfully decorated hall, the *Taiyuho-den*, has numerous relics of unique interest to ecclesiologists.

Chōanji Hotel, in the *Chōanji* enclosure at the foot of the Uchi-Kongōzan. Rates 8 to 15 *yen* per person, Am. Pl. Under the management of the South Manchuria Rly. Co. (a guarantee to the traveler of comfort, good food, excellent service and reasonable prices).

47. From Seoul viâ Ryūzan and Eitōho to Jinsen (Chemulpo).

Seoul-Jinsen Line.

25 M. Several trains daily (from the *Nandaimon Station;* Pl. B, 3, in about 1 hr.); fare 1st cl., ¥1.70; 2d cl., 1.10 *sen;* 3d cl., 60 *sen*. Passengers from *Fusan* may leave the main line north-bound train at *Eitōho* (Rte. 45), 7 M. S. of *Seoul*, and await the train there. Cars are marked *Jinsen* — the Japanese name for the *Chemulpo* of the Koreans. The rly. (constructed by Americans in 1899) was the first one built in Korea. The distances are counted from *Eitōho*.

The line passes out through *Ryūzan*, crosses the *Han River* on the main line bridge, then bears W. and runs toward the Yellow Sea. Cars must be changed at *Eitōho Jct.* unless one has boarded a through car marked *Jinsen*. The train traverses a fairly fertile country where many of the vegetables for the city markets are raised. Low, semi-denuded hills mark the sky-line; many cosmos flowers enliven the scene in summer. The few stations (4 M. *Goryūdo*, 7 M. *Sosha*, 11 M. *Fuhei*, and 14 M. *Shuan*) are uninteresting. The sea is visible at the left, and near it are vast salt basins operated by the Gov't. 17 M. *Chūken*, a suburban station, is nearer to the E. end of *Chemulpo* (and to the business quarter) than the terminal station a mile farther on. The road from here to the town (jinriki, 15 *sen*) leads up the hill at the left and passes beneath the big stone arch near the summit; the town is then descried on the slope beyond. The port is rapidly expanding in the direction of *Chūken*, and many dwellings now cover the hill-slopes; those which crown the summit of the big hill behind which *Chemulpo* lies, are the homes of foreigners. To these and to intelligent Japanese supervision and reforms are due all the manifold improvements and progress of the entire region. Under Korean rule all was stagnation and decay.

18 M. **Chemulpo**, an important and thriving port in *Kyong-Kwi* Province, on an estuary of the *Han River* overlooking the Yellow Sea, on the W. coast in lat. 37° 28′ 30″ N. and long. 126° 37′ E. of Greenwich, is known for its fine climate, splendid situation, sheltered harbor, and charming sea views. Until it was opened to foreign trade (in 1883) by the treaty with Japan, it was an insignificant fishing-village; to-day upward of 1000 steamships and sailing-vessels anchor in its harbor each year, and its annual exports amount to 60 million *yen* — (imports 69 million *yen*). It is often referred to as the Yokohama of Korea, and the progressiveness of its merchants warrants the name. Of the 57,000 inhabs., 11,948 are Japanese, and but a small percentage foreigners. A number of Chinese merchants have *hongs* here. Many of the Japanese shops are attractive, with Korean and Nipponese specialties. — *Jinsen Hotel*, rates from ¥7 a day, Am. Pl. Ships of the *Ōsaka Shosen Kaisha* (*Ōsaka-Jinsen Line*) leave twice a week for (731 M.) *Ōsaka;* (fare, ¥24), and call at other ports. Passengers are landed free in the company launch. — Sept. and Oct. are the best months for a visit. Bright frosty weather usually prevails in Jan., with snow at intervals between Sept. and March. Fogs are frequent off the coast from March to July, but are comparatively rare from Oct. to Feb. — The town rises back up the slope of the hill from the sea, and from the houses perched near the summit superb seascapes are obtained. The *British Consulate* stands on the crest of the ridge, and hard

by is the *Chemulpo Club*, with British and American members. The island one sees straight out in the bay is *Observation Island;* between it and the shore the Gov't is making harbor improvements, to cost 4 million *yen*. *Getsubitō Island* is ½ nautical mile to the W. The *Bank of Chosen* has a branch here, and there are a number of small shops. The drinking-water (filtered through sand) is supposed to be good, but prudent travelers will boil it before imbibing it. The water-works were installed in 1908, and water is drawn from a point on the *Han River* 3 M. from *Seoul* (near *Tukuson*). There are few points of special interest in or near *Chemulpo;* the *International Park* is about ¼ M. east of the rly. station; the *Daijingū Shrine* (*Shintō*, p. ccxiv) ¾ M. to the E. The first shot in the Japan-Russia War was fired in *Chemulpo Harbor* Feb. 8, 1904, when the Japanese fleet of 7 cruisers appeared off the entrance and discovered the Russian men-of-war *Variag* and *Korietz* anchored therein. The *Korietz* attempted to escape to Port Arthur, but was intercepted. When advised by the Japanese admiral that if they did not leave the harbor at once they would be attacked at their anchorage, the ships steamed out, but soon crept back riddled and worthless wrecks.

48. From Seoul viâ Kaijō, Kōshū (Kenjiho), Heijō (Chinnampō) to Shingishū (Antung).

Seoul-Shingishū Line.

309 M. Several trains daily (from *Nandaimon Station*) in about 10–12 hrs. The tendency is to increase the speed and reduce the time. Fare, 1st. cl., ¥21.80; 2d cl., ¥14. The former toll charge of 15 *sen* for crossing the *Yalu Bridge* to *Antung-hsien* has been abolished. Dining-cars are carried on through express trains. Little or nothing to eat is sold at wayside stations. The line is a continuation of that from *Fusan*. Elevations range from 500 to 2000 ft.

Seoul, see p. 734. The train runs out from Seoul through a tunnel, bears northwest and traverses an attractive, carefully cultivated country flecked with villages overlooking valleys sown to rice; fine hills delimn the plains, and the region looks productive. The iron in the soil imparts a brick-red color to it, and contrasts sharply with the green herbage. As we go up the low valleys we get sweeping views of the lofty lateral spurs of the *Paik-tu Mts*. Despite their nearness to the capital the peasantry live as primitively as men of the flint age, and but a shade better than cliff-dwellers. Some of the hills are brown and bare, and are seamed by watercourses that have uncovered outcroppings of auriferous rocks. Beyond the unimportant station of (6 M.) *Suishoku* the grade slopes gently upward and culminates in a tunnel piercing some tumbled hills covered with scrub pines and *Paulownia imperialis*. Tall poplars flank certain of the grain-fields, and stately herons fish in the solitary paddies. 16 M. *Ichizan*, 22 M. *Kinson*, 29 M. *Bunzan*, on the *Rinshin River*. The absence of temples and shrines in

the landscape attracts the attention of travelers from Japan. Before 36 M. *Chōtan*, we cross the wide *Han River* on an 8-span steel bridge. Considerable ginseng is cultivated round-about and plots of the bizarre plants protected from the sun by mats spread on framework dot the landscape. Numerous saucy black-and-white magpies add voice and motion to the region, the trees on the hill-slopes of which are as thinly scattered as the hairs of a Korean's beard. The granite monuments flanking the roads approaching big towns are memorials supposed to have been erected by grateful citizens to the memory of departing magistrates (but in most cases erected by the officials themselves — lest the public forget!).

46 M. *Kaijō* (*Kaisong*, or *Songdo*), anciently the seat of the *Kōrai Dynasty*, and capital of the peninsula from A.D. 960 to 1392, has 35,128 inhabs. and is curiously mediæval. Inn: *Kaiwa-Kwan*, ¥3. Much of the coarse cotton cloth which forms the national dress is made here, along with a crude earthenware called *Kōrai-yaki*. The city is a great ginseng mart, and many of the ancient customs unaffected by modern progress prevail. Along the narrow, dirty streets go many curiously clad men and women, the latter often wrapped in white sheets gathered round their heads and reaching to their heels. When the breeze fills these ghostly habiliments and makes temporary balloons of them, they are almost as bizarre as the pink garments and curious yellow hats of the boy bridegrooms, or the peaked and scalloped hats and sackcloth coverings of professional mourners. The old metropolis is a large, smelly place in which the stranger will not be prevailed upon to linger. The piles of slender dried fish (called *Mintai*) which one often sees on the rly. station platform come from the N. province, and form a staple article of Korean diet. The *Bokuen Waterfall*, 7½ M. to the N., though regarded as a local wonder, is of no interest to travelers; likewise the ruins of an old palace (*Keitokukyō*) 1¼ M. to the S.

Beyond the tunnel which is passed just N. of *Kaijō* the line winds through the hills, on the lower slopes of which are some quaint brick-kilns constructed in the form of a series of low tomb-like ovens with a tall draft chimney in the center at the apex of two converging nests. The near-by hills are granitic in structure and from them comes some of the splendid granite with which the rly. tunnels are lined. Great blotches of wild iris deck the hill-slopes in late spring. The cave-like mud ovens on the hills are used for burning charcoal. 52 M. *Dojō*. 61 M. *Keisei*. 68 M. *Kinkō*. 75 M. *Kampo*. The grade is steadily upward, between hills which shelter fair valleys and necessitate numerous tunnels. Good views. The villages which dot the valleys own the fields and till them communistically; one often sees all the men and women of a community out in the open working side by side; ploughing, sowing, or reaping the harvest

in a crude utopian way. The summer climate of the sheltered valleys is cool; the winter wheat does not ripen until June. The rich, reddish, alluvial soil produces bountifully. The many pheasants are practically unhunted, and the hills often echo to the metallic skirl of the male bird and the answering note of his dowdy mate. Serrated mt. rangés peer shyly above the distant horizon and add beauty to a productive country dappled with forlorn and melancholy hamlets. The people are so unimpressed by the leaven of progress gradually changing their country, that to foreigners they look very primitive, ignorant, and shabby. And this impression is accentuated by the mock dignity of the grimy, wretchedly poor, but nevertheless pompous, *yang-bans* one occasionally sees. The majority of the native huts are roofed with mouldy straw, and there are no attractive granges; nothing to betoken home comforts, personal prosperity or intellectual or moral advancement. The country is so big that the few inhabitants rattle round in it like a handful of peas in a big kettle, and their tawdry possessions suggest nomadic rather than fixed ways. Their wretched dwellings are as poorly equipped to withstand the rigors of winter as they are to protect the inmates against the attacks of the predatory tigers that infest the environing hills. — Beyond 84 M. *Nansen*, the unimportant stations of *Bukkai*, *Shimbaku*, *Zuikō*, *Kōsui*, *Seikei*, *Bado*, (125 M.) *Shariin* in a fine rice district, and *Chinson*, are passed. 140 M. *Kōshū*, in *Hwang-Hai* Province, is linked by a branch line to 9 M. *Kenjiho*, an uninteresting port on the *Tai-dong Delta*. — 147 M. *Kokkyō*. 151 M. *Chūwa*. 156 M. *Rikiho*. The *Tai-dong* is crossed on a 6-span steel bridge, then again on one of 5 spans. The many sailboats which glance up and down the river suggest those of China.

162 M. Heijō (*Phyong Yang*, or *Ping Yang*), a sometime celebrated city (Inns: *Yanagiya; Mine; Sakuraya Kan*, all from ¥3 to ¥5) with 62,775 inhabs. (11,000 of which are Japanese) in *South-Phyong-An* Province, on the N. bank of the *Tai-dong* 50 M. from its mouth, is one of the oldest cities in Korea; here *Ki Tse* the traditional founder of Korea is said to have established his capital in B.C. 1122, and the credulous still point out traces of the original walls as well as the founder's tomb (3¼ M. to the N.E.). History records that the old city became the capital of *Kōrai* in the 6th cent., and that when *Kōrai* fell it was the center from which the Chinese prefects administered the affairs of the conquered provinces. Its Chinese characteristics still show in the old walls, forts, and gates; the possession of which has been the cause of many sanguinary struggles between Mongols and Manchus, Koreans and Japanese. *Hideyoshi's* army under *Konishi Yukinaga* captured the city in 1592, and so battered and beaten was it by the Japanese in the great battle of Sept. 15, 1894, during the

China-Japan War, that of its reputed 80,000 inhabs., all but 15,000 fled or were killed. The fine monolith on one of the knolls within the walls commemorates the 168 Japanese killed in this engagement. For many years *Ping Yang* bore an unenviable reputation as a sort of Sodom, and it is yet spoken of as the wickedest city in the peninsula. To Koreans its very name suggests beautiful women, wealth, and licentiousness. Its scorn for religion and missionaries was notorious prior to its last downfall, but many of the latter reside there now and do good work. Though squalid and dismal from the foreign viewpoint, it is one of the most picturesquely situated capitals of Korea. It spreads over a lofty bluff rising abruptly from the *Tai-dong*, which here is bright, swift, clear, and 1200 ft. wide. The many Chinese junks and smaller craft which glance up and down its sparkling surface, and the scores of great timber rafts which come down from its upper reaches in summer, are of unfailing interest. The old Chinese wall 20 ft. high climbs like a sinuous dragon from the River Gate with its decorated pavilion, and winds over the hills like that of *Seoul*. The views from certain of the old forts which crown the loopholed, battlemented, decaying relic are magnificent and far-reaching. From one of these vantage-points the city below is seen to be somewhat in shape like a Korean boat, and because of this, the credulous natives dig no wells within the walls, believing that by so doing the bottom will be pierced and the boat will sink. The Korean vices of slothfulness and filth are reflected in all the narrow, tortuous streets, and little remains of the wealth, decoration, fine edifices and the like to remind the traveler of the one-time power and charm of the old metropolis. The decorations of the tottering temple of the God of War, once reputed the finest in Korea, are now faded and neglected. The Japanese are striving to modernize the city, and many of the newer buildings, along with the waterworks, are due to their efforts. The fertile region roundabout is now made to produce considerable silk and ginseng, and the celebrated *Ping Yang Coal Mines* are the largest in Korea. Americans know the city in connection with the atrocious murder of the crew of the American schooner *General Sherman*, as it lay at anchor in the river in 1866. Three years later, while *Commander J. C. Febiger*, of the U.S. Ship *Shenandoah* was lying off the mouth of the river, he surveyed the inlet and named it *Shenandoah*. There are a number of historical sites in the immediate neighborhood, but they are of interest only to Japanese and Koreans.

A branch rly. runs (S.W.) from *Ping Yang* through the uninteresting towns of 9 M. *Taihei*, 17 M. *Kiyō*, and 25 M. *Shinchidō*, to 34 M. Chinnampo (several trains daily in 1½ hrs.; fare, 2d cl., ¥1.55 — no 1st cl.), a thriving port (pop. 25,249) on the *Tai-dong* near where it empties into the Yellow Sea. The steamers of the *Ōsaka Shosen Kaisha* formerly made it a port of call (weekly) on its *Ōsaka-Antung line* (which has been discontinued). There is a good landing-place and a granite wharf. The great Salt Basin at *Koang-yang Bay* (near *Chinnampo*) is owned and operated by the Gov't

oly Bureau; evaporation is the method employed and the annual
t is about 150 million lbs The chief inns are the *Naniwa, Nitaka,* and
-Kan. Rates ¥5, 1st cl.; ¥4, 2d cl. a day. Foreigners will perhaps pre-
e *Heijo Railway Hotel.* Low rates. Comfortable.

om HEIJŌ the rly. continues N.W. near the sea. Beyond 209 M. *Shin-anshū,* we cross the *Seiseiko,* then the *Daineiko.* The junks which here spread their broad sails to catch the breeze which blows above the tree-tops, come and go laden with timber from the Upper Yalu, wild silk cocoons, furs, soya-bean cake, rice and kindred products.

309 M. **Shingishū** (or *New Wiju*), on the S. bank of the broad and swift *Yalu River,* in *N.-Phyong-An Province,* is the terminus of the Korean Rly. Hotel in the station, under the rly. management; similar to that at (588 M.) *Fusan.* Modern; comfortable. Foreign style. Food, room and service better than anything else to be found in the neighborhood. English spoken. Rates: E. Pl. Single rooms ¥3.50 a day and up; double ¥4.50 and up. Am. Pl. single ¥3.50 and up; double, ¥14 and up. Breakfast ¥1.50; Tiffin ¥2; Dinner ¥2.50. Spanning the river, and linking *Shingishū* with the Manchurian town of *Antung* (*Antung hsien; Antoken*) is the longest (6 spans of 200 ft., 6 of 300, 1 of 306; 36 ft. wide; cost ¥1,753,308; completed in 1911) international pivot bridge in the Far East, a graceful and sturdy monument to the skill of Japanese engineers. — Manchurian time is 1 hr. slower than that of Korea. Set watches back 1 hr.

49. THE SOUTH MANCHURIA, THE TRANS-SIBERIAN RAILWAYS, AND THE OVERLAND ROUTE TO PEKING.

Manchuria; or Land of the Manchus, a healthy, fertile, billowy country with a fine, temperate climate, vast riches and a promising future, is rapidly being developed and modernized by the capable and progressive Japanese. A great factor in this development is the *South Manchuria Railway,* originally constructed by the Chinese Eastern Rly. Co. as a link in the trans-Siberian Rte., but acquired by Japan from Russia at the close of the Japan-Russia War. Under the present able Japanese management the rapidly spreading system has become one of the great highways of the world, and it is as modern, as safe, and as dependable as the best American railway. Fast express trains, commodious sleeping-cars and luxurious dining-cars are features of the line, the employees of which speak English and Russian.

The country which the line (4′ 8½″, — standard gauge) traverses is one of the most interesting and diversified in the Far East. It contains many attractions for the tourist. In few places can one see so many bizarre human types unchanged by the modern rly. and living their lives in an environment as medieval and picturesque. During the strenuous Japan-Russia War battles as momentous as any recorded in history were fought over this smiling country, and the tablets and monuments erected and preserved by the order-loving, thoughtful Japanese are of imperishable interest to the average traveler. The memorable sieges of Port Arthur in 1894 and 1904, and the thrilling assaults and capture (Nov.–Dec. 1904) of 203 Metre Hill, by the intrepid Nipponese, have made of the region one of the most interesting and instructive of the world's battle-fields. **Port Arthur** is filled with mementoes of that titanic struggle, and each year sees more and more travelers on the broad highway which now leads from the port to the monument-crowned summit of 203 Metre Hill. Aside from its many historic sights, its lovely parks and fine buildings, Port Arthur is fast gaining an enviable reputation as a health resort. Surrounded on three sides by sheltering hills, facing, on the south, the broad Gulf of Pechili, it possesses a peculiarly benign and balmy climate — one increasingly enjoyed by invalids from all parts of the world. The attractive, well-managed, comfortable hotel; the excellent shooting in the immediate neighborhood; the delightful boating, bathing and fishing; the many walks and drives across the wonderful old battle-fields, and the unusual picturesqueness of the port make a strong appeal. It is often referred to as the healthiest town in all Manchuria. —

Ogondai, or Golden Hill, which guards the entrance to Port Arthur's land-locked harbor, overlooks an adorable little stretch of sand known as Golden Beach — a celebrated resort for Russian officialdom in times gone by.

Hot Springs with special curative properties (rheumatism, arthritis, anæmia, intestinal troubles, skin disorders, etc.) and equipped with attractive inns or hotels are features of certain sections of South Manchuria, and they are fast acquiring an international fame. Among the best known are those at *Hsiungyuocheng* (Onsen Hotel, ¥3 to 6, Am. Pl., English spoken) 110 M. north of Dairen, and 136 M. south of Mukden. The railway sells special excursion tickets at reduced rates. The *Tangkangtzu Springs* (Seirinkan Hotel, ¥4 to 6, Am. Pl. English spoken), are 181 M. north of Dairen and 65 M. south of Mukden. **Chienshan** (The Thousand Hills), a striking mt. range about 8 M. east of *Tangkangtzu*, is known far and wide as the Beauty Spot of Manchuria. Among the hills are many lovely vales and glens containing quaint old temples, brawling cataracts, picturesque rocks, caverns, petroglyphs and other ecclesiological relics. In the spring and early summer the region is converted into a sort of floral fairyland worth going far to see. A host of wonderful wild flowers deck the hillsides, hundreds of birds of gorgeous plumage sing in unison with the music of rippling streams, and the foaming waters which dash down through the green ravines break into spray and drench the surrounding verdure with a myriad rainbow jewels. All the indescribably quaint Buddhist temples belong to the Zen Sect (see p. cxcix) and some of them date from 1004 (during the reign of the Sung Dynasty). The finest among them are the *Lungchiianssu* (Dragon Fountain Temple), the *Taanssu* (Temple of Great Peace), and the *Chunghuissu* (Temple of the Middle Junction). The *Wulian* (Temple of Munificence) is the finest (architecturally) of the score or more Taoist temples. From the terrace facing the atrium of certain of these structures one can obtain views of wonderful extent and beauty. The priests and bonzes attached to the temples live calm monastic lives of simplicity and peace.

Guides to accompany one to the region can be obtained from the station agent at *Chienshan* or *Tangkangtzu*, or, better still, from the manager of the Seirinkan Hotel. He will also arrange to send coolies in advance with bedding and provisions for those who might like to spend a night in one of the temples. One or two days are sufficient for the 18–20 miles trip — which should not cost more than 14–15 *yen*.

The **Wulungpie Hot Springs** (Goryukaku Hotel, from ¥4 to ¥6 per day, Am. Pl.) lie near the Wulungpie Rly. station (15 miles from Antung on the Mukden-Antung line — South Manchuria Railway).

South Manchuria Hotels: The South Manchuria Rly. Co. has erected, and maintains at heavy expense, a chain of excellent, thoroughly modern hotels (known as **The Yamato Hotels**) managed on American lines, for the benefit of visiting tourists, and travelers will find them vastly superior to, and infinitely more comfortable than, any others in the country. English is spoken in all of them, the rooms, service and food are good, and the rates are moderate. Certain of them are strikingly palatial in character, and in size and appointments they remind the traveler of the best American hotels. Those located at **Mukden, Dairen, Changchun,** and **Ryojun,** all go by the name **Yamato Hotel** (Tel. add: '*Yamato*'). The rates in each are the same: Single room, European Plan, from ¥3 and up; Breakfast, ¥1.75; Tiffin, ¥2.50; Dinner ¥3. The charming **Yamato Hotel** at **Hoshigaura,** near *Dairen*, will remind the experienced traveler of some of the beautiful hostelries along the southern California coast.

The inquiring traveler will find much valuable information in the series of handsomely illustrated booklets with maps, issued free (in English) by the Publicity Department of the Rly. Obtainable at any of the company's offices or those of the Japan Tourist Bureau, Thos. Cook & Son, or the Nordisk Resebureau. Tickets are on sale at these offices. — **Japanese Money** (comp. p. xviii) is the best circulating medium in Manchuria.

Antung (Inns: *Gempo-kwan: Fukuzumi*, both ¥5), 23 M. from the mouth of the *Yalu*, is a river port of increasing importance. Pop. 6000. The old Chinese town, *Shahochen*, has 35,000 inhabs. The luggage of through travelers is not molested at the Custom-house. Ships of the *Ōsaka Shosen Kaisha* leave at regular intervals for Korea coast ports and Japan (*Ōsaka* ¥71.75).

The **Mukden-Antung Branch** of the **South Manchuria Rly.** runs N. over a pretty country. (25 M.) *Wulungpei* is noted for its alkaline mineral springs. (37 M.) *Feng-Huang-Cheng*, with an 18th cent. castle, was the base of operations for the Japanese army in the Japan-China War of 1894–5, and the Japan-Russia War of 1904–5. Beyond (92 M.) *Lienshankuan*, the scenery becomes wild and picturesque, culminating in grandeur near (114 M.) *Chiaotu*, where *Angler's Hill* and the *Hsi River* are conspicuous features. (123 M.) *Penchihu*, on the *Taitze River*, has coal and iron mines, pottery kilns, and a mysterious subterranean lake (whence the place takes its name) in a series of caves in a beautiful limestone gorge (above the town).

170 M. **Mukden** (*Fengtien* — 320 ft.), capital of Manchuria (pop. 200,000) long known as the 'Forbidden City,' a highly picturesque place recalling Peking, is surrounded by a lofty crenelated and strongly buttressed brick wall (35 ft. high, 16 ft. wide at the top and 26 at the base) pierced by 8 towering gateways and flanked by an outer rampart enclosing an area of 10 sq. M. It is a veritable bit of 'Old China' for within the city is still another wall girdling the ancient (erected in 1642) *Chinlan* (Manchu) *Palaces*, from the topmost point of which one gets a commanding view of the city and surrounding country. — The excellent **Yamato Hotel**, a link in the chain of fine hotels operated in Manchuria (*Dairen, Port Arthur, Changchun, Hoshigaura*) by the S. M. Rly. Co., is conducted on American lines and is recommended. Rooms only, from ¥3 and up a day; Breakfast ¥1.75, Tiffin ¥2.50, Dinner ¥3. English spoken. (See Hotels, p. 757.)

Mukden is one of the largest skin and fur markets of the world, and it is the curio-collector's delight. The native shops are many and attractive. Bargaining necessary. For centuries *Mukden* was the home of the *Ching* or *Manchu Dynasty* which despotically ruled China for 267 years. The old Chinese Commercial Museum, the Temples, Palaces and Imperial Tombs are all interesting.

The Overland Route to Peking. The PEKING-MUKDEN RAILWAY of the Imperial Chinese Gov't runs daily trains hence to (520 M.) *Peking*, viâ *Shanhaikwan* and *Tientsin*. The rly. is the connecting link in the overland trip from Japan to Shanghai, now offered as an alternative to travelers over the transpacific steamship lines mentioned at p. xi *et seq.*

The SOUTH MANCHURIA MAIN LINE trains run daily from *Mukden* S.E. to (250 M.) **Dairen** (Russian, *Dalny;* Chinese, *Talien*), now one of the most modern and progressive seaports in the Far East. The city is one of fine public buildings, spacious parks and extensive docks. Tram cars run to the popular nearby seaside resorts of *Hoshigaura* and *Rokotan*. For a detailed description of *Dairen* and *Port Arthur* the traveler is recommended to secure one of the excellent little guidebooks (free, in English) issued by the S. M. Rly. Co. **Hotel** and rates at p. 757.

The S. M. Rly. Co. operates a regular **Steamship Service** to (597 M.) *Shanghai* (fare ¥50), 1st cl.; ¥35, 2d cl.). To (or from) *Tsingtau*, 1st cl. ¥30; 2d cl. ¥20. The Kobe-Korea-North-China Line of the *Nippon Yusen Kaisha* makes of *Dairen* a regular port of call; as do also the ships (2 times a month) of the *Ōsaka Shosen Kaisha's Ōsaka-Dairen Line* (fare *Ōsaka* to *Dairen*, ¥48, 1st cl.; ¥34, 2d cl. — cheaper on certain ships).

Port Arthur (*Jap. Ryojun*), 37 M. west of *Dairen* (frequent trains in 1½ hr.), the scene, during the Japan-Russia War, of one of the most sanguinary and decisive struggles in history, contains much of interest to the traveler. The shell-scarred forts, the old battle-fields, towers, monuments, military museums, etc. are described in detail in the guidebooks above mentioned. From *Mukden* express trains of the SOUTH MANCHURIA RLY. run N.E. to the line's terminus at 189 M. (438 from *Dairen*) **Changchun**, whence the Chinese Eastern Rly. proceeds N. to (152 M.) **Harbin**.

For additional information relating to Port Arthur, its hotels, etc., see also pages 756 and 757.

The **Trans-Siberian Railway.** This comes into *Harbin* from (729 versts at the E.) *Vladivostok* (comp. p. 546), then stretches W. to (7402 versts, or about 4900 M.) *Moscow*, beyond which it extends through Poland and connects with the rly. systems of Germany, France, and Belgium. Steamers carry travelers across the Channel to England (London 8700 M. from Yokohama; from Moscow 1890).

The Trans-Siberian Railway.

Travel between Europe and Japan viâ Siberia is being gradually resumed, but conditions are still unstable, and before undertaking the trip one should consult an official of the Japan Tourist Bureau, or Thos. Cook & Son — by whom tickets are on sale, and from whom descriptive literature can be obtained. Passports and proper visés should not be overlooked.

The trip between London and Tōkyō, viâ Fusan and Warsaw (1st. cl. fare $320.; 2d cl. $225.) can now be made in 17 days. Viâ Dairen in 18–19 days, and viâ Vladivostok and Tsuruga in 20 days. Fare from Paris $315. and $225.; from Berlin $275. and $195.; and from Moscow $230. and $145.

The most popular (and most satisfactory in many ways) route is the one viâ Fusan (in Korea; good railway service and dining and sleeping cars) and the Straits of Shimonoseki (9 hours by water, which can be made at night on good ships), thence by the Imperial Japanese Government Railways (excellent in almost every detail).

Meals on the dining cars cost between 1.50 and 2 roubles in Russian territory, and 1 *yen* to 1.50 in Japanese territory. Hotel rates along the line range from 10 to 15 roubles a day in Russia, 10 to 15 *yen* in Manchuria, 8 to 14 *yen* in Chosen (Korea), and 10 to 16 *yen* in Japan (Amer. Plan, which includes room and meals).

VII. FORMOSA (TAIWAN) AND THE PESCADORES.

Route		Page
50.	Keelung (Kiirun)	774
51.	From Keelung to Taihoku	775
52.	Taihoku and its Environs	776
53.	From Taihoku viâ Hokutō to Tamsui	784
54.	From Taihoku viâ Toyen, Shinchiku, Byōritsu, Taichu (Rokko), Kagi, and Tainan (Anping) to Takao	784

Steamships of the **Nippon Yusen Kaisha** the **Ōsaka Shosen Kaisha,** and the *Kinkai Yusen Kaisha* run at frequent intervals between Kobe (Japan) and (902 M.) Keelung (Formosa). Time about 4 days; fare about 65 *yen,* 1st class (3 days from Moji, fare 55 *yen*). Good ships, food, and service. For handy little (well-illustrated) guidebooks (free) containing information about these lines, and the services between other Japanese, Formosan, and Chinese ports, apply to the Steamship Agents, or to any office of the **Japan Tourist Bureau.**

Railways. The Imperial Taiwan Government Railways traverse the island, link all the chief cities with the capital and the seaports, and provide travelers with safe, comfortable, and dependable transportation at moderate rates. The ably managed, excellently-ballasted, thoroughly modern and well-kept line, differs but little from the best Government Railways of Japan proper. Frequent trains (some with sleeping-cars) run on dependable schedules, and carry the tourist to quaint towns noted for their bizarre human types, and strange and interesting island customs. In many respects the daylight trip between *Taihoku,* at the N., and *Takao,* at the S., is one of the most interesting in the Far East. The company maintains an excellent **hotel** at the *Taihoku Station,* where all the comforts of a modern hotel are to be found. Many of the railway employees speak English, and all of them vie with one another in helping the traveler see the unusual sights of the island satisfactorily and in comfort. The **Railway Rates** are similar to those of the Japanese Government Railways.

Formosa (Portuguese 'beautiful island') or (Chinese and Japanese) **Taiwan** ('terraced bay'), a semi-tropical, ovaliform island (greatest width 94 M. from E. to W.; greatest length, 244 M. from N. to S.) in the torrid zone, approximately 90 M. from the China coast, extends from 21° 45′ to 25° 38′ of N. lat., and from 119° 18′ to 122° 15′ of long. E. of Greenwich, and forms a link in the vast volcanic chain which, running from Papua northward to the Kuriles, constitutes the E. escarpment of the

Chinese continent; to which it is joined by a submarine plain covered by less than 50 fathoms of water. Deep water is found on the E. side of the island, whence the Pacific Ocean stretches 4700 M. to Honolulu. The island area of 13,887 sq. M. (coast line 970 M.) makes it a bit larger than Holland, smaller than Switzerland, and more than twice the size of the Hawaiian Islands. There are 77 outlying islets with an area of 41 sq. M. and a coast line of 265 M. The Tropic of Cancer (which passes slightly to the N. of Cuba and Honolulu) cuts it near the middle and defines the (sea level) climate.

The Loochoo Islands form a series of huge stepping-stones between Formosa and Japan and almost connect it at the N. The Philippines lie 225 M. to the S. of the curiously pointed Garambi Cape, with Manila 390 M. still farther away. Between Formosa and the mainland stretches the sometimes boisterous **Formosa Channel,** with the **Pescadores** intervening 25 M. from its W. edge. Ships leaving Formosa on the evening tide in good weather find themselves next morning in a port on the Chinese littoral. Hongkong is 360 M. from Takao, and with a smooth sea steamships make it in a day's run. Submarine cables link Formosa with Fochow and Japan, and wireless stations bring it in touch with the world.

Formosa Time is one hour behind that of Japan.

The island is one of rare beauty and charm; a bizarre blend of civilization and savagery; of snow-clad mountains and the lush vegetation of the semi-tropics; of the 16th-century Orient and the 20th-century Occident. In one respect it offers the blasé traveler an unusual thrill — that of hobnobbing with savage head-hunters who secretly covet the visitor's head but are prevented by Japanese law and watchfulness from taking it unless the traveler is willing! One can visit their sequestered villages, observe their odd customs and savage dances, and always be under the secure protection of their Japanese masters. The aim of the latter is to make of Formosa an exceptionally attractive tourist resort, a tropical playground of unusual interest where one can witness old and strange customs while enjoying modern hotels and comforts.

The healthfulness of the island, the total lack of the discomforts which travelers sometimes have to endure in order to see strange and primitive peoples in their own homes, and the constant watchfulness and care on the part of the authorities to provide comfort and safety for strangers, add materially to the pleasure of a visit. Experts from the Agricultural Department at Washington, U.S.A. frequently range through the island for specimens of rare plants that will thrive in the American climate, and each year more and more tourists visit its bizarre beauty spots and enjoy its strange sights. Its great camphor forests are the most extensive in the world, and the reduction works at *Taihoku,* where the camphor is distilled

from the camphor-wood, is one of the unique sights the traveler does not forget.

As a colonial possession Taiwan is ruled over by a Governor-General appointed by the Japanese Emperor. For purposes of local administration it is divided into 6 prefectures and sub-prefectures. The organization is patterned closely after that of Japan proper. The Central Government (*Taiwan Sotoko-fu*) is at Taihoku, the Capital. The annual revenues are approximately 110 million yen; the expense of administration about 90 millions. These revenues are obtained from taxation, collection of customs duties on articles imported, and from the receipts of various governmental undertakings — the railways, of which there are nearly 600 miles (3 ft. 6 in. gauge), forests, and the opium, salt, tobacco, wine (*sake*), and camphor monopolies. Gold, silver, copper, sulphur, coal, etc., are mined, and there are some oil wells.

The total annual trade amounts to about 450 million yen. Rice and sugar are the greatest staples. Much of the rattan made into furniture at Hongkong is shipped from here, and also many precious woods. Of the nearly 1000 public schools on the island, about 200 are for the aborigines. Upward of 135 of the primary schools are for Japanese children, while nearly 800 are for the native Formosans (a significant proof of the advanced educational ideals of the Japanese as colonizers).

Climate. The climatological conditions are singular; the temperature at one point may differ materially from that at another at practically the same elevation and but a few miles distant, and while one town is bathed in sempiternal sunshine a less fortunate one 10 miles or more away may be overhung with clouds and enveloped in weeping rains! While one region is enjoying a delightful season with freedom from heavy rains, another district on the same level but a hundred miles or more distant may be having its annual rainy season. While *Keelung* is dubiously celebrated as the rainiest place in the Far East (and the 4th wettest in the world), with a yearly average of 219 rainy days and nearly 200 in. of rain, *Tainan*, but 218 M. to the south, also at sea-level, has but 104 wet days and 54 in. of rain, and *Tamsui*, 20 M. over the hills from *Keelung*, less than 100. Thick layers of clouds often rise at the E. summits of the mts., but dissolve quickly when descending to the warmer atmosphere on their W. sides. The N.E. monsoon, which absorbs an abundance of vapor when warmed by the Japan Stream (p. cxlvi) condenses into heavy rain when it impinges on the cool mts. of N.E. Formosa. During the S.W. monsoon the S. portion receives more rain than the N. The W. side of the island receives its greatest rainfall in summer — usually in Aug. Although Nov. is the wettest month in *Keelung*, it is usually the dryest month in *Tainan*, 218 M. distant. Because of these climatic peculiarities Formosa is richer than most

regions in the variety of its plant life. Vegetation grows vigorously at all times; flowers bloom perennially, and every month is the busy season of the mosquito — the most industrious object on the island. Mosquito-nets are indispensable throughout the year, and are supplied at the hotels and inns. As the aboriginal tribes inhabit and hold the mts. in their possession, — thus enjoying what must be a fine and invigorating climate, — the civilized, and other, folks must dwell on the plains and at sea-level.

Spring begins in March and lasts till the end of May. In April the thermometer often registers 90° F., and this temperature may increase to 97° in summer, which lasts from June till the middle of Sept. The warmest month is July, the mean temperature being 83°. The monthly average of humidity is over 80°, and it varies between 93° and 73°. Oct. and Nov. correspond to the Indian Summer of the N. of the United States and the Little Spring of Japan; they are the healthiest months of the year, and the best for the tourist to visit the island. From Sept. to April northeasterly winds prevail, the direction being somewhat affected by topographical conditions; thus the wind is E. at *Taihoku*, N. at *Tainan*, and N.E. at the *Pescadores*. Southerly winds prevail from May to Sept. The rainy season is supposed to set in in Dec. and for 30 days or thereabout the drizzle continues almost uninterruptedly, revivifying the vegetation while depressing the spirits of the people. The period is much like the *Nyubai* of Japan, during which metals rust and other things mould and decay. During this time the visitor finds the hill towns cooler than those of the plains. The coldest month is Feb. with a minimum temperature (at *Taihoku* and *Tainan*) of 38° F. and a mean of 58°. *Taihoku* experiences but little rain between Nov. and April, but the traveler may expect it practically every day at *Keelung* during that time. — The typhoons which visit the island during Aug. and Sept. are much dreaded, as they bring the rivers up out of their banks, flood the plantations, wash out bridges, and destroy rly. communication, and sometimes blow at the astonishing rate of 97 M. an hr. (*Taihoku*, Aug. 5, 1898). Fogs often temper the summer heat. Yachtsmen may wish to remember that while the E. coast of Formosa is clearest in summer, the W. coast is clearest in winter. Earthquakes are frequent but are rarely severe. Storms do the most damage.

Topographical Sketch. Topographically *Formosa* is like Japan in that ridges of lofty, densely-wooded mts. traverse it from N. to S. and divide it. Westward of the ridge the land falls in a succession of terraces to a wide plain covered with sugar plantations and rice-fields (2 crops a year). Many of the 3000 sq. M. of the total tillable area lie here, and from the numerous bays and ports 2215 steamships and 36,000 junks carry the island products to Japan and the Chinese littoral. As civiliza-

tion entered the island from this side and spread toward the E., its advance is marked by populous villages and well-cultivated fields. The E. coast is mountainous, and some of the remarkably beautiful cliffs which rise a sheer 3300 ft. from the water are said to be the highest in the world — reminding one of Norwegian, New Zealand, or Alaskan fiords. The water is deep close in, and when big ships steam along the base of the towering rocky mass they seem no larger than cockle-shells. The rocks are chiefly sandstone, slate, graystone, gneiss, shale, and granite, with others of trappean, coal, and coralline formation. *Taitō, Pinan, Karenkō,* and *So-o* are the chief ports of the E. coast. The great axial range, which with smaller ridges traverses the island from N. to S., rises near *Taihoku* and tapers to the South Cape, there to terminate in a remarkable limestone mass famous in Chinese legends.

Many stately peaks mark the progress of the range, with the lordly *Niitaka* (formerly Mt. Morrison) as the culminating point (13,075 ft.). Other notable peaks are *Mt. Sylvia,* 12,972 ft.; *Shukoran,* 12,650 ft.; *Kansan,* 12,100 ft.; *Gōkan,* 11,209 ft.; *Nōkō,* 11,200 ft.; *Pinan,* 10,906 ft.; *Taisetsu,* 10,800 ft.; *Tōsha,* 10,800 ft.; *Taihasen,* 10,797 ft.; *Shōkanzan,* 10,740 ft.; *Gundai,* 10,700 ft.; *Hakku,* 10,539 ft.; *Bōkyō,* 10,250 ft.; *Antōgun,* 10,193 ft.; *Randai-san,* 10,100 ft., and 48 other mts. of 1000 ft. and under. On the wooded slopes of nearly all of these huge peaks, high-poised and almost inaccessible, are many villages of the wild tribes, within the district known as the Savage Boundary Line, hemmed in in places by charged barbed-wire, and guard stations. Slowly but surely the intrepid and determined Japanese are reaching out to these sequestered places and bringing the people into the pale of civilization.

The principal **Plains** of the West Coast are the *Heito, Tainan, Kagi, Shoka,* and *Toyen.* The *Giran,* or *Kapsulan Plain,* and the *Karai Plain* are on the E. side of the axial chain.

The River System is limited to mt. torrents that come down to the plains as shallow and sluggish trickles during the dry season, but which become wide, raging torrents in July and August. The most important rivers are the *Tamsui* (87 M. long), the *Dakusukei* (95 M. long), and the *Shimotasui* (91 M. long).

The **Pescadores** (islands so called by the Spanish navigators because most of the inhabs. are *pescadores,* or 'fishermen') are called *Hōko-tō* by the Japanese, to whom they belong. The uninteresting archipelago (pop. 73,000) consists of about 63 small islands generally flat and in no place more than 300 ft. above the sea-level. The area of the largest is about 24 sq. M. The two most important are *Panghu* (*Hoko*) and *Gyoō-tō,* near the center of the cluster. *Makiu,* or *Mako,* or *Makung,* the capital, has the remains of an old Dutch fort, and a pop. of 5000.

The usual point of departure for the islands is *Antung*. Steamers of the *Osaka Shosen Kaisha* make the 52 M. in 5–6 hrs.

The **Botel Tobago Islands** (Jap. *Kōtō-Sho*), 49 M. S.E. of *Taito*, consist of 2 islands, the largest 7½ M. long from W.N.W. to E.S.E., and from 2 to 4 broad (highest point, 1820 ft.); with a smaller one 3 M. to the S. The 1200 or more benighted inhabs. occupy 8 wretched villages, and in their manners and customs recall the *Papuans* of the *Solomon Islands*. They are believed to be of Malaysian-Polynesian origin.

The **Forests** cover about 8 million acres (67% of the total area of the island) and lie chiefly within the Savage Territory. The 3 million acres outside this have been almost ruined by the ruthless Chinese in their search for camphor and other products. The *Arisan Forest*, on *Mt. Ari*, covers about 27,000 acres between 1800 and 9000 ft. above the sea, and is widely known for its large and splendidly tall evergreen trees, some of which are thought to be 1500 yrs. old. The most valuable are the immense camphor trees (p. 781), and the huge (some 190 ft. high and 60 ft. in girth) coniferous *Chamæcyparis formosensis* (a relative of the *Thuya;* Jap. *Hinoki*), of which there are said to be upward of 300,000. Here, at an elevation of about 7000 ft., grow the few specimens of the unique *Belis Lanceolata* (or *Cunninghamia;* named for *R. Cunningham*, an English physician in China), magnificent trees of a single species but allied closely to the sequoia of California, and used by the Chinese for tea-chests and coffins. The Japanese cedar is represented by the immensely tall, umbrella-shaped *Cryptomeria Taiwaniana;* and the *Tsuga* (large forests of which the traveler will note on *Fuji-san*) by equally splendid specimens of *Tsuga formosensis* — both to Japan and Formosa what the hemlock-spruce is to Canada and the United States. Retinosporas, spruces, soap, tallow, and paper-mulberry trees, *Liquidambar formosana*, magnolias, and a host of others grow in riotous profusion, prominent and striking figures among them the *Libocedrus* (the arbor-vitæ, or incense-cedar), which yields a yellowish wood capable of taking a high polish and a satin-like finish. The *Katang tree* produces the close-grained, rich-red wood made up into furniture in China and sold to the unwary as rosewood. The East Indian palm (*Areca Cathecu;* Jap. *binrō*) is common everywhere and furnishes the areca-nut (*binrōji*) so highly esteemed among the natives as a masticatory. The fruit (often called *betel-nut* because it is chewed with the leaf of the betel pepper — *Piper Betle*) resembles a nutmeg in shape and color, but is larger, with hard white albumen. The entire nut is chewed; a slice is wrapped in the fresh leaf smeared with a mixture of gambier or shell-lime colored red, and the whole masticated to a pulp before spitting it out. The taste is herbaceous and aromatic with a little pungency, and those who chew it seldom have it out of their mouths (usually lodged

between the teeth and the lower lip). It is supposed to sweeten the breath and promote digestion. — The lithe bamboo (*Phyllostachys*) grows in dense groves and produces culms 40–50 ft. long. The Gov't Forestry Bureau is engaged actively in reforestation, and in the museum at *Taihoku* there is an excellent collection of forest timber, properly classified, with its uses, etc. The Pacific Northwest system of logging and lumber-sawing is followed, and American sawing-machinery is used.

The **Fauna** is more closely allied to that of Japan, Malaysia, and British India than the mainland of China, and includes tiger-cats, Asiatic wild-cats, Tibetan bears, 3 species of deer and civets, wild boars, *Swinhoe's* goat-antelopes, martens, the S. China wild cow (*Bos Chinensis*), apes, armadillos, several species of squirrels, and numerous rodents. Conspicuous features are the domesticated water buffaloes (*Bubalus buffelus* — Chinese, *Shiu niu*, or water-ox; the *carabao* of the Philippines), employed as beasts of burden and in tilling the soil. They are docile but unwieldy creatures, with a hairless hide of a repulsive, light slaty black, and widespread black ribbed horns with flat upper surfaces that lie far back on the neck and resemble exaggerated callipers. Each horn is nearly semicircular, and bends downward; the head seems to be affected by their weight, and is turned back so as to bring the nose horizontal. To all appearances this adornment is useless to its wearer, but such is not the case, since the clumsy ruminants not only defend themselves against the attacks of tigers (particularly in Java), but often kill the aggressors. Constitutionally more delicate than the ox, the buffaloes tire easily, and unless their drivers pour water over them occasionally they become fagged and useless. One often sees them standing in square tanks being splashed with water. The tough naked hide is a mark for gnats and other insects, and to guard against them the animals seek muddy pools, where they lie for hrs. with only the nose and eyes above the surface. Saucy Drongo-shrikes, handsome birds with long forked tails, black shot with steel-blue, and with a tinge of bronze on both wings and tails, are seen often sitting on the backs of buffaloes devouring the insects which torment them. Ragged herd-boys often ride the animals, and the metaphor of a lad astride a buffalo's back, blowing the flute, frequently enters into Chinese descriptions of rural life. The snowy herons which stalk the animals eat the tiny lampreys found in the pools in which they wallow. Buffaloes often show their wild nature by dislike for Europeans, and travelers should try to avoid meeting them in narrow lanes unaccompanied by drivers. The island is rich in venomous snakes of more interest to herpetologists than to timid tourists. The dreaded *Cobra de capello*, a repulsive reptile which attains a length of 3–4 ft., is common. The avifauna is very varied, and of the 150 or more species of birds, a number are peculiar to the locality.

Among the finest is the beautiful blue magpie (*Urocissa cærulea*), with deep black head and neck, bright vermilion bill and legs, and violet-blue and white body. The crows one sometimes sees are the descendants of those which *Admiral Viscount Kabayama* (the first Governor-General) set free from his warship at the time of the Japanese occupation in 1895. The *gekko* lizards so common in Formosan houses are timid and harmless. The fish of the environing seas are similar to those of Japan, but perhaps because of the warmer water are less palatable.

Historical Sketch. According to the (not always trustworthy) Chinese annals, *Formosa* came prominently into history in A.D. 605 (during the *Sui Dynasty*) when a Chinese navigator, *Ho Man*, visited the island and was surprised to find it peopled by numerous savage tribes (perhaps Malays, but called by some authorities *Lonkius*) whose language he could not understand. The wily Mongolian returned to China and soon thereafter headed a second (piratical) expedition, and after demanding that the natives recognize the 'Son of Heaven' as their lord (which was refused), burnt their villages, slew those who failed to take refuge in the mts., and then returned in triumph to the mainland. The Chinese legend which refers to the creation of the island is not worth repeating. Until the 15th cent., when the *Loochoos* proper were distinguished from *Formosa* and called *Yakushima*, the Chinese persisted in calling the island *Loochoo*. Many still call it *Ki-lung-shan* (Keelung Mt.). In 1590, some Portuguese sailing near the W. coast of the island sighted it and were so struck by its beauty that they called it *Ilha Formosa* (Beautiful Island). The name was incorporated in the Dutch charts by a Dutch navigator, *John Hughes de Linschooten* (who explored the coast of Japan in 1584), and eventually became the accepted (and appropriate) name. In 1622, after the Dutch bombardment of Portuguese Macao by the ships of *Cornelius Reyersz*, these 'Red-haired Barbarians' settled in the *Pescadores*, and to placate them the Chinese who already had established themselves in Formosa in appreciable numbers, and who practically dominated the island, gave them permission (in 1623) to trade there. A year later *Fort Zelandia* was erected at *Taiwan* (now *Anping*), and soon thereafter a second and smaller fort, *Provintia*, was built. In 1626, the Spaniards settled at *Keelung* and named it *La Santísima Trinidad* (Holy Trinity). For years thereafter there was much bickering between the sly, psalm-singing, mercenary Hollanders, and the equally zealous and intolerant *padres*. In this the Japanese pirates, who had ravaged the coast some 20 yrs. before, and who considered it as their special domain, took an active part. Many merchants of this nation had already settled at *Takao*, and because the scenery of the coast between that port and *Anping* was similar to that of *Takasago*, in *Harima* (or *Banshū*) Province, they named the island *Takasago* — a pillow-word for a mt. peak, and still the poetic name for the region.

The most picturesque period in the history of *Formosa* was inaugurated by a swashbuckling pirate chief known variously as *Chêng Kung*, *Tei-seiko*, and as *Koxinga*, the son (born near Nagasaki, Japan, in 1624) of an equally celebrated corsair, *Chêng Chi-lung* (or *Iquan*), who in time became the wealthiest and most powerful man in the Middle Kingdom, with vast fleets of vessels and methods of reprisal so dreaded that even the Emperor feared to oppose him. In 1657, he attacked the Dutch with such shrewdness and impetuosity that those who were not slaughtered surrendered and were permitted to depart for Batavia, with their missionaries and their reduced possessions. In 1662, Dutch authority in Formosa ceased (after 30 yrs. continuance), and in 1668 the last Dutchman retired from *Keelung*. *Koxinga* meanwhile established himself as the sovereign of the island, over which he ruled in a barbarically opulent style. He died within a year after his invasion and was ennobled by the Chinese Emperor, as *Hai-ching kung*, or 'Sea-quelling Duke', — one of the two perpetual titles among the Chinese. His rule was continued by his son.

Imperial Chinese sway was finally established in 1683; the island was made a part of *Fokien* Province; and the capital was called *Taiwan Fu*. Such

was the misgovernment that it soon became a refractory region, and the plundered and exasperated natives, after killing and eating many of their conquerors, retired to the mt. fastnesses and started a race-war which still rages. For many years the island was notorious among sailors for its treacherous coast and fierce peoples — the semi-barbarous Chinese being almost as much dreaded as the head-hunting aboriginals. English, American, and Japanese vessels were from time to time wrecked on the coast, and the unfortunate passengers and crews that were not massacred were enslaved and tortured. Several punitive expeditions were landed by the English and Americans (one of the latter under *Captain Belknap* in the ships *Hartford*, and *Wyoming*, in June, 1867), and the Japanese Gov't, exasperated by the murder of 54 wrecked *Loochooans* in 1871, after futile attempts to obtain redress of Peking, took the matter into its own hands and war was narrowly averted. The Japanese invasion (and occupation of the southern part of the island) in 1874 sobered both the Chinese and aboriginals. It was followed in 1884 by the French campaign, during which France seized the island as a material guaranty for the payment of an indemnity imposed upon China at the close of the Franco-Chinese War.

China attempted to make radical changes in the administration of the region during the yrs. that followed, but when the Japanese stormed and took *Taihoku* (the capital) on June 8, 1895, and scattered the adherents of the recently established *Formosan* Republic, the island was but slightly more advanced than it was when ruled by *Koxinga* in the 17th cent. It was a red-letter day for Formosa and its inhabitants when China ceded the island (Shimonoseki Treaty, April 17, 1895) to Japan at the conclusion of the Japan-China War, although the campaign which followed cost the conquerors millions of treasure and 4642 soldiers, while 21,000 had to be sent back to Japan for treatment. It was also an important day for Japan, for on that day it rose to the rank of a colonial power, and for the first time in its 2500 yrs. of history the people and territory of another nation were transferred to its protection. Included in the cession were all the adjacent islands lying in the sea from 119° to 120° E. long. and from 23° to 24° N. lat. (which included the Pescadores). By patience, tact, and the liberal expenditure of lives, time, and money, the progressive Japanese have civilized a large part of the island, and they are still engaged in the apparently insurmountable task of rescuing a savage race from moral, commercial, and intellectual oblivion.

Population. Ethnologically Formosa is highly interesting; many of the wild tribes (which still hold considerable of the island territory) are bloodthirsty head-hunters who make it their business and pleasure to lie in wait, slay, and decapitate the domesticated savages, the Japanese, and the Formosans who work near the GUARD-LINE. Many of the semi-barbarous Chinese villagers were said to be murderous as well as hominivorous; but they have gradually been subdued and domesticated by their Japanese conquerors. To save themselves and their subjects from being slaughtered and beheaded the Japanese must either civilize or destroy the wild tribes, and the war of regeneration or extermination is being conducted with characteristic Japanese vigor. At present the extended Guard-Line, maintained by a thousand or more hardy Nipponese fighters, tightens and grows steadily smaller, while the obstinate natives within the gigantic mesh fight, surrender, recede, or die in defense of their wretched huts and their singular mental inheritance.

The **Guard-Line** (*Aiyu-sen*) is established by cutting a path (*ai-ro*) along the side of the mts., then clearing the jungle in front for sufficient distance for the guards to note the approach of an enemy. The bamboo houses are loopholed, surrounded by barbed-wire fences, and supplied with firearms,

grenades, field-guns, telephones, etc. In very risky districts the wire entanglements are electrically charged, and sunken mines are laid for the savages. When rivers are spanned by the lines, a peculiarly constructed bridge of rattan and piano-wire is made, sometimes 400 ft. or more long. Five or more guard-houses, with 2–4 men in each house, are placed at intervals in a mile, and in localities where barter is permitted with the savages, a barter-house is erected near the superintendent's cabin, and interpreters are employed. There are now over 100 of these trade stations, and the annual turnover is considerable. While one guard sleeps, the other watches, for the duty of the guard is not only to preserve his own life, but also to protect the villages and fields in his district. Formerly the savages attacked the men, who were in constant danger. Sometimes whole parties are ambushed and massacred. As the natives were subdued or convinced of the futility of resistance, the guard-line was advanced, not always without disaster or hardships to the workers. When the line is advanced over the tremendous cliffs which are a feature of the E. coast, steps must be cut in them and progress is much like Alpine climbing. Field-guns are often dragged up almost inaccessible places; provisions are carried on the backs of coolies; patrol detachments guard the workmen; and a regular army field equipment is necessary. In cases where the natives make a stout resistance, to capture a tribe and its few scattered villages requires a force of a thousand or more men, a hundred or more days' work, and an expenditure of perhaps 125,000 *yen*. The authorities hope to have the entire savage district under control in due course, as upward of 3 million *yen* a year are being spent in the civilizing campaign. Before this was undertaken, the head-hunters raided the lowland frequently and carried off many heads annually. Every humane effort is made to induce the savages to renounce their cruel ways. 4700 children are being taught at 179 schools established in the guard stations, and, whenever possible, the authorities take batches of natives on a junket to Japan, to show them how intelligent people live.

The origin of the Formosan aborigines is unknown; some authorities believe them to be of the same race with the Philippine *Tagalogs;* others think them of Polynesian origin; others that they, in the East, and the people of Madagascar, in the West, are both of the same pure Malayan stock that spread itself out in opposite directions; and still others that they are descended from the same root as the *Miaho* hill-tribes, the aborigines of *Kweichau* in China. The Japanese judge from their houses and their physical characteristics that they were stragglers from the wave of migration which, following the warm *Kuro-shiwo*, came up from the South. The natives themselves are practically without traditions as to their origin. They call their country *Pak-an*, or *Pak-ande*. Those that remain uncontaminated by admixture with the Chinese settlers are a much finer-looking race than the Mongolians, of medium stature, with clear olive complexions, stiff straight hair on the head, projecting cheek-bones, black eyes, broad, flat noses, and scanty beards. They are well-built, bold, wiry, and, like wild people the world over, devoted to hunting. With many of them their neighbors' heads are the objects most desired, and much of the spare time of the inhabitants is spent in preventing this useful member from being decentralized.

Head-hunting (a distinguishing trait of the Malayan race) is practiced only by certain of the tribes, notably the *Atayal*, *Paiwan*, and the *Vonums* — who have a passion for it. The

former make the acquisition of a number of heads their first aim in life, inasmuch as at least one human head is required on almost every important occasion, and always in religious rites or ceremonies. When a savage youth attains his majority he is not permitted to join a company of adults until he gets a human head, and when a dispute arises between members of a tribe the decision is given in favor of the one who first secures a head. No savage is esteemed who has not beheaded a Chinaman, while the greater number of heads brought home from a fray, the higher the position of a brave in the community, and the easier it is for him to marry the woman of his choice. The practice is said to have had its origin in the display of courage, it being considered essential in order to qualify youths to be ranked with men of ripe age. Because of the head-hunting mania the women formerly outnumbered the men.

HEAD-HUNTERS on the war-path usually travel in squads; equipping themselves with rifles and provisions they approach as near as convenient to the frontier or guard-line, and hide themselves in the jungle near some frequented path. Here, whenever the opportunity arises, they shoot unsuspecting travelers, or, emerging from their lurking-place, they make a sudden and swift descent on some field or outlying house, murdering whomsoever they meet. The savage tracks lie only through the dense forests, thick with underbrush, where hiding is easy. The decapitated heads are boiled, to separate the flesh; then the skull is adorned with various rude ornaments, and either hung up in the warrior's hut as an evidence of his skill (or treachery), or is placed in a niche in the wall, as a sort of Chinese curio. The bodies are left where they fall. Mongolian heads are preferred, but those of other tribesmen, of domesticated natives, or of Japanese, are esteemed. Owing to the difficulty attending the securing of human heads, certain tribes content themselves with those of monkeys.

For purposes of racial distinction the inhabitants of Formosa (barring the Japanese and other foreigners) are divided into Mongolians and Malayans; the former — who have been migrating into the island during the last 400 yrs. — are placed, according to their original home in China, in two general classes, the *Haklos* and the *Hakkas*. The first are the older immigrants and are subdivided into four groups: *Amoy, Tswengchoo, Changchoo,* and *Changpoo,* according to their dialects and the districts in *Fokien* Province whence they came. They number about 2,400,000 and by some are called the *Min Caste.* The women bind their feet, while the *Hakkas* do not. The latter, called the *Yuen Caste* (also 'visitors,' or 'strangers'), number upward of 400,000; their ancestors emigrated from Canton. They are a hard-working race, courageous and cruel, militant toward their neighbors and the aborigines, and hostile to any form of gov't. Their women work in the fields. Both

of these castes began pouring into Formosa toward the end of the *Ming Dynasty*, and afterward, when in the *T'sing Dynasty* the Chinese took possession of the island and allowed permanent settlement there, the Chinese came in such numbers that they soon spread themselves over the plains along the S. and W. coasts. Advancing northward, they occupied the entire W. portion of the island, dominating the weaker native tribes, and driving the prouder and more independent ones (known as 'hill barbarians') to the mt. fastnesses for safety. Perhaps at that remote period was engendered the ineradicable hatred which the aboriginals feel toward the Mongolians, and which not even blood-requital seems to appease. The Chinese returned the compliment with true Mongolian barbarity. When an unfortunate savage was captured, his head was cut off and displayed to all comers with ghoulish glee; 'the body was then either divided among his captors and eaten, or sold to wealthy Chinese, and even to high officials, who disposed of it in a like manner. The kidneys, liver, heart, and soles of the feet were considered the most desirable portions, and were ordinarily cut up into very small pieces, boiled, and eaten somewhat in the form of soup. The flesh and bones were boiled, and the former made into a sort of jelly. The Chinese profess to believe, in accordance with an old superstition, that the eating of savage flesh will give them strength and courage. During the outbreak of 1891 savage flesh was brought in, in baskets, the same as pork, and sold like pork in the open markets of *Tokoham* before the eyes of all, foreigners included; some of the flesh was even sent to *Amoy* to be placed on sale there. It was frequently on sale in the small Chinese villages near the border, and often before the eyes of peaceful groups of savages who happened to be in the place.' (*J. W. Davidson*, The Island of Formosa, p. 254.)

Other customs among the semi-savage idolatrous Formosan Chinese are but little less reprehensible. One is the living on the earnings of the wife's immorality; in such cases the house is known to the neighbors as the 'Half-closed Gate,' and the man who hires the woman as the 'Guest Husband.' Concubines are kept by many, although class distinction is strong. Prostitutes, servants, barbers, chiropodists, butchers, actors, and funeral musicians are regarded with contempt and as outcasts whom no respectable person will marry. Pigs are more carefully tended than children. The Chinese are the duck-breeders of the island; one man usually attends to about 200 birds; drakes lay no eggs and are therefore killed. To the foreigner the natives seem to spend most of their time on the street, picking earwigs out of the dirty ears of their compatriots, or engaged in some equally disgusting practice. The opium-smoking and foot-binding habits formerly practiced are now forbidden.

Footbinding (*tensoku*) was brought from the *Fokien* Province to *Formosa*, where it is practiced by 800,616 Chinese and Formosans (more than 56% of the island inhabs.). There seems to be no authentic record of the origin of compressing women's feet in China. Tradition says the practice was started by a lady called *Yow*, a delicate figure and an expert dancer at the Court of the *Empress Li.* The latter took so much pleasure in seeing her dance that she had made for her a golden lotus flower 6 ft. in diameter and decked with jewels. With her feet bound in silk the lady *Yow* danced upon this, and her bending, reeling, swaying figure on the gold lotus was so entrancing that poets referred to it as 'Lotus steps and tottering plight; willowy figure and captivating sight.' From that remote time coquettish girls have imitated her by binding their feet, in the hope of more quickly obtaining a husband. Those with unbound feet are looked upon as rustic and unrefined. Crushed feet are termed 'Golden Lilies' (*Kin lien*), and as soon as a girl reaches her 4th or 5th yr. the four toes are curled forcibly toward the soles and are kept compressed in small pointed shoes. By the 7th or 8th yr. the metatarsal bones are crushed and the scaphoids disjointed, a state preserved by firmly binding with pieces of white cloth, and forcing the feet into yet smaller shoes. Every day they are unbound, washed, and bound again. As the skin and flesh become putrified from stoppage of the circulation, the worst cases end in the complete loss of the toes from gangrene. The lower legs are often paralyzed, and physical development retarded. Many women die of the infectious diseases contracted. Young women are often so crippled that they cannot walk and have to be carried on men's shoulders.

The **Aborigines** are divided into two general classes: the 'raw' (or wild), and the 'ripe' (or tame), savages — which includes many well advanced in the process of sinification. Not a few of the latter are cross-breeds, who have adopted the language and customs of the Chinese and are known by them as 'domesticated barbarians.' Originally most of these were *Pehoans* (or *Peipohuans*), or 'savages of the plain,' — lees of a once powerful tribe that dwelt in the W. part of the island and rose to prominence before the Dutch occupied the island and the Chinese began to people it. The 'raw' savages are scattered over the whole region of the central mt. range and lateral ranges up to a height of 5000 ft., and over a strip of land in the East. Classified by their bodily features, customs, language, etc., there are 7 groups divided into 726 villages or tribes, with an estimated pop. as follows: —

People	*Tribes*	*Population*
Ami	85	29,543
Atayal (or Taiyal)	280	32,528
Paiwan	192	41,941
Vonum (or Bunum)	128	17,844
Tsou (or Tsuou)	23	2,030
Yami	7	1,594
Saisett	11	1,226
Total,	726	126,706

Each tribe differs from the others in language, habits, and physical characteristics, and all are hostile toward one another. Most of them have hunting dogs, and carry spears of bamboo 6–7 ft. long with metal tips 8–9 in. long. All have Malay *krises*, which they never put aside for a moment, and many possess rifles. Jewels and iron vessels are sometimes used as

currency in bartering. Men and women pull out the two lateral incisors from the upper jaw, to improve their personal appearance. The women wear dresses; adultery is punished by death. The *Atayals* tattoo their faces, and because of this are known as the tattooed savages. They are the fiercest of all the head-hunters, and few are the braves who have not assembled 10 or more skulls; some of their villages possess several hundred heads. The *Amis* of the N. are said to boil the heads of victims and eat the flesh, besides indulging in horrid festivities when a head is brought into camp. — Of the 4,100,000 inhabs. of Formosa, upward of 180,000 are Japanese, with 33,000 foreigners, principally Chinese. The official language is Japanese, but many of the places and things are known by their Chinese names. The Formosan vernacular includes Fokienese (spoken by the *Haklos*), Cantonese (the speech of the *Hakkas*), and many Chinese and native dialects. Fokienese, the language of 84% of the population, is the most widely used. One per cent of the population is deaf and dumb.

Advanced Japanese ideas of hygiene are materially reducing the death rate among them.

Bibliography. For additional data relating to the island consult: *The Island of Formosa*, by *J. M. Davidson* (Yokohama, 1903). — *The Aborigines of Formosa and the Liu-Kiu Islands*, by *A. Wirth* (New York, 1898). — *Formosa under the Dutch*, by *W. Campbell* (Edinburgh, 1896). — *From Far Formosa*, by *G. L. Mackay* (London, 1900). — *Japanese Rule in Formosa*, by *Yosaburo Takekoshi* (London, 1907). — *Report of the Control of the Aborigines in Formosa*, printed by the Bureau of Aboriginal Affairs (*Bumum Honsho*), Taihoku, 1911.

50. Keelung (Kiirun).

Keelung (Jap. *Kiirun*), northernmost and best of the island ports (pop. 62,000), 18 M. from *Taihoku*, the capital, is the point at which most travelers to *Formosa* disembark, and is in lat. 25° 6′ N. and long. 121° 47′ E. of Greenwich, on the shore of a strikingly picturesque bay that is being converted rapidly (at a cost of 22 million *yen*) into a deep and safe harbor. The quay is within 3 min. walk of the rly. station.

The traveler will do well to remember that the port and the surrounding country, within a $6\frac{3}{4}$ M. radius (including *Kinpori*, *Chiodome*, and *Chosokei*), are in the strategic zone, and that photographing, sketching, the making of notes, etc., are forbidden. Cameras are regarded with suspicion. The bizarre sandstone rock close off the W. entrance to the harbor is *Banjintaibi*. The bald conical island is *Keelung-tō*. The tide rises about $4\frac{1}{2}$ ft. Attractive knolls, richly wooded and green to their serrated tips, surround the harbor on three sides, and from their summits fine views are obtainable over sea and land. Among the numerous fruit-sellers on the wharves are picturesquely clad *Loochoo Islands* women, who offer island-made trinkets, etc., for sale. Hundreds of baskets

of *pomelos* (*jabon* or *zabon*), a variety of shaddock, await shipment to Japan. Numerous canals wind inward through the nondescript town, and are crossed here and there by arched bridges. Many of the houses resemble Chinese *yamens*, the dragons and other mythological animals on their roofs being supposed by the artful Chinese to keep out vagrant goblins. Considerable coal and gold are mined in the neighborhood, the Three Gold Mines of Keelung (discovered in 1890 by a Chinese miner from California) being the most productive (about 37 million *yen* a year) on the island. Originally a Spanish settlement, *Keelung* was bombarded and captured by the Dutch, who in turn were expelled by *Teiseiko* (*Kokusenya*). It was held by the French from Aug. 1884, to June, 1885, and taken by the Japanese June 3, 1895. To facilitate landing, the manager of the *Taihoku Railway Hotel* sends English-speaking runners (small fee customary) to meet incoming ships. They are useful in assisting strangers through the custom-house and in dealing with the horde of screeching Chinese coolies who essay to carry the traveler's luggage to the station.

51. From Keelung to Taihoku.

Taiwan Government Railway.

18 M. Several through trains daily in about 1 hr. One can get an indifferent, pick-up luncheon at one of the several small Japanese restaurants near the station, and a much better one at the Railway Hotel in *Taihoku*. Fruit-stands abound. The Chinese eatables and beverages should be avoided.

From **Keelung** the rly. passes through the scrawny suburbs direct into the hills, threading first the *Chikushirei Tunnel* (1818 ft. long), then crossing the *Keelung River*, a broad, placid arm of the *Tamsui*. Picturesque features are the many hybrid junks, with dragon-wing sails and pig-tailed, rat-eyed Chinese crews, that bring merchandise down from *Tamsui Port*. Lofty green hills that reflect their fine contours in the water rise here and there along the bank, and far up their sides nimble natives are seen at work on small patches of land snatched from the jungle and subjected to cultivation. After leaving (2 M.) *Hatto*, tall bamboos with feathery tops become prominent features in the landscape, which at all seasons is flecked with countless flowers. From this point onward the river parallels the rly. and fine glimpses are had of it almost to *Taihoku*. 4 M. *Shichito*. Many large handsome red blooms of *Hibiscus Rosa Sinensis* flank the rly., and while idealizing the poor stations impart a brighter aspect to the rather jejune country. As the valley broadens, knob-like tea-bushes are seen to dot the hill-slopes, and snow-white herons to step gingerly through, and sentinel, the paddy-fields. Dense jungles studded here and there with ripening bananas, and lumbering water-buffaloes, apprise the traveler that he is in a Chinese community of the upper tropics. The straw-thatched houses behind

bamboo fences and embowered in bizarre flowers are distinctively Chinese. An occasional red-brick structure is seen, like a *yamen*, with plaster dragons astride the ridge. The high-pitched roofs of red tiles are like those of old castles, and the blue vitrified gateways with penthouse roofs and uptilted corners are decidedly picturesque. They are the outposts of many such houses scattered through the island, and usually are the homes of Mongol aristocrats. Along the raised paths that delimn the rice-fields trot Cantonese coolies entirely naked save a restricted loin-cloth and a wide, home-made bamboo hat, carrying shoulder-poles, on each end of which is slung a bucket of water, a shallow basket with an expostulating black pig in it, a string of fish, a bunch of bananas, or enrichment for the fields.

The *Rokuto Tunnel* (454 ft. long) and the *Goto* (597 ft.) are passed, and a green but rough region traversed before (8 M.) *Goto* is reached. 9 M. *Shiodome* is a nondescript town surrounded by curious trees, unusual flowers, and wide tea plantations. Beyond the *Nankō Tunnel* (316 ft. long), the rly. traverses a region of hills and valleys with fine blue mts. on the sky-line. 12 M. *Nankō*, in a rice-growing district. The river now bends broadly to the right. Beyond (14 M.) *Shakkō*, we enter the wide and beautiful *Twatutia Valley*, near the center of which, encircled by a diadem of green mts., stands (18 M.) TAIHOKU (120 ft.). See below.

52. Taihoku and its Environs.

Arrival. The Central Railway Station is near the N.E. end of *Omotechō* (formerly *Fugo-gai* Street), on the dividing line between the *Jōnai* and *Daidōtei* districts (see the accompanying Plan). The *Manka* and *Daidotei* stations are for freight. The statue in the main station yard commemorates *Kinsuke Hasegawa*, a Japanese engineer who planned the Railway System of Formosa.

Taxicabs ply for hire, and are more serviceable than the jinrikis. Fares are similar to those in Japan. Where jinrikis are employed it is wise to come to an understanding with the man before engaging his services. It is customary to charge so much for each *chō* (16 *chō* to the mile). Distances relatively are short. Motor-cars for country trips can be obtained from the hotel management.

The *Railway **Hotel**, in the central station, is run under the careful supervision of the Taiwan Government Railway Bureau, and is recommended. There are no others on the island as good or as comfortable. There are wide, cool halls, private baths, extensive views from the broad balconies, and all the fitments of the best of the Japan hotels. Good service and food. English spoken. Rates from 6 to 15 *yen* a day, American Plan. Less for 2 persons in a room, and for a long stay. Rooms only, from 3 *yen* and up. Breakfast, 2 *yen*. Tiffin, 3 *yen*. Dinner, *yen* 3.50. Luggage checks should be handed to the hotel manager.

Information Bureaus. The excellent and serviceable **Japan Tourist Bureau** maintains an office in the Hotel lobby, and will prove of material use to travelers in planning sight-seeing trips around the city and suburbs or to country districts.

The Drinking Water is supposed to be good, but the wise traveler will confine himself to the excellent (recommended) **Clifford-Wilkinson Tansan Water**, bottled at the famous Tansan Spring, near Kobe, Japan.

Steamship Offices. For the local addresses of the Nippon Yusen Kaisha, and the Ōsaka Shosen Kaisha (and other lines), consult the hotel manager or the Japan Tourist Bureau.

Banks, where travelers' cheques, letters of credit, drafts, etc., can be cashed, and Money Exchanged. The **Taiwan Bank** (Bank of Formosa) is the strongest and best bank on the island. *Sakae-chō* (formerly *Hokumon-gai*, see the Plan C, 2–3). It issues its own notes, which circulate equally through the island with those of the Bank of Japan. Japanese silver money is also current. Branches in the chief cities of Japan.

Post and Telegraph Offices. *Hokumon-chō* (Pl. D, 2), near the *Hokumon* (or North) Gate. Travelers usually prefer to mail letters and send telegrams from the hotel or through the Japan Tourist Bureau. Stamp collectors may wish to be reminded that the postage stamps of the early Taiwan Republic are apt to be forgeries.

The Shops are inferior to those of Japan. Desirable souvenirs are the many island-made wood articles, and the Formosa Hats (rintō-bo), made of the fiber of the Screw Pine (Pandanus odoratissimus—the bright orange colored fruit of which is called breadfruit, and the heavily scented male flowers of which are the source of the keora-oil of perfumers), and from the *Taika Rush* (from which the fine, soft, flexible *Taika* mats are made). The brown hats (3 to 6 *yen*) are called *Taiko-bo* (from *Taiko*, the region whence they come), and the white ones (3 to 8 *yen*), *Shiroi-boshi* (white hats).

Taihoku (tie-ho'-koo), the Japanese name for the old Chinese *Taipeh* (tie-peh') or North Capital, the present administrative seat (*Sotoku-fu*) of the Governor-General (*Sotoku*) of the island, is a picturesque semi-Asiatic city with clean wide streets, a good hotel, banks, museums, colleges, a fine park and botanical garden, and a growing population of 200,000, one third of which are Japanese. It stands near the northernmost edge of Formosa in lat. 25° 4′ N. and long. 121° 28′ E. of Greenwich, on a broad, level plain that sweeps up from the *Tamsui* (Chinese, 'Sweet, or Fresh water') *River* to tumbled masses of verdure-covered mts. which until quite recently have been the stronghold of ferocious head-hunting savages. By tact and patience many of these have been induced to leave their aerie villages and live among the civilized folks on the plain, where they serve as servants, and general utility men. So many of them bear such a strong likeness to the average Formosan, that although the visitor may see them often in the streets he is not always able to distinguish them. The city shows the refining and colonizing influence of the Japanese in various ways, perhaps most of all in the thoughtful preparation for future expansion. Its mt. environment and its broad streets and parks remind one of the handsome Yezo city of *Sapporo*. Many of the modern aspects of the metropolis are due to the genius of the first (1897 to 1906) civil governor, *Baron Shimpei Goto*, a bronze statue to whom stands in the *Shinkō-en* (Pl. C–D, 2–3). The *Tamsui River* flows past

the city on the W. and the *Keelung-gawa* (which intersects it near by) on the E.

The city is divided into the districts of *Jōnai*, or that quarter once encircled by the old wall; *Manka* (or *Banka*), the original extramural settlement at the W.; and *Daidōtei* (die-doh-tay') at the N., where the Chinese now dwell along with the foreigners in the original Foreign Concession. The ponderous walls which inclosed the inner city were 12–15 ft. high and 9–12 ft. thick, and with the great gates that gave ingress to this fortified spot were constructed by the acting Chinese Prefect in 1879 — from which time *Jōnai* dates. Though the Japanese have destroyed the wall, the picturesque old gateways still stand as mute reminders of a period when heavily armed guards were needed to protect the pursy Chinese rulers from the invading head-hunters who swarmed in the near-by mts. The hotel, the administrative buildings, and most of the modern structures are in *Jōnai*, everything outside of which is referred to as *Jogai* (suburbs). The district flanking the S. Gate (*Na-mon*) is called *Na-mon chō* (formerly *gai-gai*); the W. Gate (*Sei-mon*), *Sei-mon chō;* the N. Gate (*Hoku-mon*), *Hoku-mon chō*; and the E. Gate (*To-mon*), *To-mon chō*. The main street, *Sakae-machi* (or *Hokumon-gai*), is 50–60 ft. wide, and like many of the others has a deep cemented drain at its edge to carry off the great downpours of rain. The best streets run N. and S.; those devoted to the Chinese have arcades or cloisters to protect pedestrians from the elements. The city is embowered in flowering trees, chief among them acacias and the flaming red *Hibiscus Rosa Sinensis*, a flower popular with Chinese.

A pleasing air of progress and prosperity characterizes it.

Daidōtei (or *Twatutia;* lit., 'a large yard covered with bundles of rice spread to dry'), forms the North-east suburb (see the plan) and stands on the left bank of the *Tamsui River* about 10 M. from its mouth. Here a number of British and American merchants have offices and warerooms, and hither comes for preparation and shipment most of the tea grown on the island. The greater part of the district is covered with two-story brick houses in the Chinese style, with tile insets, iridescent porcelain ideographs, dragons, and what-not, and with arcades beneath which many women and girls sit and sort and pack the odoriferous Formosa tea (*Taiwan cha*) for which the island is famous. The entire district is redolent of the aromatic herbs with which much of the tea is scented. Besides the tea-firing godowns and market there is nothing to detain the traveler. The white church at the N. border is Roman Catholic.

Formosa Oolong Tea was produced in imitation of the Chinese *Oolong* of *Fokien* to satisfy the taste of the many *Fokienese* who migrated thence and settled in *Taiwan*. It has a peculiarly fine flavor, and a taste quite different

from the Chinese, which is a black tea with a green-tea flavor, and which acquired its name *Oolong* ('black dragon') from the circumstance that a Chinese tea-grower was once struck with the delicate fragrance of the leaf from a plant where a black snake was found coiled. The annual production in Formosa is about 15 million lbs. (valued at about 5 million *yen*), a limit said to be maintained by the growers to prevent a lowering of the price. The *Oolong* is in great demand in the United States, whither about 9 million lbs. go each year. About 1½ million lbs. of *Powchong* (a name which refers to the mode of packing) are also produced. Its best market is in Java, Hawaii, and countries where Chinese are found. Jasmine, tuberoses, and other flowers are mixed with the tea to impart an aromatic flavor to it — a process popular with the Celestials. It is packed in boxes of about 25 catties (approx. 30 lbs.), and is exported chiefly through *Keelung*.

One of the prettiest sights of *Twatutia* is the gay, laughing crowd of Chinese girls who come each morning during the summer from *Taihoku* to work in the big tea-firing and sorting godowns. With their fresh young faces bedaubed with white paint and rouge, their sloe-black hair combed in a shining mass to one side of the head and adorned with a sprig of jasmine or a magnolia bloom, and their chubby faces and snapping black eyes radiant with provocative piquancy, they step blithely along and add a quaint and interesting note to the town. The eyes are customarily the only index of emotion, and the brows are often blackened with charred sticks or narrowed to resemble a nascent willow leaf, or the moon when first seen. The following ballad pictures them well: —

'Eyebrows shaped like leaves of willows
Drooping over "autumn billows";
Almond-shaped, of liquid brightness,
Were the eyes of Yang-kuei-fei.'

Many 'tottering lilies' teeter with the throng, the tiny crippled feet encased in brilliantly embroidered shoes, and the legs in light blue or lavender silk trousers. If (says an authority) a Chinese lady ever breaks through the prohibition against displaying her person, she presents her feet as the surest darts with which a lover's heart can be assailed! — Some of these tea-sorters are as much addicted to maternity as the cigarette-makers of Seville, and not a few carry young bead-eyed Mongolians slung in wide black bands over one hip. These pig-tailed little toddlers do not always heighten one's relish for the finished tea, as the big piles of leaves ready for sorting and perfuming are oftentimes their playgrounds, and through and over them they tumble and waddle with infantile disregard for consequences. The white blossoms which the visitor will note scattered through the piles of leaves are not tea blossoms, but are jasmine flowers, orange blooms, etc., put in to impart aroma. The women earn from 10 to 15 *sen* a day; 5000 or more Chinese are brought over each year from Amoy to assist in the preparation of the vast crop. The finest leaves bring from ¥1 to ¥5 a lb. Choice tea is put up in attractive 1-lb. packages and sold at the hotel at ¥1 each.

The **Taihoku Museum** (*Hakubutsukwan*) is open daily from 9 to 4 (admission, free), and is housed in a commodious structure 10 min. walk from the hotel, in the *Omote-chō* (Pl. C, 2). Though small it is complete, and a visit to it is in a way like a trip through the island. A big cannon and a curious old Formosan ship stand in the yard. On the Ground Floor is a collection of segments of the splendid native trees from the Arisan forest, many of the flawless planks being 3 ft. wide. Numerous cases are devoted to specimens of native handiwork, and to objects used by the head-hunters. The models of the camphor-distillery, sugar-mills, ore-crushing mills, and salt-pits show the processes of working up the native products. The samples of paper are made from the pith of the paper-mulberry (*Papyrius papyrifera*). On the Upper Floor is an admirable collec-

tion of island snakes, wonderful butterflies, birds, tropical moths, and jewel-like insects. Those which resort to protective mimicry for safety are the most interesting. The marine specimens are noteworthy only for the huge sea-turtles. One of the rooms is filled with boats, clothing, ornaments, knives, *krises*, etc., of the head-hunters, along with numerous gruesome skulls. The bead-work is singularly like that of the American Indians, particularly the wampum. The excellent collection of minerals should not be overlooked. A number of big modern buildings mark the neighborhood, which is clean and attractive.

The **Botanical Garden** (*Byōhō*), in the S. suburb (Pl. C, 4), a beautiful spot well worth visiting, contains pretty lakelets, summer-houses, conservatories, wide avenues, and many specimens of the trees and flowers for which Formosa is noted. While it is particularly attractive during the dew-drenched hours of the early morning, late twilight is perhaps the best time for a visit, as night brings out the perfume of many of the rarest flowers, and adds a charm which even the tropical sun does not give. Occidentals will be interested in the splendid camphor trees; the tallow tree (*Stillingia sebifera*); the *Thuya Formosana;* the *Murraya exotica* (valuable for its perfume); the sacred Champak (*Michelia champaka*) of India; the Indian Lilac (*Melia Azedarach*), or the Pride of India, cultivated for its fine wood, its flowers and medicinal products; and in other bizarre and beautiful specimens. The *Podocarpus nageia* is grown for its valuable gum. The Liquidambar exudes a gum referred to as copal-balsam. The fine acacias are representatives of a tree widely disseminated throughout the island, and are beautiful because of their flowers. This also applies to the Allamanda (*Apocynaceæ*), whose bright yellow blooms are seen everywhere. Flower-lovers will find much to interest them. The most popular with the Chinese is the Saffron Flower (*Crocus sativas;* the *Kōrankwa* of the Japanese), and the exquisitely fragrant Jasmine, much prized by the native women, who put a spray in their hair every morning, and who may be detected some distance off at night by its penetrating odor. The Chinese are also passionately fond of tuberoses (*Gekkakō* = 'fragrance under the moonlight'), and of the omnipresent Rose of Sharon (*Hibiscus syriacus*), with its numerous odorless bluish-pink blooms. Many of the 150 known species of hibiscus grow wild in Formosa, one of the most common being the Rose Mallow, which furnishes the okra or gumbo. *Hibiscus cannabinus* has been introduced from India and is used as an ornamental plant. From *H. Tilaccus* the Paiwan savages obtain a fiber from which they make twine; and the astringent petals of *H. Rosa-Sinensis* are used by the Chinese women as a black dye for the hair and eyes. It is well to remember that the handsome leaves (green on top and maroon

From *Taihoku* the rly. half-circles the capital, and after passing the *Manka Station* runs out through the tawdry suburbs toward the S.W. The broad *Tamsui* is crossed on the *Shintenkei Bridge* (1280 ft. long), and then a region so Chinese in all its outer aspects that the occasional Japanese house one sees seems out of place. Many blue-bloused Celestials, and blue-black water-buffaloes are descried at work in the fields of sugar-cane or rice or grain, for hereabout the land is intensively cultivated and almost every foot is made to produce something. Brightly clad Chinese damsels trip across the country paths, and the women who wash the family linen in pools and streams add color and picturesqueness. Not a few of the red-brick houses sit back in spacious, flower-embowered yards, and are marked by an air of prosperity and homely comfort curiously at variance with the squalor prevalent in China.

5 M. *Itabashi* (or *Pankyō*), a Chinese town with many quaint, peaked-roofed houses that recall suburbs of Peking and Shanghai, is celebrated locally for an attractive landscape-garden regarded as the chief 'sight.' Visitors are welcome, particularly those who come with a card of recommendation or who have taken the trouble to apply in advance for permission to see the garden.

There is a pretty lakelet, half-moon bridges, seductive vistas, fantastic rocks, miniature pagodas, winding paths, stunted or dwarf trees, lovely flowers, and the usual accompaniments of a formal Chinese Landscape-Garden. Aromatic tea is sometimes served to favored guests.

Travelers who wish to inspect the garden at their leisure can board a train in *Taihoku* in the morning and be back at the hotel by noon. One of the hotel boys will act as interpreter and guide.

From *Itabashi* the railway traverses a rich and productive region crossed and re-crossed by numerous streams. Considerable fine fruit is grown roundabout. The country usually is idealized by a wealth of flaming flowers, prominent among them the much liked Chinese hibiscus.

13 M. *Oka.* The roughish country beyond the green hills at the left, was, not so long ago, the resort of watchful and resourceful head-hunters. With great patience and equal firmness the Japanese authorities have convinced these wild primitives of the inconvenience and general undesirability of the head-hunting practices, and gradually they have been converted to progressive ways. The stranger often comes in contact with them on his trip through the island, but usually is unconscious of it. Only the residents know how to distinguish them from the civilized peoples, for neither their present habits nor their dress betray their wild ancestry.

As in other sections of the island, the country hereabout needs only intelligent cultivation to produce bountifully.

Regular rains, no cold, and a vivifying sun produce bountiful crops for the farmers.

18 M. **Toyen** stands on a wide, tree-dotted plain flecked with lakelets. 8 M. to the S.E. is the old town of *Taikokan* (*Tokoham*) amid pretty scenery. 20 M. *Kanshikyaku.* 23 M. *Chūreki.* 28 M. *Heichin,* with a big tea factory. Beyond (43 M.) *Kōmō,* the *Hozan River* is crossed on a bridge 1130 ft. long. The soil hereabout is a reddish brown, and impregnated with iron which is thought to give a certain flavor to the tea that thrives so vigorously. The sea is visible at the far right. Many camphor trees grow on the slopes of the mts. at the far left. Stretches of the country recall the mesa-lands of New Mexico. 46 M. *Shinchiku* (Chinese, *Teck-cham*), seat of the *Shinchiku* prefectural government, is one of the oldest towns on the island. A branch rly. runs E. to the near-by town of *Chikuto,* and another W. to *Kyūkō,* a port at the mouth of the *Hozan River.* — The rly. now follows the sea for some distance. In the high mts. visible at the left are the strongholds of the head-hunting *Atayal* savages. Beyond (56 M.) *Chikunan* the line crosses the *Chūkō River,* a mere trickle in the dry season, but a dangerous torrent after the summer rains.

64 M. **Byōritsu** (Chinese: *Maoli*), a prefectural town and the end of a rly. division, is the starting-point for (10 M., light rly.) *Shikkōko,* where there are numerous petroleum wells. Good *bentō* is sold at the station, along with excellent persimmons packed in plaited baskets. The rly. now runs upward between hills covered with acacias, graceful bamboos, palmettoes, and pampas grass. 72 M. *Dōra.* Beyond (77 M.) *Sansa,* in a mountainous region, we cross the *Naisha-gawa* on a bridge 114 ft. above the stream (the highest on the line).

Hence to (92 M.) *Toyohara* the construction work was very costly; nine tunnels pierce the hills and 3 rivers are crossed, the widest, the *Taian,* on a bridge 1663 ft. long. The highest point (1220 ft.) is marked by a signal-station. Five yrs. were necessary to complete the work, which was concluded in 1907. As the train emerges from *No.* 7 *Tunnel* (4126 ft. long) it crosses the dirty, slate-colored *Taian,* which flows past a strikingly picturesque promontory at the far right. Beyond (87 M.) *Kōri Tunnel No.* 9 (4166 ft. long) is threaded, and the gray-black *Taiko River* is crossed on a steel bridge 1245 ft. long.

92 M. *Toyohara* (811 ft.), embowered in tropical trees, possesses the largest rice-market in Formosa. The graceful *Areca*-palms make pleasing figures in the landscape. A small rly. runs hence to *Tōsei* at the E., and to *Shakō* at the W. — As the train proceeds southward the great barrier range is seen to fine advantage at the left, with *Mt. Niitaka* a prominent feature. Numerous swift streams course from it to the sea. 101 M. **Taichu** (314 ft.; pop. 42,000), a busy city capital of the pre-

fecture of the same name, and the most important city in the region, was known formerly as *Taiwan-fu* and from 1877 to 1895 was the capital of Central Formosa. Broad paddy-fields and a lazy river flank the town, which is a pleasing blend of Chinese and Japanese architecture and the center for a considerable trade in camphor, indigo, tobacco, and China grass (for making fine cloth). The Bank of Taiwan has a branch here, and the governmental administrative offices are near the station. The lively park at the S.E. edge of the town contains a pretty lakelet, summer-houses, etc. Conspicuous features of the environs are the silk-cotton trees (*Bombax ceiba*), the seeds of which are covered with a silky fiber too short for textile uses, but which are used by the Chinese for stuffing pillows, etc. Here thrive also several paper-producing plants, and the curious Candleberry (*Aleurites cordata* — Jap. *abura-giri*), or Chinese varnish tree, the oil from the nuts of which is used in Polynesia for candles, and in China for painting.

From *Taichu*, the main line proceeds southwest toward the sea, passing the unimportant stations of (105 M.) *Ujitsu*, and (112 M.) *Shoka* (Chinese, *Chang-wha*), a jejune town founded in 1723. Many of the original stenches remain. The not overly pulchritudinous inhabitants are *Amoy* and *Tswengchoo Haklos*, who practice among themselves many primitive customs — a prominent one an aversion to soap. The narrow streets are as odoriferous as some in old Shanghai. Over many of them are stretched flimsy temporary roofs which protect pedestrians from the sun and impart the tunnel-like aspect of Syrian bazaars. Head-hunters have raided the town on many occasions, and the Japanese bombarded and took it (commemorating monument on *Hakkei Hill*) Sept. 3, 1895. The only curios worth taking away are the quaint fans made of *Areca* leaves. — *Rokko* (*Lokiang*), a sometime prominent shipping-port 7 M. to the W., was founded in the 10th cent. and seems not to have changed much. From it many piratical-looking junks, laden with rattan, pineapple, fiber, pith-paper, peanut oil, and other native products, sail for the mainland of China.

From *Shoka* the rly. goes due S. over a level, attractive region flecked here and there with cane- and paddy-fields, wild lilies and plumed pampas grass. The cloud-piercing giants of the Central Range rise grandly at the left. Poor stations and an occasional Chinese village break the regularity of the scene.

Vast quantities of rattan are produced hereabout and in other sections of the island, and much of this supple fibre used in making chairs for the 'foreign devil' at Hongkong and other Chinese places comes from Formosa. The poorest looking land responds at once to careful cultivation, and produces bountifully in return.

131 M. **Nisui Jct.**, and point of departure for the Lake Candidius region described below.

The Shushu Branch Line (of the Government Railways) runs due E. from **Nisui** and flanks the *Daikusuikei River*. By taking this line, the traveler with time to spare and a willingness to rough it, may visit the most important of the Formosa Lakes, *Jitsugetsutan* (or *Suisha*, or Dragon Lake), referred to usually as **Lake Candidius** (named for *Georgius Candidius*, the first missionary to visit Formosa, in 1627), and regarded as one of the eight beauty spots of Taiwan. A guide is necessary. An English-speaking one can be obtained by applying to the manager of the Railway Hotel at Taihoku. By taking the express train from Taihoku in the evening one can be at *Nisui* the next morning. Change cars here for (18 M. in about 2 hrs.) *Gaishatei*. Hence by push-car railway to (8 M.) *Jitsugetsutan* (in about 3 hrs.). Or, better still, to (18 M. in about 6 hrs.) *Horisha*, a drab town near the edge of the Savage Territory. Inns: *Jitsugetsukan*, *Kobekan*, in the Japanese style, with native food. Unless the traveler can be satisfied with this, provisions should be taken along.

The **Lake** (about 10 M. in circumference; 2400 ft. above sea level; largest in Taiwan and the most attractive) consists of two small lakes, the *Moon* and the *Sun*. When the near-by *Mt. Suisha* is reflected in its pellucid waters, one is reminded of the charming lakes in the Nikkō highlands. A few reclaimed *Peipohan* savages dwell along its borders and fish its shallow waters. Their frail boats haunt the lake on moonlit nights, and their weird chants linger in one's memory. The catch is a spiny little, semi-transparent sardine, with dark meat.

About 20 M. (push car) from *Jitsugetsutan* is *Musha* (Inn: *Sakurakan*, Japanese style, 3 *yen* and up), celebrated locally for its cherry blossoms. Formerly it was inhabited by dangerous head-hunters, now domesticated. Here one can study them and their strange customs in safety. One may return to *Jitsugetsutan* or follow a mt. trail over the Central Ridge to the E. shore of the island.

Beyond *Nisui* the rly. crosses the *Dakusui River* on a bridge 2917 ft. long. The logs which come down from about (20 M.) *Mt. Randai*, are caught at various points by Chinese loggers and poled up converging streams to primitive sawmills. The river water sometimes is a repulsive slate color, with the dense, tragic, leaden pallor of death. 137 M. *Rinnai*. Visible at the far left is the noble

Niitaka-yama, or *Mt. Morrison* (so named, in 1857, by *Mr. R. Swinhoe*, in honor of the captain of the British steamship Alexander, first to enter the port of Anping). When Formosa was made a colonial possession the Emperor of Japan changed the name to *Niitaka-yama* (New High Mt.). The Chinese call it *Gyokusan* (jade, precious gem, etc.). It rises in the one-time Savage Territory 13,075 ft. toward the faultless sky, and some of the finest camphor-wood forests of the island belt its symmetrical sides. *Kagi* is the nearest station to it. Japanese guides can always be obtained there for the ascent, which is neither difficult nor dangerous.

162 M. **Kagi.** Next to *Tainan* it is the oldest settlement in South Formosa. The industrious Japanese have converted it into a busy, progressive, prefectural city, and have embellished it with many handsome buildings. Considerable indigo was formerly grown in the vicinity. A local specialty is bamboo-work, and paper made from bamboo-pith. A Chinese specialty is a jelly made from the fruit of the Aigyo (*Ficus Pumila*). Numerous light railways branch away from *Kagi*, the most important being the Mt. Ari Line, to (50 M.) **Arisan.**

Between *Kagi* and *Mt. Ari* (or *Nimanaaira*) the rly. crosses 70 bridges, threads 73 tunnels and innumerable cuts, and in order to reach the 7000 ft. level at *Ari Station* zigzags in a sinuous way up stiff mt. grades and occasionally circles obstructive peaks by means of spiral track. From (9 M.) *Takezaki* the grade in places is 1 in 20. From the slanting cars one looks down at times into magnificent gorges choked with splendid primeval forest trees hundreds of yrs. old and immensely tall. The trunks of some are 60 ft. in circumference, and not a few rise 50 ft. straight before putting out a single branch.

The *Arisan Club* opens its doors as a hotel for the convenience of travelers to the district.

From *Kagi* southward the rly. runs through a vast sugar-growing country watered by mt. streams. The numerous stations are small and call for no particular mention. As we approach *Tainan* the sea is visible at the far right, and numerous vessels are descried anchored in *Anping Harbor.*

200 M. **Tainan** (pop. 85,000), the one-time capital (*Tainan-fu*) of S. Formosa, now the administrative seat of *Tainan* Prefecture, stands in lat. 23° 6′ N. and long. 129° 5′ E. of Greenwich, and is one of the most important ports of the island.

Of the two Japanese inns (the *Hotel Shishun-en*, and the *Asahi-kwan*), the former (in the *Hanasono-chō*), ¼ M. from the station, is perhaps the best (Y3 a day and upward), as tolerably good meat, eggs, crayfish, etc., can be had, along with a foreign table and knives, forks, etc. Japanese beds. Demand a mosquito-net, as this light militia of the air is a pest. — The **Climate** is moist, hot, and unhealthy in summer, but cool, dry, and bracing in winter. Non-immune travelers should be careful of the drinking-water, and should never touch milk that has not been boiled. A good bottled mineral water is recommended, preferably the *Clifford-Wilkinson Tansan*, from the Takaradzuka Tansan Spring, near Kobe, Japan. See that the bottle bears this label.

To the Chinese (who form three fourths of the population) *Tainan* (or *Taokien*) is of great historical interest, for the old city walls (quadrangular, 20 ft. high, 5 M. long) and the mediæval gates which pierce them were built by their progenitors (in 1723) as defensive measures against head-hunters from the near-by mts., and the no less bloodthirsty pirates from the sea. Hither in 1622 came the marauding Dutch under *Cornelius Reyersz* to build their twin forts which the great *Teiseiko* (*Kokusenya*) captured in 1662. The ruins of the first, *Fort Zelandia*, erected in 1630, stand at **Anping**, while the more sturdy *Provintia* still does good service in *Tainan* as a military hospital. For nearly 200 yrs. the town (known formerly as *Anping-Chin*, or 'City of Peace') was the capital of Formosa, and its narrow streets and smoke-begrimed *hongs* bear all the ear-marks of a Chinese settlement. A light rly. extends from the station to the (2½ at the W.) port of *Anping*, now but a simulacrum of its former self. Passengers who land here should endeavor to come ashore in the ship's boat rather

than employ the clumsy catamaran used by the natives in preference to the more comfortable sampan. They are often nothing but big rafts of bamboo lashed together and propelled either by a sail of woven matting or by a paddle. A light rail runs clear round them, and the passenger sits in a big tub near the center. — Harbor works are in progress, but until the dangerous bar can be removed, ships that anchor in the roadstead in the typhoon season are kept in instant readiness to slip their cables and run for shelter to the *Pescadores*. The coast shoals rapidly, and during the S.W. monsoon (which blows during June–Sept.) there is such a heavy swell that the staunchest boats have difficulty in reaching the boat-camber near the lighthouse. The *Ōsaka Shosen Kaisha* (see p. 607) maintains a frequent service to *Amoy*, *Swatow*, and *Hongkong*, and to *Yokohama*.

The *Tainan Museum* (*Hakubutsukwan*), in *Kaizan-chō*, contains a collection of Formosan products, etc., inferior to that in the *Taihoku Museum*. Hard by is a shrine dedicated to *Prince Kitashirakawa*. The *Kaizan Jinsha* stands to the memory of *Koxinga* or *Teiseiko* (*Kokusenya*).

One notes many racial differences between the Chinese of this old S. stronghold and the present capital of *Taihoku*. Here, as in S. China, the familiar black Cantonese turban is more in evidence than the distinctive *Ninjpo*, *Peking*, or *Shanghai* skull-cap.

The men possess the true Cantonese intolerance for, and hatred of the 'foreign devil' (*wai-i'* or *fan-kwei* — 'external barbarian'), and they blink at them somewhat as an owl blinks at the light. Many of the native women wear complicated head-dresses interwoven with silver coins, seed pearls, jade pins, and ornaments of fine gold. Cross-breeds are common, and in their staring eyes one sees the half-wild look inseparably associated with savages of low mentality. True Formosans chew the *betel-nut* as incessantly as their Malayan prototypes, and some of them could be mistaken easily for Singapore folks. — The older streets of *Tainan* are covered with matting awnings, to exclude the sun. At night they are thronged with a medley of Southern types plentifully besprinkled with reclaimed head-hunters. All seem to enjoy the infernal din caused by exploding firecrackers and musicless Chinese music. The 7000 Japanese dwell in a section with wider streets, where the houses have porticoes that reach to the curb. The *Joss-Houses* of *Tainan* compare unfavorably with the dignified Buddhist temples of Nippon.

Southward from *Tainan* the rly. goes for miles through canefields that recall the wide cornfields of Kansas. Luscious tropical fruits grow in great profusion, prominent among them globular pumelos (*Citrus decumana*) almost as big as pumpkins. Among the fruits best liked by the natives is the *parami*, or Breadfruit of Asia (*Artocarpus integrifolia*). The delicious Manila mango of this region has the true turpentine flavor, and the small, sweet pineapples are as good as those of Java. Pomegranates, lichis, guavas, figs, oranges, bananas, splendid persimmons, and a host of minor fruits thrive luxuriantly and impart a material interest to the views. At certain of these southern stations various interesting racial types assemble to see the 'fire-spitting' engine of the 'foreign devil,' and here the hybrid Chinese seem to take on a languorous, lackadaisical air, as if in tune with the lush tropics.

Conspicuous features in the crowds, are greasy *paterfamilias* who view the world through huge tortoise-shell goggles and go laden with baskets of fruit, or shiny, well-browned roasted ducks in split bamboo wickers. The men elbow the women aside in the most ruthless manner, with a keen eye for number one, and a large disdain for the hindermost. At all the big stations one sees the silent power behind the throne in the shape of spruce, helmeted, beleggined, gloved, dignified, ceremonious, but unfailingly helpful Japanese military men. Compared to the benighted islanders they seem like beings from another and brighter world — as in truth they are. As a rule they are as restless as a bug-professor in July — mapping the country, classifying the plants, climbing unexplored mts., building waterworks, railways, and school-houses, and pushing their drag-nets closer and closer about the murderous savage tribes. On one's travels through the island one is scarcely ever out of hearing of be-spectacled and Panama-hatted entomologists, mineralogists, arborealogists, and others, who to-day are doing for Formosa what men like *Kaempfer*, *Thunberg*, *Von Siebold*, and others did for Japan.

229 M. **Takao** (Inns: *Haruta-kwan*, opposite the station; *Takao Hotel*, both in Japanese style, ¥5 and upward), a great shipping-port for Formosan products, has a well-sheltered harbor with breakwaters that cost upward of 20 million *yen*. The administrative buildings and the Foreign Concession are on the N. side; the native quarter and shops at the foot of the hill called *Kigo* (or Saracen Head). A Chinese fort anciently crowned the summit of this, and the town records teem with stories of the valor exhibited by the Chinese in its defense. A curious (and highly improbable) one relates that once when Japanese pirates attacked the port, the astute Mongolian commander filled a host of bamboo tubes with live wasps and set them afloat. The credulous Nipponese opened them in the belief that they were torpedoes, and were so badly stung that the Chinese captured them all! In later times (1895) the Japanese returned this compliment by taking the town, bag and baggage!

Takao is an important prefectural city of 40,000 inhabitants, and is known as a shipping-point for sugar and rice. One of the largest sugar mills on the island (The Taiwan Sugar Manufacturing Co.) is near by. There is also an aviation field, a wireless station, etc. The odd weed which grows on the surface of the sea hereabout is called *katanchu*. The *Bank of Taiwan* has a branch here. The *Ōsaka Shosen Kaisha* maintains a frequent and efficient steamer service with *Shanghai*, *Canton*, *Hongkong*, *Yokohama*, etc.

The Branch Rly. to (14 M.) *Heito* is a link in the line which eventually will connect all the large towns of the E. coast.

For detailed information relating to this and other island rly. lines consult the Rly. Time Table.

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Advertising Section

THE ADVERTISEMENTS on the following pages have been selected with scrupulous care from among many, and with a definite purpose.

Each in its way is of interest and value to travelers, since none has been accepted that does not have a direct bearing on the tourist's requirements.

The number has been limited intentionally; quality rather than quantity having been the aim. World-travelers will recognize each advertiser as of high class and unquestioned trustworthiness. Many advertisements of firms which we felt could not be recommended without reservation, have been rejected — and will always be excluded from the Guidebook.

We believe that in granting to a few of the best Steamship and Railway Companies, Hotels, and Merchants, sufficient space to enable them to make a somewhat extended reference to their lines, specialties, and wares, we are doing the traveler a genuine service; for to reach an intelligent decision in a matter of importance, the stranger in a strange land often wants to know more about such than the mere name, a quoted price, or some similar stilted reference. Advertising is the natural response to such a wish.

Since we have traveled more than once over every Steamship and Railway Line mentioned herein; lodged at every hotel; and had dealings with every merchant featured, we feel justified in recommending them.

The Asama Maru which will be commissioned for the N.Y.K. Line's California-Orient service in 1929.

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Passengers contemplating a journey to the Orient are invited to write to N. Y. K. Line for literature telling of its unusual rates and facilities.

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100 West Monroe Street
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801 First Avenue
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19 Biltmore Hotel Arcade, Los Angeles

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London Office
4 Lloyd's Avenue,
E. C. 3

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Singapore
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Shanghai
No. 31 The Bund

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Orient-South America (East Coast)	Monthly sailings
Japan-Australia	Monthly sailings
Japan-China Rapid Express	Sailing every four days
Japan-Bombay	Monthly sailings

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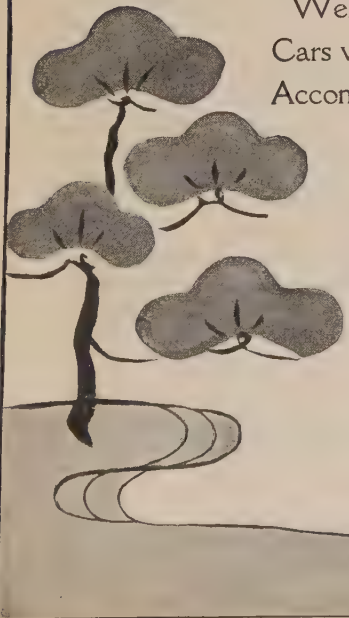

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The principal steamer services to the Island are the Kobe-Kiirun Line, connecting the Island with Japan Proper, and two coastwise lines along the eastern and western coasts between Kiirun and Takao.

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Write for information to

The Passenger Traffic Manager,
Chosen Government Railways,
Keijo, Chosen (Korea)

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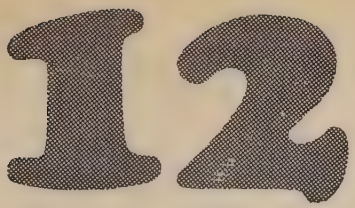

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Oregon Outdoors
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Circle Tour of the United States
Yosemite
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OF MEXICO

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San Francisco
Management
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The Gateway to the Orient,
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It offers the traveler the largest, best and most modern fire and earthquake-proof hotel east of Suez, with great comfort at a moderate price.

It is the most convenient and comfortable center from which to make side trips to nearby Tokyo, Nikko, Miyanoshita, Kamakura, Enoshima, Atami and others of the famous resorts of Japan. Incomparable views of Fujiyama and the Sea.

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Yokohama has always been the favorite port of entry for travelers to Japan, who admire its picturesque street life, its famous shops, and the myriad charms of the native life. Its population is now 600,000.

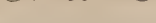
The Yokohama Municipality maintains a special bureau (English spoken in every department) aimed to aid foreign companies to establish branch offices or manufacturing plants in the port.

It offers the best factory sites in the Orient; cheap coal, water, gas, and electricity for industrial uses; special tax exemptions; unlimited raw material of almost every nature; a good climate; amenable labor; the best docking, shipping, banking and transportation facilities, and proximity to the greatest consuming markets of the world.

The Ford Motor Co. of Japan recently selected a large tract of land in Yokohama for its new Japanese plant, as have many others.

Handsome illustrated descriptive booklets filled with valuable information, free on request to *C. Ariyoshi, Esq.* Mayor, or *T. Isaka Esq.*, president the Yokohama Chamber of Commerce and Industry, Yokohama, Japan.

KYOTO THE IMPERIAL CITY



You have not seen Japan until you have visited age-old Kyoto, city of shogunal palaces, splendid temples and storied shrines, of ancient customs, gorgeous processions, splendid landscape gardens, fascinating shops and friendly people.

Kyoto's ancient name of Heian-kyo, or "Capital of Peace and Tranquillity," given to it by the Emperor Kwammu in 794, still applies to it, for it is the epitome in Japan of all that it is peaceful and tranquil, beautiful, artistic, and satisfying.

It is a Holiday City of good hotels, charming drives and walks; of great temple bells whose thrilling notes ring and echo through its dappled glades just as they did a millenium ago and perchance will do a millenium hence; a changeless, ancient place where the heart of political Japan beat for over a thousand years, and where the old life of feudal Japan still pulses through its quaint thoroughfares and unforgettable byways.

To the foreigner it signifies art, beauty, charm, and friendliness. Since Kyoto welcomed St. Francis Xavier in 1551 it has always been friendly to strangers, and strangers are friendly to it. In the peaceful precincts of the Imperial City the tourist finds warm hearts and willing hands to aid him in his search for rest and recreation and the charm that rides on the strong undercurrent of Japanese life.

KYOTO WELCOMES YOU TO ITS HEART AND HOME

For information relating to the city and its many advantages, write to *K. Toki, Esq.*, Mayor of Kyoto; *W. Yasukawa, Esq.*, Vice-Mayor; *O. Matsuo, Esq.*, Secretary Kyoto Chamber of Commerce; to the Information Bureau, City Hall, Kyoto, or to The Japan Tourist Bureau.

BEAUTIFUL KOBE

At the entrance to the lovely and classical **Inland Sea** is one of the cleanest, most delightfully attractive and picturesque of all the Japanese cities.

The environing hills contain scores of charming walks and drives (with stupendous and unforgettable views), ancient groves, quaint temples, dainty waterfalls and a veritable host of tranquil and beguiling spots.

Takaradzuka, with its world-famous **Tansan Mineral Springs,*** whence comes the purest drinking water known (free to visitors), is within one hour's ride by motor car, while in the outskirts of Kobe are **Golf Links** (entrancing sea views) called by travelers the most wonderful in the world.

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The **Kobe climate** is adorable; warm, sunny and even, with no brusque changes. Just the sort of climate the invalid loves.

The **Oriental Hotel** makes ideal headquarters for the traveler. It is the most comfortable and homelike hotel in Japan, with a perfect cuisine, sumptuous suites, refined fitments and faultless service.

All the requirements of comfort and luxury are to be had at the Oriental, which is under the personal supervision of an experienced hotel manager who knows how to cater to the comfort of exacting travelers.

* See page 629.

Information Bureau Free to Guests

Motor Cars Power Launch Guides

THE MOST DELIGHTFUL EXCURSION IN JAPAN

Is the one from **Osaka** (or **Kobe**) through the celebrated **Yamato Province** to Beautiful and **Historic Nara,** cradle of the Japanese race; world-famous for its wonderful park (grand old trees, tame deer, etc.); its gorgeous Buddhist Temples, its marvellous old Museum (most famous in Japan); its floral delights (cherry-blossoms, iris, lotuses, turning maples, etc.), and for many things the world-tourist wishes to see.

The thirteen hundred-year old Horyuji Temple attracts countless thousands of pilgrims to its mellowed halls, as do many other historical places in the neighborhood.

The sumptuous Nara Hotel is one of the most picturesque and comfortable in the country, and is noted for its good food, perfect service, and extremely moderate prices.

The "Daiki" Electric Tramway Lines (Of the Osaka Electric Railway Co.), run frequent fast, clean, safe, American-style electric trains between **Osaka** and **Nara.** Time 50 minutes. Fare 48 sen, one way.

The Terminal Station is in the famous **"Daiki" Building,** at the corner of Uyehonmachi, 6-chome, a short ride from the Railway Station, or the terminus of the Kobe-Osaka Electric Railways. There is a good waiting room in the station, and a dining room where the best meal in Osaka is served for one yen (50 cents American money). English spoken in all departments.

The country through which the trains run is lovely, with many interesting things to see. At Nara the cars stop near the hotel, park, and temples.

The Cheapest and Most Thoroughly Enjoyable Excursion in Japan.

Full information from any office of the Japan Tourist Bureau, or from T. Oita, Esq., Chief Managing Director, The "Daiki" Electric Railway Co., Uyehonmachi, 6-chome, Osaka, Japan.

The Japan Hotel Association

Comprises the best hotels in Japan, Formosa (Taiwan) Korea (Chosen) and Manchuria. Most of them are operated on the American Plan, with inclusive rates for excellent room, board and service. In the large cities and popular resorts these rates range from 10 to 15 yen a day; in the country places from 8 to 10 yen ($4 to $5 American money). The hotels are listed below. For additional information address **The Japan Hotel Association, Traffic Department the Japanese Government Railways, Tokyo, Japan.** See page xxx.

IN JAPAN

Atami
- Atami Hotel
- Mampei Hotel

Beppu
- Kamenoi Hotel

Chuzenji (Nikko)
- Lakeside Hotel

Kamakura
- Kaihin Hotel

Karuizawa
- Mampei Hotel
- Mikasa Hotel

Kobe
- Oriental Hotel
- Tor Hotel

Kyoto
- Miyako Hotel
- Kyoto Hotel

Matsushima
- Park Hotel

Miyajima
- Miyajima Hotel

Miyanoshita (Hakone)
- Fujiya Hotel

Nagasaki
- Japan Hotel

Nagoya
- Nagoya Hotel

Nara
- Nara Hotel

Nikko
- Kanaya Hotel

Omori
- Omori Hotel

Osaka
- Osaka Hotel

Shimonoseki
- Sanyo Hotel

Takaradzuka
- Takaradzuka Hotel

Tokyo
- Imperial Hotel
- Tokyo Station Hotel
- Marunouchi Hotel

Unzen Hot Springs
- Kyushu Hotel
- Yumei Hotel

Yokohama
- Hotel New Grand

IN TAIWAN (FORMOSA)

Taihoku
- Taiwan Railway Hotel

IN CHOSEN (KOREA)

Fusan
- Fusan Station Hotel

Heijo
- Heijo Railway Hotel

Keijo (Seoul)
- Chosen Hotel

Shingishu
- Shingishu Station Hotel

IN MANCHURIA

Changchun
- Yamato Hotel

Dairen
- Yamato Hotel

Hoshigaura
- Yamato Hotel

Hoten (Mukden)
- Yamato Hotel

Ryojun (Port Arthur)
- Yamato Hotel

THE HOTEL NEW GRAND

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Cable Address: "New Grand"

INTRODUCING A NEW ERA IN JAPANESE HOSTELRY

Situated on the historic Bund, facing the New Park along the picturesque water front.

Absolutely Fire and Earthquake proof construction providing Western comfort, luxury and safety with Japanese atmosphere and service.

Beautiful dining salon decorated in ancient Fujiwara style.

Magnificent lounge, ballroom, dance and tea room.

Spacious roof garden commanding lovely views of Yokohama harbor and Tokyo Bay.

Experienced European Manager and Chef.

K. DOI
Managing Director

A. DUNAND
Manager

THE HOTEL NEW GRAND

YOKOHAMA, JAPAN

Cable Address: "New Grand"

The beautiful and palatial lobby of the Hotel New Grand gives an idea of the comfort and charm of this famous hostelry.

Here meet and mingle on friendly terms distinguished travelers from every land, and the best elements of the Japanese social and diplomatic life.

The Hotel New Grand is as much a part of Japan as Fujiyama or the Great Daibutsu—an institution rather than a hotel, known to world travelers everywhere, and always associated with Yokohama.

Salient characteristics of The Hotel New Grand are: spacious bedrooms replete with every modern comfort and convenience; perfect and willing service; good food; and moderate rates.

Hotel motor-cars meet travelers at the dock or railway station, and experienced runners relieve them of every worry.

Cars with English-speaking drivers are always ready for trips to Japan's most celebrated resorts.

For reservations, or information pertaining to the hotel or to Japan, address:

K. DOI,
Managing Director.

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Manager.

THE IMPERIAL HOTEL
TOKYO, JAPAN

Faces the fine old Imperial Palace and the beautiful Hibiya Park with its charming lakelets, birds and flowers, in one of the best sections of Tokyo.

Its sunny, quiet rooms are away from the noise of traffic, yet near the business quarter and the finest shopping, amusement, and sightseeing centers.

The Imperial is celebrated far and wide for its perfect appointments, and for American comfort blended with Japanese charm and faultless service in a superlative degree.

Headquarters for the diplomatic life of the capital and for travelers from every country.

The food in the Imperial Hotel is of traditional excellence; is prepared by foreign chefs of wide experience, and is served a la carte in a way to satisfy the most discriminating traveler. Club Breakfasts, Luncheons and Dinners at inclusive prices.

Room Rates are uniform and on the European Plan only. The typical single room with bath is 12 yen a day. Double room with twin beds and bath, yen 16 a day. A few single and double rooms with and without baths, but with running hot and cold water, are at slightly lower rates. A few very large single and double rooms with bath are at slightly higher rates. A few suites (large double bedroom, bath and sitting room) range from yen 22 to 30 yen a day.

For additional information, descriptive booklets, etc., address: T. INUMARU, Manager, or T. OTSUKA, Assistant Manager, Imperial Hotel, Tokyo, Japan.

THE IMPERIAL HOTEL

T. INUMARU, Manager. T. OTSUKA, Assistant Manager.

TOKYO, JAPAN

Cable address: "Impeho, Tokyo."

The Imperial is one of the most distinctive hotels in the world; one that you will never forget.

It is the largest in Japan, cost 8½ million yen, and is one of the sights of the Japanese capital. Positively fire and earthquake-proof.

It has 300 beautiful bedrooms with baths, and accommodations for 500 guests. Electrically heated throughout.

The Main Dining Room seats 400 persons, the great Banquet Hall 1000, and there are besides 15 private dining-rooms, grill-rooms, etc.

Lovely Roof Garden with open air dining-room, etc. Dancing, cabarets.

American Bar, barber shop, beauty parlor, laundry, ice-making plant, etc.

Distilled and purified drinking water. Reading Room and Library with foreign newspapers, books and magazines.

Magnificent Auditorium Theatre with a seating capacity for 700.

The Rotary and other Clubs and Societies meet in the Imperial.

A fleet of fine American motor-cars is always at the disposal of guests. By wiring or writing ahead, a luxurious hotel car will meet ships at the Yokohama Dock and bring travelers and luggage to the hotel door.

For additional information about the Imperial Hotel see the opposite page.

THE MIYAKO HOTEL

MORISKE HAMAGUCHI, Manager

KYOTO, JAPAN

Cable Address : "Miyako Kyoto"

The Miyako is a superb steel, stone and concrete, fire- and earthquake-proof hotel, high-poised on the wooded slopes of the picturesque Higashi-yama, overlooking the beautiful and historic City of Kyoto, but near the finest temples, the loveliest parks, and the best shops of the old Capital.

The Miyako is known to discriminating travelers for its commanding position, its incomparable views, its modern American fitments, its spacious lounges, broad verandas and its homelike atmosphere.

It is the recognized headquarters in Kyoto for Americans and Britons. Ask ANY of your friends where he stops in Kyoto, and there will be but ONE answer, The Miyako!

In the Miyako, British and American ideals of comfort are skilfully blended with Japanese picturesqueness and that perfection of service which experienced travelers associate with Japanese.

The Miyako is to Kyoto what the superb Imperial Hotel is to Tokyo, the Hotel New Grand to Yokohama, and the Oriental Hotel to Kobe. It is the ONLY place you will want to stop at.

Full information on request. See the opposite page.

THE MIYAKO HOTEL

MORISKE HAMAGUCHI, Manager

KYOTO, JAPAN

Cable Address: "Miyako Kyoto"

A corner of the spacious Miyako lounge.

The large, airy, sunswept rooms of the Miyako Hotel are fitted with private baths and all the requisites of the best American hotels—steam heat, telephones, hot and cold running water, etc. Magnificent views. Elevators to all floors.

The sumptuous Dining-Room, decorated in the strikingly artistic Tokugawa style, is a charming blend of the useful and the beautiful.

The Miyako chefs learned their trade in the finest New York hotels where the best food in the world is prepared. Thus the Miyako menu is known far and wide for its superlative excellence. Daintily and skilfully served by attractive Japanese waitresses.

The Miyako Hotel Rates are no higher than those of less comfortable hotels. The charge for a single room with bath is from 10 to 15 yen ($5 to $7.50 American money) a day. American plan (which includes all meals). Double rooms from 15 to 30 yen ($7.50 to $15 American money). No irritating extras.

The Miyako Hotel motor-cars will meet you at the station and take care of you. English-speaking drivers and hotel runners.

Write or wire ahead to **Moriske Hamaguchi,** Manager, The Miyako Hotel, Kyoto, Japan.

ORIENTAL HOTEL

Cable Address "Oriental"

KOBE — JAPAN

A palatial, thoroughly modern, fire- and earthquake-proof, steel and concrete hotel, known far and wide for its exceptional comfort, perfect service, delicious food, and moderate rates.

Overlooking the famous Kobe Bund and the picturesque bay, yet but a two-minutes' walk from the park, steamship offices, banks, post-office, consulates, clubs and shops.

Its spacious rooms each with private bath, telephone, steam heat and the fitments of the best American hotels, are the acme of comfort and repose.

Finest Golf Links in Japan open to guests. Superior American motor-cars with English speaking drivers for country trips. Low rates. Garage service.

Exceptional Orchestra. Private Theatre (moving pictures, etc.) Beautiful Roof Garden with magnificent sea views.

The Oriental Hotel is operated on the American Plan only. **Inclusive rates** from twelve yen ($6 American money) a day and up.

For information and descriptive circulars address:

Y. SHIMADA,	HARVEY C. STREET	S. KEMA
Managing Director	Manager	Assistant Manager

ORIENTAL HOTEL

Cable Address "Oriental"

KOBE — JAPAN

The delightful enclosed Spanish patio of the Oriental Hotel is a famous meeting-place of the great tides of travel which flow ceaselessly round the world.

In this celebrated rendezvous you meet distinguished people of the world of art, letters, diplomacy and whatnot, who mingle on a friendly footing and with a charming intimacy. Here you make acquaintances who may influence your entire life, and you register mental impressions which time does not efface.

The Oriental is a hotel of marked distinction, with inviolable standards of good taste.

While conveniently accessible to the commercial section of the city, it is sufficiently aloof to maintain a peaceful reserve that appeals to refined travelers. The sea views are unforgettable in their charm.

Food and comfort unexcelled. Rates moderate.

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Managing Director	Manager	Assistant Manager

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Cable Address: "Impeho," Tokyo Tel. Nos. 4001, 6010, 6020 Ginza
T. Inumaru, Manager. See page 111

TOKYO STATION HOTEL, TOKYO, JAPAN
Cable Address: "Staho," Tokyo. See page 112
T. Iwoki, Managing Director

MARUNOUCHI HOTEL, TOKYO, JAPAN
Telegraph Address: "Marunouchi" Hotel, Tokyo
Telephone No. 2261 Marunouchi. T. Sato, Manager. See page 112

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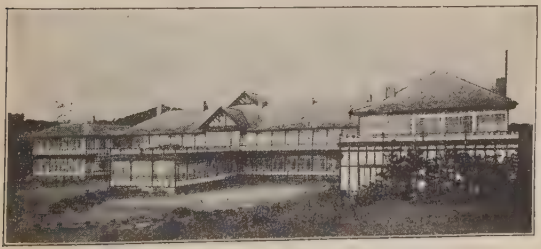
Leading Hotels in Central Japan

HOTEL NEW GRAND, YOKOHAMA, JAPAN
Cable Address: "New Grand," Yokohama
Long Distance Telephone. See pages 3-4
K. Doi, Managing Director

FUJIYA HOTEL, MIYANOSHITA, JAPAN
Cable Address: "Fujiya," Hakone Telephone No. 2, Miyanoshita
H. S. K. Yamaguchi, President. See page 56



KAIHIN HOTEL, KAMAKURA, JAPAN
Cable Address: "Kaihin," Kamakura
Telephone No. 4, 331, Kamakura
S. Haruta, Managing Director. See page 28

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KANAYA HOTEL, NIKKŌ. S. Kanaya, Proprietor
See page 244. Cable Address: "Kanaya Nikkō." Tel. Nos. 1, 7, 173

LAKESIDE HOTEL, CHUZENJI, JAPAN. See page 298
Cable Address: "Lakeside Hotel," Chuzenji. Telephone: Chuzenji No. 2
S. Sakami, Manager

OMORI HOTEL, OMORI, JAPAN. See page 109
S. Inohara, Proprietor. (Between Yokohama and Tokyo)
Telegraph Address: "Omori Hotel," Omori. Telephone No. 494 Takanawa

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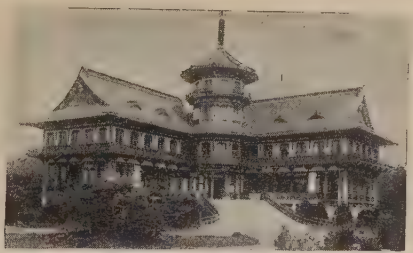

PARK HOTEL, MATSUSHIMA, JAPAN. See page 311
Telegraph Address: "Hotel" Matsushima. Telephone No. 35
T. Yoshida, Manager

MIKASA HOTEL, KARUIZAWA, JAPAN.
Cable Address: "Mikasa Hotel," Karuizawa. Telephone No. 15
T. Takeuchi, Manager. See page 69

THE MAMPEI HOTEL, KARUIZAWA, JAPAN

Telegraph Address: "Mampei," Karuizawa. Long Distance Telephone
T. Sato, Managing Director. See page 69

A delightfully picturesque hotel popular with travelers, and known far and wide for its good rooms, food and service. All modern conveniences.

Rooms from 6 yen a day and up. With meals (American Plan) from 12 yen and up. Double room and bath from yen 15 to yen 28.

Sight-seeing motor cars, etc. Telephone ahead and the hotel car will meet you at the station.

For further information address T. Sato, Managing Director, or the Japan Tourist Bureau.

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Leading Hotels in Central Japan

MAMPEI HOTEL, ATAMI, JAPAN
Cable Address: "Mampei Hotel," Atami
Telephone No. 433, Atami. See page 62
S. Sato, Manager

THE ATAMI HOTEL
Atami Hot Springs, Japan

A beautifully situated, picturesque **modern hotel** noted for its American comforts and Japanese charm.

Good food; perfect service; magnificent views.

Rates from 8 yen a day, American Plan.

English spoken.

Write for information to M. Kishi, Managing Director, Atami Hotel, Atami, Japan. Telephone No. 73, 134, Atami. See page 62.

NAGOYA HOTEL, NAGOYA, JAPAN
Cable Address: "Hotel," Nagoya Telephone No. 1112 Honkyoku
S. Morita, President. See page 376

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Leading Hotels in Western Japan

MIYAKO HOTEL, KYOTO, JAPAN. See page 400
Cable Address: "Miyako," Kyoto
Telephones Nos. 336, 337, 338, Kami
B. Kishida, Managing Director

KYOTO HOTEL, KYOTO, JAPAN. See page 400
Cable Address: "Kyho," Kyoto Telephone Nos. 5300, 630, Kami
J. Inouye, Managing Director

NARA HOTEL, NARA, JAPAN. See page 555
Cable Address: "Hotel," Nara Telephone Nos. 153, 166, Nara
I. Nakamura, Manager

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OSAKA HOTEL, OSAKA, JAPAN. See page 607
Cable Address: "Osaka Hotel," Osaka S. Morita, President
Telephone No. 280, Honkyoku

ORIENTAL HOTEL, KOBE, JAPAN. See page 619
Cable Address: "Oriental," Kobe
Telephone Nos. 14, 15, 741, 1697, Sannomiya
Y. Shimada, Managing Director. Harvey C. Street, Manager

TOR HOTEL, KOBE, JAPAN. See page 619
Cable Address: "Tor," Kobe Telephone Nos. 2153, 3153, Fukiai
A. Mildner, Manager

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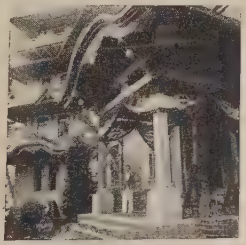
Leading Hotels in Western Japan

TAKARADZUKA HOTEL, TAKARADZUKA, JAPAN. See page 630
Cable Address: "Hotel," Takaradzuka
Telephone Nos. 31, 109, 267, Takaradzuka
K. Minami, Managing Director



MIYAJIMA HOTEL, MIYAJIMA, JAPAN
Cable Address: "Hotel," Miyajima
Telephone No. 2, Miyajima. See page 641
T. Yokokawa, Manager

THE KAMENOI HOTEL
Beppu Hot Springs, Beppu, Japan

A delightful modern tourist hotel, famous for its charming situation, good rooms, food and service, and its hot mineral water baths.

Picturesquely situated, superb views.

Rates from 10 yen a day, for room and meals.

Telegraph Address: "Kamenoi Hotel," Beppu

Long distance telephone

K. Aburaya, Proprietor. English spoken

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at Shimonoseki, Japan

Cable Address: "San-yō Hotel," Shimonoseki. Telephone Nos. 35, 832

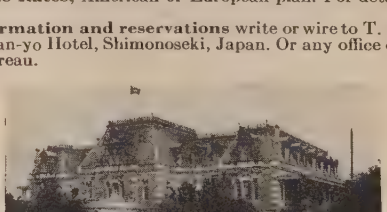
Is owned and operated by the Imperial Government Railways and therefore is one of the best hotels in Japan.

Celebrated among travelers for its superior food, its unexcelled service, and for its comfort, charm and general excellence.

Strictly modern in all its appointments. Equal in every way to the best American hotels. English spoken in all departments.

Moderate Rates, American or European plan. For details see page 644.

For information and reservations write or wire to T. Matsumoto, Manager San-yo Hotel, Shimonoseki, Japan. Or any office of the Japan Tourist Bureau.



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Rates moderate. American or European plans. For details see page 776.

For other information address A. Fukushima, Manager, Taiwan Railway Hotel, Taihoku, Taiwan. Or any office of the Japan Tourist Bureau.

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Leading Hotels in Western Japan

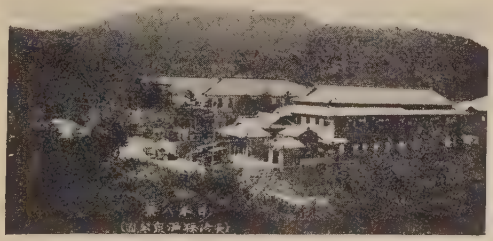
THE JAPAN HOTEL, NAGASAKI, JAPAN

Cable Address: "Japan Hotel," Nagasaki. See page 659
Telephone

The best, most comfortable, and most popular Hotel in Nagasaki. Good food and service.

Rates from 8 yen a day, American Plan (room and meals).

For full information write to T. Shimizu, proprietor, Japan Hotel, Nagasaki, Japan.



YUMEI HOTEL, UNZEN HOT SPRINGS

Unzen, Nagasaki Prefecture, Japan. See page 669
Cable Address: Yumei, Unzen. Telephone Nos. 6, 7, Unzen
K. Kurihara, Manager

THE KYUSHU HOTEL
Unzen Hot Springs, Unzen, Japan

A strictly first class, modern, comfortable and popular hotel much liked by foreign travelers for its good rooms, food and service. English spoken.

Unzen is famous for its curative hot baths, and the Kyushu Hotel is headquarters for the travelers who come to be cured by the Unzen water.

Rates from 8 yen a day, American Plan (good room and meals)

For full information address T. Shichijo, Manager

Cable Address: Kyushu Hotel, Unzen. Telephone No. 9

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Cable Address: "Choho," Keijo Tel. Nos. 4270, 4275, Honkyoku
J. Sakai, Manager. See page 732

FUSAN STATION HOTEL, FUSAN, CHOSEN (Korea)
Cable Address: "Hotel," Fusan. See page 694
J. Horiuchi, Manager Telephone Nos, 875, 1948

HEIJO RAILWAY HOTEL, HEIJO, CHOSEN
Cable Address: "Heijo Railway Hotel" Telephone Nos. 820, 206
S. Kawaragi, Manager. See page 754

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Famous Hotels of Chosen and South Manchuria

SHINGISHU STATION HOTEL, SHINGISHU, CHOSEN (Korea)
Cable Address: "Hotel," Shingishu Telephone No. 32. See page 756
K. Miyakawa, Manager

YAMATO HOTEL, MUKDEN (HOTEN). See page 757
Cable Address: "Yamato," Mukden Telephone No. 5130
T. Shikata, Manager

YAMATO HOTEL, CHANGCHUN, SOUTH MANCHURIA
Cable Address: "Yamato," Changchun Telephone Nos. 8, 351
K. Tanaka, Manager. See page 757

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Famous Yamato Hotels of South Manchuria

YAMATO HOTEL, DAIREN. See page 757
Cable Address: "Yamato," Dairen Telephone No. 3111
S. Terasawa, Manager

YAMATO HOTEL, PORT ARTHUR (Ryojun). See page 757
Cable Address: "Yamato," Port Arthur Telephone No. 226
K. Kawahara, Manager

YAMATO HOTEL, HOSHIGAURA (Star Beach). See page 757
Cable Address: "Yamato," Hoshigaura Telephone No. 9121
S. Miyoshi, Manager

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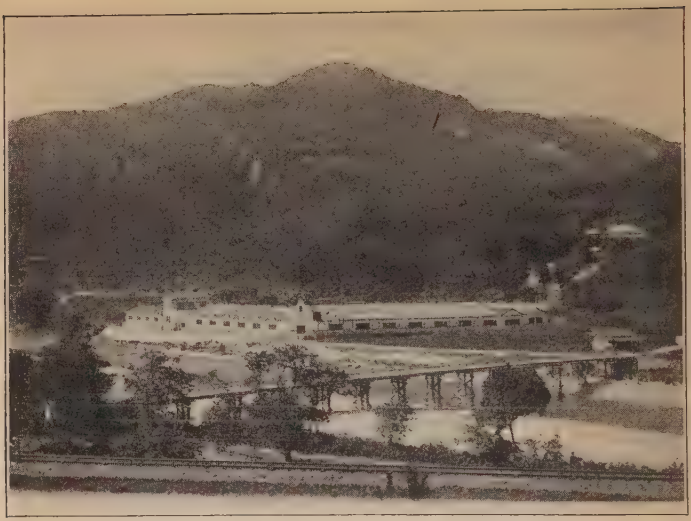

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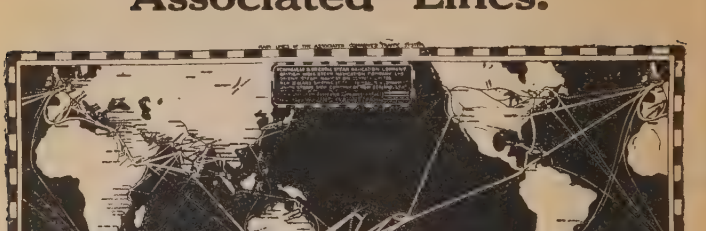

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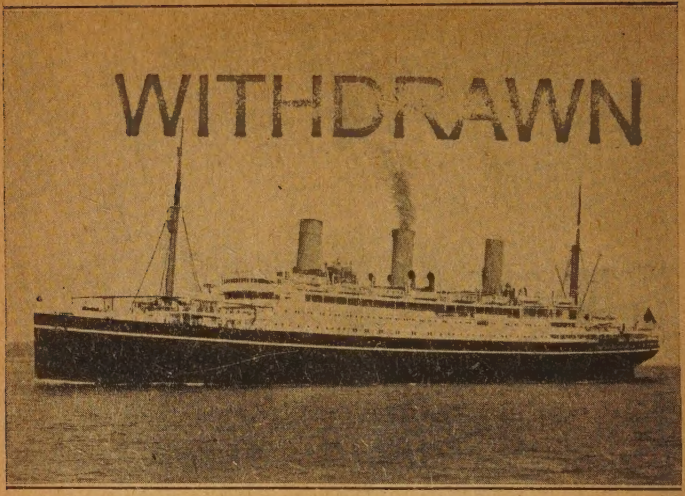

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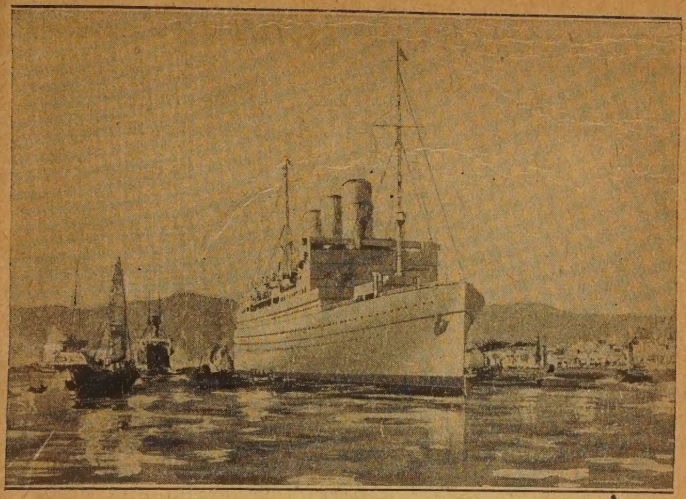

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